



BULLETIN

ASSOCIATION OF ART HISTORIANS

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NEWS REPORTS

PRAGUE 1994

Reports on the joint conference of the UK and CZ Associations of Art Historians

1–5 September 1994

Organisers: Roman Prahel (Charles University, Prague), Ivan Muchka (Institute of Art History, Czech Academy of Sciences), Theo Cowdell (Sheffield Hallam University)

Please note: the brief summaries of papers contained in this report are those of the author, and are not abstracts prepared by contributors. A publication of the proceedings will be available in due course (details to appear in the Bulletin).

Background

The possibility of a Prague conference organised jointly by the Czech and UK Associations of Art Historians was first discussed in 1992, when Roman Prahel was working at the National Gallery in Prague. The large number of visitors to Prague now includes many students and student groups, and it was obvious that the 'heritage industry' was making a very important contribution to the new Czech economy. A straw poll of AAH friends in the UK seemed to indicate that there would be interest and support for a joint conference and, with the help of Ivan Muchka from the Institute of Art History in the Academy of Sciences, we agreed possible dates and accommodation. In the event, attempts to advertise the event quite widely (but with minimal cost) only produced a relatively small UK contingent, but this was welcomed by our Czech colleagues for the opportunity it provided for making personal contacts. The decision to offer a flight

'package' for the conference raised the price, but was certainly convenient. I suspect that the size and age profile of the AAH group might have been rather different had we decided on a coach excursion. This is something we might explore in the future if contacts with colleagues in the Czech Republic are maintained and developed.

The conference

I drove a Skoda back to its country of origin in late August and spent two days helping with the organisation and arrangements before the UK delegates arrived on 1 September. Although some delegates arrived independently, thanks to sterling efforts by Joe Darracott and Peter Crocker another 14 stepped off the plane at Prague airport. In the evening there was time to travel into the city and eat in a restaurant on Na prikope, near Wenceslas Square. A walk through the old town led the party back across the Vltava by Charles Bridge and to the tram returning to the hotel. We were most grateful to Ivan Muchka and Roman Prahel, who accompanied the group.

Friday 2 September

We assembled in a conference room of the Central European University's (CEU)

premises behind St George Monastery, virtually in the shadow of St Vitus Cathedral. A very generous welcome was given by Petr Wittlich, Chair of the CZ Association of Art Historians, and Tomáš Viček, Head of the Art History Department of the CEU, to which Claire Donovan replied on behalf of the AAH. Professor Wittlich hoped that the conference would lead to a useful exchange

Payment by Standing Order

Would *all* members who already pay by standing order and those who wish to commence paying by this method *please* make out the new standing order mandate enclosed with this copy of *Bulletin* and post to your bank before the end of December 1994. **Failure to do so will cost the AAH money in bank charges.** I very much regret having to ask members to make out another form, especially those diligent few who adjusted their subscription payments last year, but a change of Treasurer means a new bank account number and a different branch address for Yorkshire Bank. Current subscription charges are detailed on the enclosed renewal form for 1995.

of ideas between art historians in CZ and the UK. Czech art history owed a lot to the Vienna School, but under the communist regime conditions had not been very favourable, since Czech art history had been considered ideologically unsympathetic. The Czech association was now eager to contribute to national policy on monuments and culture.

The conference then heard five papers:

In *Marketing for Cultural Institutions* Theo Cowdell argued that there were obvious parallels between post-1989 developments in CZ and those in the UK since 1979. Despite a traditional opposition to marketing in public cultural institutions, such as universities, museums and art galleries, marketing can be seen as a way of democratising culture, identifying the benefits sought by their users and meeting their needs. To survive in the new economic climate, culture needs successful management strategies.

Thinking Irresponsibly, by Slavka Sverakova and read by Joe Darracott, argued that the arts are just as responsible as the sciences, and that looking is a way of sharing knowledge. The paper stressed the innovatory work in aesthetics of Bohumil Markolous and gave a detailed case-study of looking at a painting by Jan Zrzavý.

Narrating Modernism, Imagining Nations. Museums of modern art at the end of the millenium by Sue Malvern examined the notion of the museum as an ideological shrine of the State's values. An historical survey on the role of museums in this context stressed the idea that national identity is formed by selective story-telling.

In *Castles and Country Houses in the Czech Republic* Marie Mžyková identified the problems facing country houses and their collections in the Czech Republic now that restitution policies and negotiations were creating their own problems for conservation and restoration.

In *Views of Prague by Prout and JMW Turner* Jiří Kopáček provided a short, but informative, commentary on works which represented views on Prague by the two British artists.

A discussion followed, chaired by Paul Crossley, to whom we are indebted for drafting a set of minutes which have been used in the following account.

The discussion revolved around the problems faced by the Czech Republic in moving to a market economy, and the repercussions of recent fundamental economic changes on the maintenance of its artistic and architectural inheritance. In particular, discussion centred around the future of over 3,000 country houses and issues raised by the change from state control to private ownership.

Dr Mžyková expressed concern at the lack of central control over the seven regions now responsible for country house conservation and maintenance. Additionally, there is now little control over alterations to such properties after the repossession of some of the finest examples by the families of original owners. Dr Crossley expressed concern for the smaller houses, the equivalent of the Polish *dwor*, and Dr Kotalík pointed out that under the communist regime many of these had been neglected and used as barracks and offices etc. Dr Kotalík was also concerned about the dangers of over-restoration in a quest for an ideal notion of their 'original' state. The balance between conservation and restoration is a problem of economic management, and some incentives were needed to encourage private purchase and conservation. Dr Donovan pointed to similar problems in England, where English Heritage were 'unloading' responsibility for the maintenance of less popular monuments onto hard-pressed local authorities. Monika Puloy stressed the importance of the National Trust's role in the UK. The Trust has been very successful in marketing English country houses, but had always held to the rule that bequests should be accompanied by adequate financial provision for maintenance. Although this was clearly different from the situation in CZ, many felt that the Czech Republic could benefit from a similar independent, semi-public and centrally organised institution.

In response to Dr Cowdell's paper, Dr Kesner welcomed the disciplines of the market – or at least of public pressure – on the organisation of museums and their responses to their publics. The previous regime had encouraged a kind of unaccountability and even a scholarly elitism,

exemplified by the extreme case of a curator who expressed satisfaction at the excellence of his exhibition even if it were to be attended by only one visitor. 'Thatcherism' had at least contributed to a greater sensitivity amongst museum administrators to the various demands of their audiences. Economic pressures and priorities, Dr Cowdell agreed, had provided a good opportunity for many institutions to make radical re-appraisals of their missions and functions. Marketing should not be thought of as an alien import from the world of business, but needs to become an integrated function for cultural institutions.

Dr Donovan pointed to the issues of 'national' heritage raised by Dr Malvern's paper. How was the Czech Republic to establish criteria for deciding which monuments were worthy of restoration because of their national importance? How did the problematic idea of a 'national monument' impinge on the practice of conservation?

After lunch there was an excursion to the Veletržní palác – the Trade Fair Palace – to see the future home of the Prague National Gallery's modern art collection. The palace was completed in 1929 as a major example of modernist architecture by Tyl, Dryak and Fuchs (admired by Le Corbusier in 1928) and was badly damaged by fire in 1974. A major restoration has been undertaken, and the Palace will now be used partly for commercial purposes and partly by the National Gallery of Prague. Its vast, still mostly empty, spaces were particularly impressive, and we must thank Jindrich Vybiral for his enthusiasm and the English text prepared for our visit.

Dr Kropáček then led an excursion to the Old Town centre of the city, where an exhibition of Czech art (1959–1963) was on display at the Gallery of Prague.

An evening reception was held at the CEU. Sudden rain soaked many of those who attended, but that did not appear to dampen their spirits, or quell their appetites.

Saturday 3 September

After a good breakfast at the Penzion Koospol, we again assembled at the CEU at 0900 hrs. At this point the current enthusiasm for high-tech projection equipment appeared to backfire as one of the latest versions of the Kodak Carousel decided it had a mind of its

own and had to be manually subdued. In the event nine papers were given in the morning's session, which was dominated by medieval themes.

St Vitus, Peter Parler and the importance of drawing, by Paul Crossley, produced a convincing alternative to the usual arguments over 'influences' and 'source spotting' which have been so prominent in some areas of scholarship. All major medieval workshops are known to have used drawings, and the practice of drawing encouraged a commitment to design and freed the architect from the power of the model. Parler is, in Crossley's opinion, just as likely to have been an originator as a synthesiser of quotations from, for example, England and Cologne.

Lucy Wright and Klára Benešová produced a fascinating two-part presentation. Lucy Wright spoke on *The Wenceslas Chapel in St Vitus Cathedral and the Dynastic Programme of Charles IV*. Klára Benešová discussed *The Architects of St Vitus Cathedral, the Wenceslas Chapel and the current state of research*. The relationships between crown, saint and architectural fabric is a splendid Bohemian example of a symbolic and public fusion of state and religious power.

Paul Binski's *Reflections on the Anglo-Bohemian links of the Middle Ages* made use of some interesting similarities between Henry III's Westminster and Charles IV's St Vitus. Amongst other aspects, attention was directed to the ways in which centralisation of power represented the political legitimisation of the early modern state, the role of royal funding (Westminster absorbed two years' state revenue) and the use of the 'art of stones' in the context of sainthood.

The Bible of Wenceslas IV in the context of Court Culture, by Hana Hlaváčková, proposed a date of c1380 for the MS. The first volume was probably finished before the 1386 death of Wenceslas' first wife, although the whole bible was never actually completed.

Olga Pujmanová's paper on *Bohemian Epiphanies and the Wilton Diptych* demonstrated how Charles IV used associations with the three Magi to legitimise secular power, much as did, for example, Edward II and Richard II. Customs such as the use of royal 'healing rings' served a similar purpose.

Zuzana Všeckové examined *The Iconography of Thomas Becket in the Osek Lectionary* (late 13th-century). Images in the 124 illuminated initials include references to the hair shirt given him by the Virgin Mary and worn secretly. Cistercian monasteries (there was a convent in Prague) may have been responsible for spreading that legend.

Pavel Kalina then spoke on relationships between *The Hussites and the Lollards*. Similarities between the views of Hussites and those of followers of Wycliffe contributed to a new, radical model of Christian life. Images were seen by many as obstacles to human salvation. There is an extensive Hussite literature from the 1390s which is anti-image, even iconoclastic, and which enables comparisons to be made between English tracts and Bohemian texts.

Milan Kreuzzieger concluded the session's papers with one on *English Engravings and Czech Country Houses*. 18th- and 19th-century graphic art is a good indicator of contemporary taste. The cultural and economic position of Britain from the end of the 18th century helped create an Anglomania in Bohemia which weakened the cultural influence of France. The early Victorian Gothic led to large numbers of imitations. (Apparently some owners even dressed up as characters from 'Olde England'!)

An afternoon excursion around Baroque Prague was led by Jiří Kotalík, whose encyclopaedic knowledge of his native city, and especially of the Baroque churches of Malá Strana, including the wonderful Jesuit three-dimensional theatricality of the Dientzenhofers' St Nicholas, produced a memorable afternoon in beautifully warm late summer weather.

In the evening, most delegates, both CZ and UK, met for a meal under the trees at an open air restaurant by the Letenské Sady park.

Sunday 4 September

A small coach picked up delegates from the hotel for an excursion to East Bohemia led by Jiří Kropáček. This started with a visit to Hrádek u Nechanic (1839–54), country house of the Harrach family, designed by Edward Buckton Lamb, and an excellent example of the country houses described by Dr Kreuzzieger. In Hrádec Králové, J Koteřa's wonderful museum (1908–12), in which Viennese Secession architecture mixes with some Dutch influences in an outstanding example of early Modernist architecture, housed an impressive temporary exhibition of Czech cubist furniture. The party saw the outside of Dientzenhofer's Baroque chapel at Smirice (although no-one could get inside because the mayor had the key!) and ended the excursion with a visit to Kuks and Betlem, where the studio of B Braun created a unique gallery of sculptures on the hospital terrace (1715–20) and MB Braun carved the sandstone sculptures in the Bethlehem forest. The coach party arrived back at the hotel in time to have a meal at the local restaurant. We would like to thank Dr Kropáček most sincerely for all his efforts and enthusiasm.

Monday 5 September

Those flying back to London successfully checked into Prague airport for the 1255 flight, having thanked our hosts for a very enjoyable and memorable visit. A right-hand drive Skoda found its way back to England.

We hope that the conference has sown the seeds of future collaboration between our associations and between individuals in both our countries. If any readers are interested in developing connections with art historians in the Czech Republic, please get in touch.

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REPORT FROM PRAGUE

An evening view of a beautiful city, a thirteenth-century carved wood Madonna and Child, a modern museum, a sculpture of St John carved into the rock in a clearing in a wood, a view of the Gothic apse of a Cathedral – these are all images which are aspects of Prague and East Bohemia.

I write as a student and freelance art historian who wondered in advance whether there would be a place for me in such a gathering. Encouraged by Theo Cowdell I did join the party and was richly rewarded by the experience. Most importantly we made contact with colleagues in the Czech Republic, who were charming and most excellent hosts. Their scholarship is greatly to be admired as was evident from the excellent papers they gave. They need all the support we can give them in their endeavours to advance their work and tackle the problems facing them as Prague is developed.

Academic sessions took place during two mornings and then in the afternoons we were escorted around Prague by Dr Jiří Kropáček. We saw many different aspects of the city, from the soaring empty spaces of the Veletržní palác which is being converted from a trade exhibition space to a museum of modern art, to the Baroque buildings. Jiří Kotalík, who also guided us around, remarked that Prague is a medieval city wearing Baroque clothes. So often under the more modern exterior there lies an earlier foundation as, for example, the quiet Gothic chapel still to be found in the side aisle of the Baroque church of St Thomas. Here, a few

feet from the Baroque decorations, are some medieval wall-paintings, now very faint, which were discovered during restoration. One is reminded of the English medieval paintings now coming to light under the whitewash of iconoclasm.

On the final day of the three and a half we spent in the Czech Republic, we boarded a mini-bus for a tour of East Bohemia. We saw the 'castle' (for that is the word used to describe a large country house) of Hrádek u Nechanic, designed by Edward B Lamb, and the nearby town of Hrádec Králové, famous for its early modern architecture. This included the museum, which in one gallery had a fascinating modern cornice with stylised classicising details of an egg and dart type, interspersed with aedicules. On exhibition was a collection of Czech cubist furniture, which was most interesting when set alongside a knowledge of the English Arts & Crafts movement. We were able to see the outside of the small Baroque church of Smirice but could not see inside because the key was permanently with the Mayor – a problem which is not unfamiliar nowadays in England, where the insurance companies have caused most churches to be locked most of the time. We also visited the Baroque group of buildings at Kuks and spent time unravelling the different sculptures of the vices and virtues. It was here in the woods that we saw the Betlém, with the religious sculptures carved directly out of the rocks. Dr Jiří Kropáček had taken great trouble to arrange a good and varied day for us.

In case this sounds like a strict regime of activity, I must tell you that it was interspersed with plenty of food, drink and conversation – both serious and light-hearted. We had plenty of opportunity to make contact with our colleagues and share points of interest in our research. This included a reception given for us by our colleagues, where we had the most delicious open sandwiches. The only problem that night was a torrential downpour – but that too had an upside in that we were able to see the gargoyles on the Cathedral actually carrying out their drainage function!

To sum up, this was a most excellent endeavour and those of us who were part of the Prague Colloquium owe a great debt to Theo Cowdell and our Czech hosts for making it all possible. They opened a series of doors for all of us and those which we sadly found locked will just be an incentive to return again.

Vivien Northcote

Note: On behalf of the Association, the Executive Committee would like to thank Theo Cowdell most warmly for his energy and enthusiasm in organising the Prague excursion and also those members who attended for lending their support. Prague 1994 was very much a path-finding project; it was clearly a great success. We hope that other such ventures may be possible to organise and would welcome suggestions and proposals.

Bridging the Gap: Library provision for teaching art and design history

A one-day conference to have been held at the Tate Gallery, London on 15 October 1994

This event has had to be postponed due to a lack of interest from the academic community. The event was organised by the AAH and SCOAD (the Standing Committee on Art Documentation of the British Library) and Beth Houghton in response to requests from all sides for the Association to concern itself with the increasing difficulties of library provision for our subject. A programme of speakers was organised to allow the 'two

sides', the academics and the librarians, to review the problems and hear about some solutions and the Tate Gallery kindly agreed to host the event. As a community, the librarians expressed a good deal of interest. However, the apathy of the academics obliged us to postpone the day. I would like to thank my co-organiser Beth Houghton (Tate Gallery Library & Archive), the Director of the Tate Gallery, Dawn Ades (SCOAD

Chair), Peter Baitup (AAH Treasurer) and Karen Wraith for their help and apologise to them for their wasted efforts. The fact that there is a crisis in library provision and the fact that academics cannot spare the time to think about solutions is perhaps not unconnected!

Nigel Llewellyn
AAH Chair

A NEW CHAIR FOR 1995

I have been asked to provide the *Bulletin* with a few words to introduce myself, as incoming Chair, to the Association membership. My links with the AAH, as a professional academic member, are long-standing – notably as a conferee, a plenary speaker, and as a regular contributor of papers to conference sessions, including most recently (1991 and 1993) the Conservation section. One of my aims will be to extend my existing links with colleagues in the museum and gallery world, and to encourage further this important group's participation in the work of the Association. Their links with youth, their responsibility for informing young people of the value of the arts and its study is, arguably, far greater than that of the academics; these professionals, and those in schools who introduce our children to the subject in all its varied forms, must find in the AAH a strong forum through which they and their views are effectively publicised.

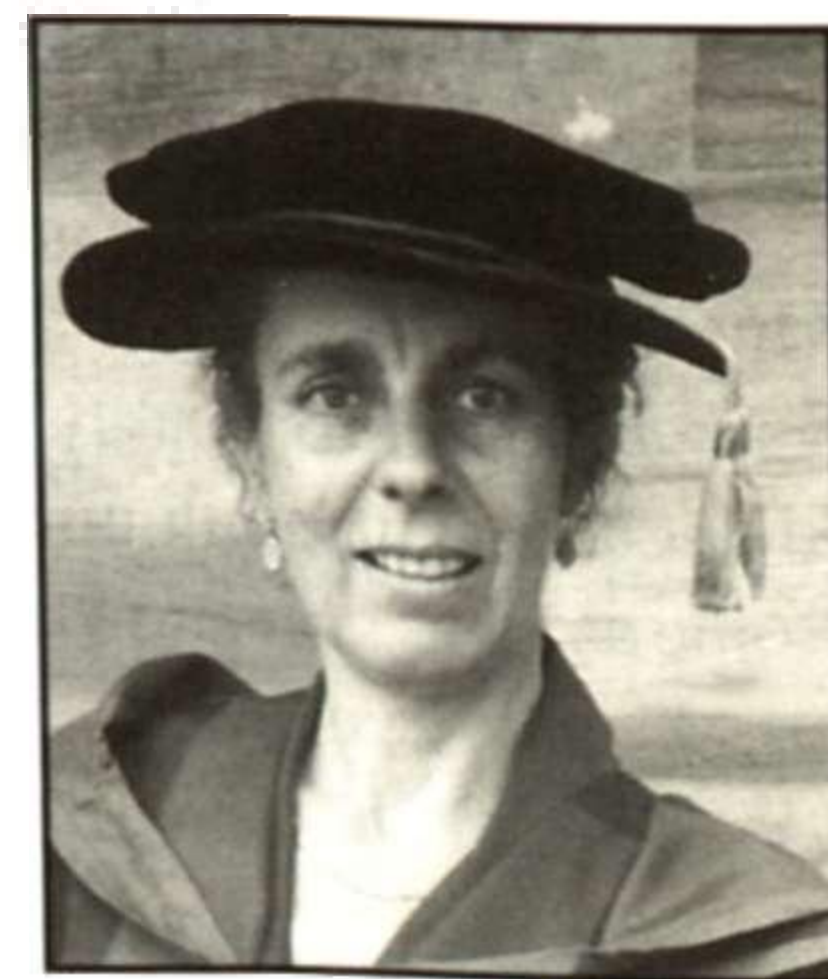
As an undergraduate, I studied painting and printmaking at Birmingham Art College, an education which determined the direction of my research and still informs my practice as an art historian – and has kept me in regular contact with the art-school new university sector as an external examiner. This contact, and my interests in contemporary art practice, have made me sensitive to the particular problems for

professionals in this sphere. As a teacher I am conscious, too, of the difficulties faced by students in the broad church of 'arthistory'; prospective undergraduates struggle to find places in a system hostile to the Humanities and, like the rest of us, post-graduates in particular are under ever-increasing pressures to perform to exacting standards on ever-decreasing budgets: to qualify for research grants (often by first funding themselves through MAs), to complete swiftly, even to publish before completion, and finally to compete for limited jobs; a high public profile early on has become *de rigueur* for graduates hoping to establish any career within the profession. What can we do to improve the opportunities for post-graduates qualifying on proliferating museum and gallery courses? And what of those among us who choose independence – or have it thrust upon them? We must work to ensure that the AAH continues to enhance the representation and public visibility of those who work freelance.

Working as Chair of the Arts Faculty (I am in my third year) has proved invaluable as an education in academic administration; the post at Warwick involves membership of all the key committees charged with running the University, and is an eye-opener to the broader context of Higher Education and its related professions under the present Government. As a result, I can bring to the

AAH extensive knowledge of current policies and their methods of implementation, as well as experience of administrating these within the sector. All of us in the Association are affected in one way or another by the recent dramatic growth in bureaucratisation, to the point where we find ourselves spending more time writing about our work than doing it: form-filling, quality control, appraisal, we all have these; some of us also have research selectivity – a cloud looming on the horizon for March 1996. While constructive self-evaluation can be a usefully creative process, it is too often – and notably when an outside body determines the criteria – a means of oppression and intellectual control. The Association must do all it can to ease these burdens and, most importantly, to affirm the intrinsic value of the search for knowledge and understanding, and of the right to ask questions.

Dr A Callen
Warwick
Sept 1994



SLIDE COLLECTION LICENSING SCHEMES

Latest News

The Design and Artists Copyright Society (DACS) have now published full and final details of their scheme to issue licences for Slide Collections under the terms of the Copyright Designs and Patent Act (1988) which came into force in November 1989. As we have often made clear in the pages of the *Bulletin*, the DACS scheme has been drawn up in consultation with a Steering Group comprising representatives of interested parties including the AAH. However, the AAH does not support the DACS scheme which we regard to be exploitative of a bad law, very expensive,

unworkable, risky and quite against the interests of the Art History community. The Association has long recognised that some slides held in slide collections are so held illegally under the terms of the Act and we recognise the rights of copyright holders to receive fair financial reward for their work. In the long term we intend to press for the law to be amended to allow publishers and other holders of copyright to waive charges in relation to single copies made for purposes of education, academic research or instruction and for slides which result from that copying to be held in collections. In the short term, a

full briefing document on the policy of the Association with regard to Slide Library licensing schemes has been prepared and sent to Heads of Department who should make copies available to Slide Librarians, University Librarians, Vice Chancellors and other heads of institutions. Any member of the Association considering legitimising the DACS scheme by applying for a license should apply for a copy of this briefing.

Nigel Llewellyn
AAH Chair

ALL ROADS LEAD TO ROME

For two thousand years Rome has been the Mecca of travellers in the Western world as the centre of the Roman Empire, as the heart of Christendom, as the city loved by Classical scholars. When travelling to Rome, all stops along the way seem to fade into the background, becoming merely preparation for the greater, more spectacular sights to come. Whether to the ancient ruins, the Basilica of St Peter's or the Spanish Steps, all roads, as everyone knows, lead to Rome.

My proposal for the AAH/British School at Rome Bursary 1994, involved looking at the arterial routes, such as the Via Flamminia or the Via Appia, which stretch for thousands of miles and their entry points to the city. By trying to find travellers' accounts of their journeys to Rome, with their impressions of what they found on arrival, combined with my own view of Rome in 1994, I wanted to build up a picture of how the city has been a climax to so many journeys and show that its pull is just as relevant to the modern day traveller. A touch of Michael Palin!

After my interview, in the Imperial War Museum, I consoled myself with dinner in a restaurant appropriately called the Villa Medici, convinced that this was as near to Rome as I was going to get on this occasion! So, I was overjoyed to receive Nigel Llewellyn's letter, some days later, informing me of my success. Despite having travelled frequently in Italy I knew that this trip promised to be qualitatively infinitely superior.

The fact that my school has a thriving Classics department, at a time when many schools are dropping the subject, and that within the Modern languages department, Italian is taught to all pupils from the age of twelve years, reinforced my opinion of the potential this opportunity was offering both myself and my school. Over and above the information and material I would be bringing back for Art and Design, I was issued with what you might call my 'Italian shopping list' of topics relevant to the other two departments. Briefly before my departure, I contacted last year's recipient of the Bursary, Gordon Williams, who very kindly supplied me with invaluable practical information.

Prior to writing this account of my studies

in Rome, it was suggested that the article should be fairly light in tone, 'more of a newsletter than an academic paper'. Taking this on board, I decided that a 'diary-esque' approach might convey a better picture of how I put my two weeks to use.

'Everyone soon or later comes round by Rome'

Robert Browning

Armed with my Blue Guide and Armando Ravaglioli's *The Heart of Rome. Thirty recommended walks for Seeing and Understanding the City*, I set off on my own road to Rome.

I could not have hoped for a more lively time to be arriving in this 'Urbs' par excellence, given my area of study – Holy Week in the metropolis of the Roman Catholic Church, teeming with modern day pilgrims gathering to reflect and celebrate the most important time in their Liturgical Calendar; the televised Inauguration by the Pope on Good Friday of the cleaned frescoes of the Sistine Chapel (which meant that during my visit I would have the opportunity to see first hand the results of the cleaning programme which has caused so much controversy) and the Berlusconi brouhaha dominating 'his' media with post election posturing.

I arrived in Rome on the Wednesday of Holy Week and was booked into a pensione just for that evening before moving on to the British School. The location of my pensione could not have been more appropriate a setting to begin my stay – the Via della Croce, off the Piazza di Spagna. There I was, on an above averagely hot spring evening, in the area which for centuries has been both the haunt of foreigners and the artistic and literary heart of the city. In the eighteenth century, the surrounding district was popular with English aristocrats on the Grand Tour causing it to be nick-named the English Ghetto. In the nineteenth century, it continued to attract an impressive list of writers and artists. (The Browning residence was but two minutes walk away on the corner of the Vicolo del Lupo and the Via Bocca di Leone.)

At the opposite end of the Via della Croce

from the Piazza di Spagna is one of Rome's most important streets, the Corso. This was on my hit list of 'ways' In ancient times it had been called the Via Lata or 'wide street', the urban section of the Via Flamminia, the main road to the North.

Moving from my pensione to the BSR the next day was a quintessential Roman traffic experience – Peter Sellers came to mind – with lorries parked at both ends of this narrow one-way street, the taxi in the middle and not a driver to be found – nothing for it but to get out and have another espresso.

On arrival at the British School, I found it a pleasant surprise to move from the grandiose, rather imposing stage-set of a facade into the darker more rustic inner-shell with its courtyard garden providing a cloister-like centrepiece to the building. Geraldine Wellington at reception was most welcoming, giving me a brief tour and filling me in on library and domestic arrangements. After unpacking and lunch, I decided to spend the afternoon acquainting myself with the library.

Frustration and elation are the two sensations which came to mind in equal measure when I first explored the library. I could easily have spent every minute of every day there without ever venturing forth into the city. Having to compromise did not come easily as it meant balancing Rome and its environs as my primary sources with the use of the library in the quiet of the evening. As I was out and about every day from the early morning until dinner time at 8.00pm, the personal key to the library for use after 10.00pm was a must. When my feet and body were crying exhaustion it proved therapeutic to get in amongst the books (and the photocopier!).

Having been warned that the School might resemble the Marie Celeste during my first weekend, it being Easter, I spent that afternoon in the catalogue section of the library. As my proposal was apparently not as specific as some, I had to cast a wider net of sections to be sifted through. Afternoon tea served in the courtyard on weekdays provided a genteel break for a twenty minute chat. On this first afternoon, I very happily made the acquaintance of a group of scholars

with whom, despite only a short visit, I formed quite strong friendships and who very kindly involved me in any and every activity taking place at the School.

That evening there was a party for staff and scholars of the surrounding Academies; this gave me an opportunity to meet everyone at the outset. All in all, my extra day had been extremely fruitful. The candle-lit courtyard that evening was the last I was to see of the good weather, disappointingly from then on the weather was uncharacteristically bad, with thunder, lightning and rain at some point every day.

At breakfast on Good Friday, I met up with Brenda Bolton (a Medieval historian) who in turn introduced me to Ron and Thérèse Ringley (from Australia on long-term sabbaticals). I take time to specifically mention these people as they gave me tremendous help and advice, and indeed the Ringleys have continued to do so since I returned to Scotland.

A modern-day pilgrim

Before leaving home, I'd decided that for this first weekend, I couldn't fail to concentrate on religious Rome, and as a modern day pilgrim participate in the Easter Triduum. On hearing I was able to obtain tickets for front row seats on Easter Sunday, Robert Hanna (a lecturer from New Zealand) expressed an interest in joining me.

My first day out of the BSR, was spent on foot getting the bearings of many sites in relation to the School itself. After a rather hurried dinner on Good Friday, a small group of us, made our way to the Colosseum for 9.00pm. Before the Pope began his reenactment of the Stations of the Cross on the Via Sacra, stewards distributed beautifully illustrated books courtesy of the Vatican to accompany the Via Crucis service. A spectacular sight – with the Palatine floodlit, a heavy and rather stylish police presence and a sea of people occupying every conceivable place. As we walked home around midnight, David Lewis, a South African architect, gave me an illuminating Roma di Notte architectural tour with a bias towards the Baroque.

As Scots College is a tram and bus ride out of the centre, we had to allow time to get there for the Saturday Vigil and our tickets for Sunday. With the college situated where the new Via Cassia meets the Via Cassia

Antica, I'd hoped to see some of the old – disappointingly, all of it is well built-up. The sung Vigil proved to be a more intimate service than the Via Crucis. To my surprise, Archbishop Winning from Glasgow was officiating; and even more of a surprise was an invitation to join him for *prosecco* and *panetone* afterwards. This went down well with Robert and friend.

To complete my 'Holy' weekend, on Easter Sunday, after an extremely early rise, we made our way to St Peter's. After being frisked and ushered to our seats by Vatican officials in tail-suits, we sat for what seemed like hours, watching dignitaries arrive and the pomp and ceremony of the occasion.

About an hour before the Pope appeared the heavens opened and despite the protection of an umbrella, I don't think I've ever been so wet in my life! Amusingly, as if stage-managed, the rain stopped as soon as the Pope appeared. With so many people of different nations, the emotion in the crowd, during the Urbi et Orbi Sermon was seemingly tangible.

It took a long time to empty St Peter's Square, with the cafes and religious article shops in the surrounding streets doing a roaring trade. I squelched back to the BSR to change with thoughts of possible flu!

The silence that evening at the School was broken by the lively arrival of Tony Cubbery and a group of Classics Teachers, having just come from Pompeii and Herculaneum. Chat over dinner was particularly informative and was followed by a slide show on sculpture in the Capitoline Museum from Amanda Claridge, the BSR's Assistant Director.

In the steps of historic travellers

Despite many places still closed on Easter Monday for *pasquetta*, the city had a festive atmosphere and appeared to be coming back to life. From the Monday to Friday, I planned to visit all the major entrances to the city, following routes which travellers used in Medieval and Renaissance times. Working within districts and recording information as I came upon the layers of Rome ie, Ancient, Medieval, Renaissance, Baroque etc, covering major museums in the mornings and churches and other sites in the afternoons – from the Villa Giulia, a treasure-house of Etruscan art, to the Palazzo Corsini and works by Titian and Caravaggio – I tried to

experience as much as possible.

Over my first week, with the help of specialist advice (Anthony Majanlahti, a Canadian and Renaissance scholar, and Edmund Thomas, an Ancient Historian) and time in the library, I managed to put together some travellers and their journeys – Ine of Wessex c. 725 AD, Archbishop Sigeric in 990 AD, Master Gregory c 1150 AD, John Capgrave c 1450AD and William Thomas c 1549 AD.

I was interested to find *Die Einsiedler Innschriftensammlung und Der Pilgerfuhrer durch Rom* (Codex Einsidlensis 326), which I'm still wading through. Whilst establishing dates from this account in Carolingian times, it was amusing to note that the dynasty rule came to an end in 887 AD, with Charles the Fat in Italy – too much pasta!

My original plan in organising my time in Rome involved me spending the first week in and around the city and the second week travelling further afield. However, just as I had to address the balance between the library and the city, I had to seize opportunities which were put in my path and had not previously entered into my reckoning.

Strictly speaking my second week was not a full working week, as I was to leave at 8.00am on the Friday. I had Monday to Thursday to prioritise.

My dilemma appeared in the form of *permessos* being granted to very small groups to enter sites not normally open to the public. As I'd been to Tivoli and similar outlying areas on earlier visits to Rome and could do so again, there was no real decision to be made. As these were all morning visits, my days were cleanly split.

On the Monday morning, four of us set off for the Archaeological park of the Via Latina tombs – which being on a 'road' fitted my bill. The rediscovery of the necropolis resulted from excavations by Lorenzo Fortunati in 1857/8. Prior to these excavations, the Via Latina had been known mainly from passages from Roman historical writers. These excavations in the nineteenth century were well-known in Rome's sculptured circles, both for their scale and importance and their appearance is much the same today. There are two subterranean tomb-chambers containing decorated sarcophagi, white stuccoes and wall-paintings, belonging to the Valerii and the Pancratii, with a tomb visible above ground belonging to the

Barberinis. There is paving of the old Via Latina, a Roman villa and a Basilica to S Stefano. Excavations were regarded as a spectacle at that time, and every day foreigners and Italians ventured out into the Roman Campagna to see the discoveries and admire the ancient monuments recently brought to light.

After the Via Latina, I took the underground to the Vatican, and spent the afternoon 'doing' the five hour visit to the Museum, which included the cleaned Sistine Chapel. My jury is still out on the newly vibrant pinks and blues of the Last Judgement. (I have 'before' and 'after' slides as a reminder!)

I have to say, at the end of this day my feet and brain could take no more. Saturation point!

Restored by the *buona cucina* of Peppino, the cook at the School, and anaesthetised with a glass or two of Corvo Rosso, I managed to sit in on another slide show after dinner. The speakers were a couple from Chicago School of Art – Bibiana Suarez and Brian Sikes. A very full day.

Tuesday, up with the lark again, and the *permesso* was for Nero's Domus Aurea. This I would say was undoubtedly the eeriest site I visited. Very cold and very confusing to wander through these high vaulted subterranean corridors and oddly shaped rooms. I felt very much in awe of what this building must have been like. To think the great Renaissance artists came to look at the wall decoration, the trompe l'oeil windows and mosaic floors.

Surfacing to daylight, warmth and the Colosseum I began the afternoon with the equally fascinating subterranean experience of nearby San Clemente. If any site epitomises for me the layering of the city, it has to be the excavations and discoveries within San Clemente – a twelfth-century basilica, on top of a fourth-century basilica, on top of a first-century building, which has in turn below it a fourth stratum containing buildings destroyed in the fire of Nero 64AD. The apse mosaic rated highly among my favourites.

In an article such as this, I can hardly give a detailed description of all places visited; however, to indicate my route, I'll list where I went from here – SS Quattro Coronati, Scala Santa, S. Giovanni in Laterno, a walk round both sides of the city walls,

photographing the major gateways here. S. Croce in Gerusalemme, S. Maria Maggiore, S. Prassede etc and then the trek back to the School. This was my last evening in the library collating photocopies and notes.

All day Wednesday was spent covering Ostia Antica, a refreshing break from the city. It was strange amongst ruins to sense the activity and noise of this once bustling port. In Ostia there was more evidence of the varied fabric of city life than I had seen in either Pompeii or Herculaneum.

Home for 7.00pm and unable to resist my last lecture at the BSR, given by David Lewis, the South African architect, on the work which won him the two year scholarship and his studies in Rome.

Thursday, and my last day. An air of melancholy. A *permesso* was arranged for the private Renaissance building of the Palazzo Sacchetti on the Via Giulia, with the most beautiful garden. As it was my last day, it was to be museum free to reflect on my time in the city. I spent the afternoon exploring the Campo dei Fiori district, buying more books on the Via del Pellegrino and saying my goodbyes to the Bernini elephant at S. Maria Sopra Minerva, the buzz of the buskers in the Piazza Navona, and the tourist squeeze at the Trevi.

Having to buy poster tubes, I found myself in an art store on the Via della Croce, where I'd started. Convincing myself I had enough time before dinner, I took a last look at the Spanish Steps, and overnight the stairs had been covered with azaleas, as is the custom. A lovely memory – leaving in a blaze of colour.

A touching gesture on my departure was a gift of photographs taken by one of the inmates of the BSR, of some of the gates and roads quite a way out of the city which I was unable to reach as I did not have a car and because of the unrelenting rain.

Back to Basics

My return to Scotland came as something of a shock, not helped by the fact it took me almost 24 hours to get home! At school, on the Monday morning, my return (despite a marvellous welcome and genuine interest in my trip from general staff) was somewhat dampened by a set of fairly unusual circumstances. Firstly, the Acting Principal was to be replaced within three weeks of my return, and was more concerned with his

own 'career path' than any 'path to Rome' that I might have taken! Secondly, the National Art and Design examinations would be taking place within the same period; thirdly, our Deputy Head had received a Head Teacher Post in my absence and was due to leave during my third week back; and finally, my Head Teacher had decided to take early retirement in June. Oh to be back in Campo dei Fiori!

Within my first week back, I delivered a plethora of material – books, guides, cards, posters, magazines etc to both the Classics and Modern Languages Departments. Both Principals were extremely pleased, especially as all of these books and guides could only be bought in situ.

Despite the fact that it was I who had won this Bursary, and had gone alone to Rome, and worked alone in Rome, it was important to me to try and share as much of this experience with as many people on as many levels as possible. Before I even began I was aware of the potential of this bursary proving beneficial to three departments within my school not just my own. As I speak Italian, I had the added advantage of being able to seek out a wide range of more specialised specific material, less readily available to a non-linguist.

For staff interested on the general knowledge level, I am hosting a 'Roman lunch' with photographs displayed and brief lunch-time talk. At a mutually agreeable time, our Languages Principal has asked that I might speak to specific Italian classes, giving them a personal over-view of this capital of Italy and an appreciation of the greatness and the history of the city. The opportunity to do the same within the Classics Department is also on offer, though this would be specifically related to their course topics such as the Colosseum, the Roman Forum, Ostia Antica or the Domus Aurea.

Working in an Art Department of five, with specialisms as varied as – Murals and Stained Glass, Printmaking, Graphics, Printed Textiles and Embroidered and Woven Textiles – the variety of both visual aids and information that I brought home will provide inspiration for a myriad of projects and source material for the future. From mosaics from San Clemente, Santa Prassede or wherever, to Etruscan art from the Villa Giulia, or painting schemes in the Vatican, or within a Neo-Classical context

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in Historical and Critical Studies, the possibilities to generate and regenerate inspiration are endless.

I have no doubt that this is merely a beginning regarding my own studies of travellers to Rome, and can see myself still working my way through my Italian tomes on *'Le Strade de Roma'* and *'Roma Fuori le Mura'* and the like in the coming year.

With regard to an announcement in the August *Bulletin* concerning the future usage of the Rome Bursary, I would like to mention that although I appreciate the success of the course mentioned for Classics Teachers – a highly organised and directed itinerary – the whole beauty and attraction for me in

applying for the Bursary was precisely because it involved 'unsupervised' research. It has been my experience that the standard and knowledge of History of Art being taught within Secondary Schools is often greatly underestimated by those outside the system. In many cases, I have found courses on offer to be dreadfully predictable in the way they have been packaged – and for this reason I found this opportunity particularly tantalising.

I fully appreciate what apparent advantages there might be in running such a course, but feel that, it would be sad if it became an 'either or' situation and in so doing lost this unique research facility for teachers.

Not wishing to end on a heavy note, I would like to thank the AAH both for affording me this encouragingly refreshing opportunity to put my research capabilities to good use whilst enjoying the luxury of my own agenda, and on behalf of the many teachers and students who have benefited from my success in acquiring the Bursary.

Mille Grazie

Adrienne Brennan
Trinity High School, Renfrew,
Inverclyde, Scotland.

CONFERENCE NEWS

The Second Essex Student Symposium on the Art and Architecture of Precolumbian America

Saturday 4 March 1995

Call for Papers

The purpose of this symposium is to provide a forum for students working in any area of the Americas before the conquest, or on indigenous cultures in the early colonial period, to meet and exchange ideas, and is open to both graduates and undergraduates.

We are inviting proposals for papers, about 40 minutes in length. If you are interested please send an abstract to the organisers by 14 January 1995. If you would like to talk informally about your proposal, or would like more details, you are welcome to ring Tim Laughton on 0206 873009 during office hours, or contact the organisers at Department of Art History and Theory, University of Essex, Wivenhoe Park, Colchester, Essex CO4 3SQ.

Sex in the Nineties

*Negotiating Gender and
Sexuality in the 1890s*

6 May 1995

Call for Papers

To coincide with the centenary of the Oscar Wilde trial, we are organising a one-day conference with a related exhibition of historical and contemporary works. Please contact Pauline Ridley and Gudrun Schubert, University of Brighton, School of Historical and Critical Studies, 10–11 Pavilion Parade, Brighton BN2 1RA. Tel: 0273 643104/643086.

Holocaust and the Visual Arts

A pioneering international conference on the subject of the Holocaust and the Visual Arts is to be held at the Courtauld Institute of Art on 5–6 April 1995, to coincide with the showing of the exhibition *After Auschwitz: Responses to the Holocaust in Contemporary Art* at the Royal Festival Hall. For details phone Monica Bohm-Duchen on 071 794 1556 or Rachel Lubbock on 071 920 0546.

Symposium on Pre- Raphaelite Movement

Delaware Art Museum
22–3 September 1995

Call for Papers

The Delaware Art Museum invites paper proposals for a symposium to be held in conjunction with its Samuel and Mary Bancroft Jr. and Related Pre-Raphaelite Collection and the hosting of the travelling exhibition 'Visions of Love and Life: English Pre-Raphaelite Art from the Birmingham Collection' (11 August – 15 October 1995). The two-day symposium will be held on Friday and Saturday, 22 and 23 September 1995. Papers should focus on the Pre-Raphaelite movement.

Submit three copies of paper proposals, a maximum of two double-spaced pages, and *curriculum vitae* by 10 March 1995 to Margaretta S Frederick, c/o Delaware Art Museum, 2301 Kentmere Parkway, Wilmington, Delaware 19806. Tel: 302 571 9590; Fax: 302 571 0220.

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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.

Conference Convener: Dr Elizabeth McKellar, Head of Higher Education.

Conference Administrator: Iain Cartwright.

AAH Conference Office, Victoria and Albert Museum, South Kensington, London SW7 2RL. Tel/Fax: 071 938 8445.

Please send proposals for papers to the relevant session conveners by Friday 2 December 1994 at the latest.

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.

Speakers include: Sarah Kane (The Bowes Museum, Barnard Castle, Co. Durham): *Metamorphosis and Stasis – The life history of a silver swan*; Helen Clifford (Ashmolean Museum, Oxford): *Fact and Fiction: Case studies of Oxford plate, 1400–1800*; John Hanson (Courtauld Institute of Art, London University): *Reading the Byzantine Casket in Sens like a Book*; Mark Haworth-Booth (Prints, Drawings and Paintings Collection, Victoria and Albert Museum): *Camille Silvy's River Scene, France (1858)*; Lindsay Shen (University of Wales, Aberystwyth): *A Charles Rennie Mackintosh Chair: A biography of reception*; Richard H Davis (Yale University): *Tipu's Tiger and its Communities of Response*; Verity Wilson (Far Eastern Collection, Victoria and Albert Museum): *Studio and Soiree: Chinese dress in Europe and America, 1850 to the present day*; Nancy Parezo (Arizona State Museum, University of Arizona, Tucson): *The American Indian Style Show: From dress to costume to haute-couture*; Pamela M Lee (Harvard University): *Gordon Matta-Clark's Splitting: The life and death and life of an American home*; Nigel Whiteley (Lancaster University, Lancaster): *An Expendable Icon of the 1980s: The Ross RE5050 radio*.

Another contribution on the reliquaries at Conques has yet to be finalised. Igor Kopytoff will be acting as discussant to this panel.

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*; Professor Lou Taylor: *Gender, Wool and Dress, 1860–1900*; Linda Woolley: *An Analysis of Medieval Dress: Working from remaining fragments and literary sources*; Patricia Allerston: *Dress as an Article of Exchange in Early Modern Venice*.

Ethnicity and Gender: Dr Janet Arnold: *Dashing Amazons: The development of women's riding dress from the sixteenth to the twentieth century*; Christopher 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: *(A) Dressing the Dyke:*

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Lesbian looks and lesbians looking; Carol Tulloch: *That Little Magic Touch: The role of accessories in black female dress*; Tim Edwards: *Pump up the Postmodern: Images of menswear and masculinity in contemporary society*.

Dress and Representation: Dr Aileen Ribeiro: *Muses and Mythology: The representation of classical dress in British 18th-century portraiture*; Juliette Ash: *The Aesthetics of Absence: Clothes in the absence of people*; Jo Entwistle: *Dress for Success: Fashion, consumption and the career woman*; Valerie Mendes: *Mannequins and Meaning: An exploration of the relationship between dress and its method of display*; Pam Cook: *Gainsborough Costume Films*; Richard Martin: *The Last American Dream: The United States in contemporary menswear imagination*; Cordelia Warr: *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*.

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 include: Professor Eric Fernie (University of Edinburgh): *Analysis, Synthesis and Culture in the Study of Medieval Architecture*; Dr Paul Crossley

(Courtauld Institute of Art): *The Man from Inner Space. Meditation and movement in the Medieval Church*; Dr Sandy Heslop (University of East Anglia): *The Origins of Heraldry – Consumerism and misappropriation*; Dr Michael Michael (Christie's Education): *Not Fine Enough – Concepts of Medieval Art*; Professor Martin Kemp (University of St Andrews): *There's Always Something New in Something Old*; Dr Claire Donovan (Southampton Institute of Higher Education).

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.

Speakers include: Christopher Burke (University of Reading): *Paul Renner and German Typography, 1900–1950*; John

Hewitt (Manchester Metropolitan University): *An Art for Commerce or Commercial Art? Poster design in England in the 1930s*; Ellen Lupton (Cooper Hewitt Museum, New York); Gerard Mermoz (Coventry University): *Beyond Functionalism: Towards a semiology of typography*; Rick Poyner (Editor, *Eye* magazine, London): *Typographica: Towards a graphic design criticism*; Angelika Sachini (Aristotle University of Thessaloniki): *Fighting with Paper Arms: Prints and posters in Greece, 1940–1949*; Frederic Schwartz (University College London): *Signs of the Times: Peter Behrens, the AEG and the Trademark*.

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, Dept of History of Art, Trinity College, University of Dublin, Dublin 2; 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 identity 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): *Arabesques and Interlace: The knotty problem of some late 15th-century Islamic metalwork*; Philippa Vaughan (London University): *Decoration as Transformation: 17th-century Mughal architecture*; Dr Venetia Porter (British Museum): *Modern Trends in Arabic Calligraphy*.

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 Raphaelesque 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.

Speakers include: Dr Brian Durrans (Museum of Mankind, British Museum); Dr Brian Street (University of Sussex); Dr Jeanne Cannizzo (University of Edinburgh); Dr Eilean Hooper-Greenhill (Leicester University); Dr Nima Poovaya Smith (Keeper of Ethnic Arts, Bradford, Cartwright Hall); Dr Debbie Swallow (Curator of Indian and South East Asian Collection, Victoria and Albert Museum); Dr Catherine Pagani (University of Alabama); Dr Karen Stanworth (York University, Toronto); Rachel Layton (Pittsburgh Museum of Art); Dr David Bate (WSCAD Farnham); Dr Nick Mirzoeff (University of Wisconsin, Madison); Dr Richard Hearn (University of Sussex).

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).

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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.

Europe (Chair: Marian Campbell); Dr Martin Henig (Institute of Archaeology, Oxford): *Silver shrines for Diana: Roman precedents for Mediaeval shrines and reliquaries*; Dr Virginia Glenn (National Museum of Scotland): *St Louis of France's Relic Collection*; Dr Paul Bincki (University of Manchester): *Shrines for Non-cults: The case of St Edward*; Dr Lindy Grant (Courtauld Institute): *Sugar and the Saints... pilgrimages at St Denis*; Dr John Elsner (Courtauld Institute): *Bobbio and Walsingham – a case study*.

The Islamic World and India (Chair: John Guy); Dr Anna Contadini (Trinity College, University of Dublin): *Islamic Rock Crystals and Christian Reliquaries*; Dr Jennifer Scarce (Royal Museum of Edinburgh): *Sacred Objects in Islam*; John Guy (Victoria and Albert Museum): *Relics, Reliquaries and Souvenirs in Buddhist India*; Dr Anna Dallapiccola (University of Edinburgh): *Pilgrimage Sites of Hindu India*.

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 of 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, Gipsy 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.

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.

Speakers include: Gerhard Bissell: *A 'Dialogue' between Sculptor and Architect. Two statues of S Filippo Neri in the Antamori Chapel*; Antonia Boström (Courtauld Institute): *Michelangelo, Daniele da Volterra and the Equestrian Monument for Henry II of France*; Stuart Currie (Birkbeck College): *Concerning the Sculptural Content of Bronzino's Portraits*; Peta Evelyn (Victoria and Albert Museum): *The Decoration of Italian Bells and Mortars*; Anthony Radcliffe (Keeper Emeritus, Victoria and Albert Museum): *Andrea Riccio and the Applied*

Arts in Padua in the Sixteenth Century; Luke Syson (British Museum): *Learning from the Medal: Likeness and commemoration in fifteenth-century Italian portraiture*; Lucy Whittaker (Christ Church Picture Gallery, Oxford): *Tintoretto's Drawings of Sculpture*.

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).

The Making of the Applied Arts Collection of the South Kensington Museum

Convener: Dr Clive Wainwright, Research Department, Victoria and Albert Museum, London SW7 2RI.

Following the large influx of modern manufactures from the 1851 exhibition into

the Museum of Manufactures at Marlborough House, modern objects continued to be acquired, but the acquisition of ancient objects soon began to play a more and more important part. At this date and also following the move to South Kensington the collection however did not grow smoothly or indeed logically because in the interests of building it quickly several large mixed private collections were purchased *en bloc*. The study of the nature and the character of this growth and the curatorial strategy which drove it is only just beginning to be understood.

Both the objects themselves and the documentation which accompanies them survive in such profusion that discerning any pattern is a complex process. Not only did the laying of the foundation stone of the Victoria and Albert Museum in May 1899 signal a change of name as the new parts of the building were completed, the collection was completely reorganised. It is premature to attempt any wide ranging analysis of the collection as it existed in 1899 therefore to lay the foundations for further research several specific aspects of it will be examined.

Speakers will include: Clive Wainwright: *From the Museum of Manufactures to South Kensington Museum 1852–1862*; Oliver Watson: *The formation of the glass collection*; Marjorie Trusted: *John Charles Robinson and the Early Acquisitions of Spanish Sculpture*; Rupert Faulkner and Anna Jackson: *Japan and its Representation at South Kensington*; Ann Eatwell: *'Every Cloud has a Silver Lining': The role of the loan in the development of the metalwork collection*; Linda Parry: *The Role of William Morris in the Formation of the Textile Collection*; Carolyn Sargentsen: *The Acquisition of the Jones Collection*.

Histories in Art and the Making of the Past

Conveners: Michael Douglas Scott (Birkbeck College) and Valerie Mainz (University of Leeds). Contact address: 9 Westside, 55 Priory Road, London NW6 3NG or Fax 071 267 6141.

This session will not focus upon images from the past and their value as historical evidence as in Haskell's *History and Its Images* (New Haven and London, 1993), but

upon images of the past and conceptions of history in narrative art from the Renaissance to the modern period. Whether from the legendary Golden Age to classical mythology, biblical and ancient history, Arthurian lore, hagiography, the chronical and modern reportage, the past could be used to provide moral *exempla*, to legitimate regimes and to consolidate collective identity. We shall be dealing with changes in historiography, with narrative techniques in pictorial representation and with processes of selection in the imaginative construction of the past.

The range of objects considered will not be confined to paintings but will include other media: sculptural reliefs, ceramics, tapestries, prints and book illustration, photographs, film, etc., as all of these can be vehicles of narrative representation of the past. How did the transposition of a story to a new medium alter its meaning, and how were historical myths popularised through divulgation and multiplication across various media?

The written and visual sources of narrative art are diverse. Have obvious differences in the status and nature of these narratives been understressed in assessing the parameters of artistic invention? Whether history paintings are translations of written accounts will also be questioned: are they not categorically different, addressing different mental worlds, and are we mistaken in viewing pictorial objects as 'texts' to be read?

The genre of historical painting will be considered from Alberti, who placed the *istoria* at the pinnacle of artistic achievement, to its formulation as a genre of art by the seventeenth- and eighteenth-century academic theorists. The concept of history painting itself has a history and its changing meaning will be a recurrent topic. Whether the term has a coherent meaning only within a Western conceptual framework and the hierarchy of the genres will be open to discussion with specialists in non-western narrative art.

Finally, is history painting dead? How is the past visually represented in the post-modern world? Does the old category of history painting have any relevance in contemporary art and design or has it died with the academic tradition that placed such value on it?

Psychological Aesthetics: Contemporary Trends and Issues

Convener: Dr W R Crozier, School of Education, University of Wales College of Cardiff, 42 Park Place, Cardiff CF1 3BB.

Discussion of psychological responses to art objects frequently concentrates on psychoanalysis to the neglect of psychological aesthetics, a branch of psychology that has developed a large body of research applying a range of psychological theories and methods to issues in aesthetics. The discipline of empirical aesthetics is as old as scientific psychology itself, and its origins can be traced to the last century and Fechner's studies of museum visitors' reactions to the Holbein *Madonna* and his investigation of the aesthetic properties of the golden section. Current approaches draw upon a number of paradigms, including gestalt psychology and Gibson's theory of visual perception, as well as the insights of psychoanalysis, but the principal stimulation to research has been provided by the work of the late Daniel Berlyne, who offered a comprehensive theory of aesthetic responses to a range of art forms and designed objects more generally, a theory that was firmly embedded in psychological principles.

Berlyne was instrumental in forming the International Association of Empirical Aesthetics in 1965 and this organisation has continued to provide a forum for the presentation and critical discussion of research into psychological responses to painting and sculpture, as well as to photography, music, architecture, literature, film and dance. Berlyne's theory and its core concepts of complexity and psychological arousal has been subject to critical examination, by Martindale and Kreitler and Kreitler, among others, and the field at present is challenging and vital. Increasingly, there is an emphasis on the role of meaning in aesthetic appreciation, a concern for the cultural and historical context in which art is created and consumed, and recognition of the need to form closer links with other disciplines involved in the study of objects in their social context. The questions posed in this research and its findings would be of considerable interest to scholars in other disciplines.

This session comprises six papers that aim to present critical reviews of recent and

influential research in psychological aesthetics to an audience that is not necessarily specialised in psychology. In addition to summarising and critically evaluating this research the papers will explore the issue of the links that can usefully be formed between psychology and related disciplines like art and design history, critical theory, and philosophical aesthetics.

International Art History Book Fair

The Book Fair will be open Friday, Saturday and Sunday 7-9 April. Free entry for delegates and the general public.

For further details please contact Liz Newlands, 3 Newington Green Rd, London N1 4QP. Tel and Fax (UK office hours only) 0171 226 7211.

Student Group

Open Session

The Student Group has decided that there should be a special session at the Conference at which postgraduate students can present papers based on their research. (This arrangement should not, however, discourage students from submitting proposals to other conveners.)

If you are interested in taking part, please send an abstract to Pauline de Souza, Chair, AAH Student Group, 33 Guildford Street, Stoke-on-Trent ST4 2EP.

Researching Contemporary Art

The Student Group is also organising a seminar which looks at various issues confronted by art historians when researching contemporary art. Speakers will include John Graves-Smith (Staffordshire University) and Sarah Wilson (Courtauld Institute). Further information about the seminar will be available in the next *Bulletin*.

Student Accommodation

The Student Group will be interested to hear from any students or other AAH members who would be willing to provide full accommodation for student members at the 1995 conference.

Please contact Pauline de Souza, 13 Guildford Street, Stoke-on-Trent ST4 2EP.

Scotland 1900 and Patronage in Scotland

Call for Papers

The Scottish Society for Art History is planning Study Days on art and design at the turn of the century and collectors and collecting in Scotland. These will be held in early 1995 and will provide a forum for new research.

Anyone interested in giving a short paper, please contact Annette Carruthers at the National Museums of Scotland, York Buildings, Queen St, Edinburgh EH2 1JD. Tel: 031 225 7534 ext 310.

The Victorians and Race

History of Art Department and Victorian Studies Centre,
University of Leicester

8–9 July 1995

Speakers include Tim Barringer, Deborah Cherry, Fintan Cullen, Pamela Gerrish Nunn, Joseph Kestner, Gail Low, Jan Marsh, Christine Poulson.

For further information and a registration form, please contact Dr

Shearer West, Department of History of Art, University of Leicester, Leicester LE1 7RH. Tel: 0533 522861; Fax: 0533 525128; eMail sw13@leicester.ac.uk. Places are limited, so early booking is strongly advised.

OPEN FORUM

The case for the study of non-Western art

The following article was written in response to a letter published in Bulletin 53, which put the case for a Eurocentric approach to art history. That letter was, itself, a response to a request from the Chair for members' views on the issue.

The history of the culture of the United Kingdom now includes a wide range of cultures. We can no longer ignore this and neither should our galleries, museums, libraries or academic centres. Art galleries and museums play an important role within the art world. The objects that they choose to display, where and how they display them, affects the viewer's response. Cultural domination, often as a result of colonialism, has led in the past to 'non-Western' art being marginalised and under- or misrepresented. It has also suffered as a result of the shift which took place in the latter stages of the last century from the notion that art exists in almost anything which is done well to the notion of art as the skilful production of the beautiful in visible form in the field of painting, engraving, sculpture and architecture. Consequently, the art of 'non-Western' cultures has often been treated as artefact, rather than as art object, to be

collected and exhibited as a curiosity.

Art libraries have an equally important role to play since they, in effect, are the shelves upon which the discipline of art history is placed. They are responsible for providing scholars with as wide a range of ideas and approaches as possible. 'Non-Western' art has frequently been documented by people outside the culture from which it arose; consequently it has often been categorised incorrectly and has been given terminology and distinctions which have no meaning within the culture – the distinction between fine and decorative arts, for example. Libraries need to be sensitive to ethnic groups and cultures in their collection management policies and in the terminology that they use in their catalogues. In addition, librarians need to acknowledge the importance of collecting documentation on the contemporary activity of ethnic groups that are part of all western countries, since 'non-Western' art is not a static form.

Awareness of these issues is not new but the process of change and the adjustment of attitudes is slow. Libraries, as well as galleries and museums, can help to change the approach. They can ensure that good collections of 'non-Western' art are built up

and that they reflect the different ways in which the culture and its art can be interpreted.

We are currently working on a project with a colleague which is concerned with the collection and classification of the documentation on 'non-Western' art. This project involved a survey by questionnaire of libraries in the UK and a selection of libraries in the USA and Canada, and asks for information in areas such as collection and selection policies, where the libraries purchase their material from, and how it is organised, both within the library and on the library catalogue. The results will be published next year in the *Art Libraries Journal*.

We welcome any comments and would be pleased to forward a copy of the questionnaire to anyone who is interested.

The term 'non-Western' art is used to refer to the traditional and contemporary arts of the peoples originating from Africa, Oceania and the Americas.

Rebecca Coombes
Jonathan Meuli

IN THE EDITOR'S CHAIR

A View of *Art History*

Art History will soon celebrate its coming of age. First published in 1978, under the editorship of John Onians, it rapidly succeeded first in breaking even financially (with its then publisher, Routledge) and then, on through the period of Neil McWilliam's editorship with Blackwells as publisher, in becoming a lead academic journal in the field of art historical studies. *Art History* is the academic journal of the Association of Art Historians; it is also an international publication with a circulation of over 2,000, including an impressive array of institutional subscribers in the UK and North America and, to a lesser extent, in Australia, Japan and continental Europe. Blackwells regard *Art History* as among their most successful academic journals.

What, then, is the relationship of *Art History* to the AAH? One of the reasons for the excellent health of *Art History*, is that, from the start, it was agreed that membership of the AAH should be tied to subscription to *Art History*. While members have, from time to time, questioned the wisdom of this link, it is undoubtedly by and large beneficial all round. Members receive a quarterly quality academic journal at a cost far lower than they would have to pay either as independent subscribers or as purchasers of one-off copies. As with many things, the interests of the majority prevail, outweighing the small number of members who would like membership without the journal. Profits from the journal (on a contracted royalty-sharing agreement with the publisher) provide important income for the Association and make possible a wide range of activities. From the point of view of the journal, the relationship with the AAH lends the journal weight, authority and professional back-up which are of inestimable value.

The way the relationship works is as follows. The editorial board is the key unit in the proper management of the journal. This board (the membership, which is published in the front of the journal, rotates at regular intervals) consists of a group of scholars with a wide range of interests and expertise. Nominations for membership are approved by the elected AAH Executive

Committee (who may also propose names). The editorial board is chaired by the AAH Chair. It is responsible for appointing the Editor, the Book Reviews Editor and (since 1992) the Associate Editor, with all three appointments requiring the approval of the AAH EC. Currently the reviews editor is Kathleen Adler of the University of London and the Associate Editor is Paul Binski of the University of Manchester. The international advisory board consists of a group of scholars supportive of the journal and willing to help by fostering interest and encouraging submissions. The editorial board meets four times a year and, additionally, the editors and Chair have an annual business meeting with Blackwells. The AAH employs a copy-editor, currently Sarah Sears, an Art History graduate with considerable publishing and editing experience. Hers is a key role as she prepares camera-ready copy, trouble shoots and generally prevents the editors from making a mess of things.

Selection of articles

People often want to know how decisions are reached about what goes into the journal. The only criteria are academic excellence and an overall aim to represent the widest interests of the Association as a whole within the constraints imposed by a competitive publishing market. *Art History* has to offer a profile distinct from other journals; when members occasionally complain about a lack of some genre of research they don't always bear in mind that there are other academic journals published in English that cater for different kinds of interest and just because something isn't published in *Art History* doesn't mean it won't be published. We aim to achieve a balance between looking out for articles on particularly unresearched or unpublished areas and responding to the kinds of work that is being produced. We do not approach our task with any set of expectations about period, methodology, genre, format or word-length. We do prefer (for practical reasons) to have articles under 7,000 words but we are about to publish an article in the form of an interview and we have published work of a highly empirical

nature as well as work of a highly theoretical nature.

If would-be authors heed the guidelines printed in the front of the journal (and would that more did!), the process works as follows. Two copies and xeroxes of any illustrative material arrive at the Department of History of Art at the University of Manchester, our editorial address. Receipt is acknowledged and details are logged. We try to acknowledge receipt by return but submissions come in waves (for example, it's very busy at the end of each vacation) and it may be a day or two before the letter goes out. Paul and I then take a copy each and read the article. At a weekly meeting we discuss the articles received and read and consider them in relation to our overall plans for forthcoming issues. From now on there will probably be only one special issue a year and the organisation of this may be prompted by receipt of a cluster of articles on a theme. We have to plan a long way ahead as *Art History*, published quarterly, has a lead time of over six months and it can take a great deal of time rounding up illustrations and copyright permissions.

At our meeting we may decide one of several things. We may agree an article is simply not publishable or that it is not suitable for *Art History* in which case the author will receive a simple, polite rejection letter. They will not receive their manuscript back as we have stated very clearly in the guidelines that we don't return manuscripts. Postage and packing are too expensive and in this age of PCs it is simply not necessary in our view to return manuscripts. Also we have to say we can't enter into discussions. This may sound rather mean but there simply is not the time to do this; when, three weeks and another thirty articles on, someone telephones (in the middle of a tutorial) and asks for 'feedback', the editors wonder how they ever got themselves into such a job! Having your work rejected is all part of academic life; it has happened to all of us and it is no reason for anything but the briefest despondency. We may (relatively rarely) agree to accept an article outright, in which case the author will receive a letter asking for very minor changes,

telling her or him when to expect publication, and asking them to sign a copyright form. The AAH holds copyright in all articles published in *Art History* but we normally give people permission to reprint their own work in book form at a later date. We may decide to send an article to a reader (this will be either a member of the editorial board or a specialist approached by the editors) in which case the author will be informed because there will be a delay while we wait for a report. We may (and this often happens with or without a reader's report) ask the author to consider making some substantial changes and offer to publish the article subject to a mutually satisfactory version. This is where the hard work lies as close reading and making editorial suggestions is not only very interesting and creative but also very time consuming. Sometimes we reject an article as it stands but express serious interest in seeing a re-written version if the author cares to submit one.

Readers

The role of readers is very important. A member of the AAH has recently argued for complete transparency in readership, not only should the author's name appear on the manuscript (which is what happens at present) but the reader's name should be sent to the author with his or her report. In an ideal world I would concur with this suggestion but unfortunately I do not believe it is one that can or should be implemented.

At the end of the day, individual judgements are subjective and we all know that views on the excellence of academic work may differ. The anonymity of readers is not a cloak-and-dagger defence of an unfair system but a way of protecting readers who might suffer disadvantage at some future date, particularly if they are relatively young and junior. It is always open to readers to ask to be named or, indeed, to contact authors whose work they have read. We are extremely dependent on the goodwill of our readers who cheerfully take on this demanding additional work and turn it around usually in good time.

The editorial board is given the chance to discuss what we are planning to put together into future issues. It is also kept informed of the flow of submissions and the acceptance/rejection rates. Collaboration with the Reviews Editor is crucial as she will endeavour to organise reviews that complement the articles in any one issue though this is not always possible and is certainly not regarded as essential. The business relationship with Blackwells is the Chair's responsibility, while the Editor deals with all the day-to-day communications, which are many and varied as things move between editors, copy-editor, marketing manager, printers, and so on. Some of our recent initiatives have involved sending information through the E mail network to Art History noticeboards in the USA and arranging distribution of the special issues of *Art History* into bookshops around the world

where they are marketed as books with ISBN numbers (as well as journals with ISSN numbers). When we have all the articles and photographs for one issue, Paul and I share out the tasks of final editing, deciding on the sizes of plates and getting everything ready and photocopied (never trust the mail) to send to the copy-editor. Proofs get sent out to authors by Blackwells but everything also has to be read and collated by us. Authors are often worried about their photographs but they all get returned direct to the authors by the printers. As members may have noticed, we have begun to use the opening pages of *Art History* from time to time to display the work of contemporary photographers. This was an idea proposed by a member of the editorial board and was enthusiastically adopted as a means of interlinking the journal with the interests of practising artists. We are confined to black-and-white, which is not to say the issue of colour has not been exhaustively explored. For this we would need a sponsor.

The health and future of *Art History* depends on scholars known and unknown writing and sending in their work. Please keep sending us articles and please don't be deterred by one rejection from sending us something else. I would also be very pleased to hear from members with suggestions about *Art History*. Letters about *Art History* sent to me or to Nigel Llewellyn will be discussed by the editorial board.

Marcia Pointon

Meeting for Freelances

8 December 1994

Feeling isolated? Want a chance to meet the other Freelance members of the AAH? Want an opportunity to make contacts and network?

Further to the announcement in the previous *Bulletin*, the Freelance Subcommittee is pleased to confirm that it has been able to arrange a meeting for Freelance members of the AAH. It is to be held on Thursday 8 December 1994 from 1900 onwards. The venue for this meeting is Lichfield House, 15 St James's Square, London SW1. Parking is free in the square from 1830 onwards. The nearest tube stations are Green Park or Piccadilly Circus.

Price of admission, to be paid in advance, will be £3.50. Refreshments will be provided. You will need to bring your membership card with you.

Those intending to attend this meeting are asked to send a cheque for £3.50 to: Brigitte Corley, 51 Middleway, London NW11 6SH. Tel: 081 455 4783.

Research Query

John Haberle (1856–1933), a trompe l'oeil painter from New Haven, Connecticut, is the subject of a monograph I am writing. I would appreciate receiving any information on the artist, his life and works. Please contact Gertrude Grace Sill, Adjunct Professor of Art History, Fine Arts Department, CNS. 19, Fairfield University, Fairfield, Ct. 06430.

Print Offer

Members who have subscribed to the print of *Spring* by Joseph Southall, offered in *Bulletin* 53, will be pleased to know that the print will be with them before 25 December. If new members would be interested in subscribing to this very limited edition, please send a £10 cheque made payable to Pitchfactor Ltd. c/o Kate Woodhead.

Report from Director of Administration

Membership figures for 1994 are as follows:

UK members taking <i>Art History</i>	928
European members	56
USA & ROW members	130
<i>Bulletin</i> only members	149

I would like to extend a warm welcome to all new members. Many more CAA members have joined in 1994 and have taken advantage of the discounted subscription offered to members of associations affiliated to the AAH. May I remind them that it is a reciprocal discount and that you may claim a 15% reduction from CAA subscription fees by sending a photocopy of your AAH membership card. Please send proof of CAA membership when returning your 1995 renewal form.

I hope all members will consider adding something to the Student Support Fund when they return the renewal form. Student grants are being reduced each year and many students will find it difficult, if not impossible, to attend the annual conference. The fund will be used to pay half the cost of the concessionary rate for as many students as possible. All donations, however small, will be very welcome.

Please remember that, since I produce labels for the distribution of the *Bulletin* and *Art History*, any change of address needs to be sent directly to me.

Best wishes for Christmas and New Year.

Kate Woodhead

Thesis Prize

The Association's prize for the best thesis produced by a postgraduate student on a studio-based course (typically, Fine Art, Design or Architecture) will be awarded at the opening of the Book Fair at the 1995 Conference at the V&A. **The closing date for entries is 1 February 1995.**

If you are involved in the reading and marking of postgraduate student theses please keep the prize in mind. Further details and application forms can be obtained from: Dr Colin Cruise, School of Arts, Staffordshire University, PO Box 661, Stoke-on-Trent ST4 2XW.

Inferno

St Andrews Journal of Art
History

Inferno is the first scholarly journal from the postgraduates of the St Andrews School of Art History. The 1994 volume contains original and previously unpublished research, representing the wide range of subjects covered at the School.

Articles in the forthcoming issue

Marianne McLeod Gilchrist: *Imprisoned Princesses: Princess Tarakanova and the Regent Tsarevna Sofya*; Patricia Wigston: *A Recently Discovered Account for Plasterwork at Arncliffe House, Midlothian*; Patricia DeMontfort: 'A Sagacious Policy': *The Artist and the Press in the Victorian Art World*; Carol Richardson: *The Lesser of Two Evils: Pope Pius II, International Diplomacy and the College of Cardinals*; Deborah Schultz: *Marcel Broodthaers – Case Study: 'La Tour Visuelle'*; Heather Pulliam: *The Book of Kells: A New Look at an Old Manuscript*; Stephen Jackson: '...And there was nothing wrong with Utility Furniture': *Furniture History and Oral History*; Joanna Archibald: *Sound Advice: The Changing Role of Music Museums in the Age of the Three Tenors*.

Available from: The Editors, *Inferno*, School of Art History, University of St Andrews, Fife, KY16 9AL. Price £6.00. Cheques (in Sterling) should be made payable to School of Art History, University of St Andrews. (ISSN 1355-5596)

FEMINISM AND THE AESTHETICS OF DIFFERENCE

8–9 September 1995

University of London Institute of Romance Studies and Falmouth College of Arts

Some thoughts on the co-organising of events in split locations

The conference was held over two days in London and Cornwall and involved three very different institutions. The Institute of Romance Studies at London University's School of Advanced Study (IRS), though not yet five years old, will be known to many art historians already for its programme of symposia and seminars that go far beyond Romance Cultures narrowly defined. The Tate Gallery at St Ives, established two years ago, will also be familiar through its links with the Tate at Liverpool and London, as well as with the St Ives school of modernism. Falmouth College of Arts (FCA) is a small, specialist and independent college, recently re-formed out of the Falmouth School of Art and Design, and serious about developing its distinctive contribution to research, without apologies for size.

All three institutions have in common a strong relationship with art history, though none is entirely defined by it, all are either recently established or metamorphosed, and all occupy arguably oblique positions in relation to the mainstream of art historical studies. They do, however, represent significant strands within such discourses, which might be summarised as the theoretical and interdisciplinary (IRS), the museological (Tate St Ives) and the studio-practice-informed (FCA).

These positions were intended to reflect particularly on the feminism and difference element of the conference. Seen within the context of a single event, the formality of the architecture of Senate House (IRS) right behind the British Museum, the fine, well-converted domestic buildings and quite new purpose-built studios and teaching rooms

at FCA, and the controversial new Tate at St Ives, yards away from the artists' studios on Porthmeor Beach, richly express how exactly specificities matter, especially when thinking difference.

Of course you do not have to trace the actual geographical movements of modernism to form understandings of the artists who either passed through or lived in St Ives, but the elusive nuance that can suddenly focus the greater point or argument grows in importance when thinking difference. West Cornwall is a long way from the centre, however defined, and delegates were surprised how illuminating the shift was between sites within the same philosophical frame. It brought out, for example, the extent to which the modernist sense of the Hellenic in the cultural landscape grew out of the actual land- and sea-scapes around St Ives.

The logic of re-location

There are many other places and topics to which this logic of re-location would apply, and there are specific knowledges that can be accessed, not only by talking with colleagues in related areas and institutions, but also by designing academic structures appropriate to plural locations. This has potential applications wider than conferences. The practical complexities of the translation of such ideas into materiality pale beside such rewards, and are in any case not without the benefits, common to jointly organised events on a single site, of shared academic and administrative expertise, economies of scale, not to mention publicity, mailing lists and the like.

Centrality

The idea of centrality has, of course, been under scrutiny for the best part of this century's ending; the centrality of the artist, that of the work, that of spectator-reader, the masculine, the 'West', all have been proposed and problematised. So it has become

relatively uncontentious to say that the relation between the centre and the periphery is changing. This is as true philosophically as it is geographically, at least as regards acts of speech or thought. But the borderline between these actions of the mind and those of the body is recalcitrant, and the possible effects of cyberspace as yet imperfectly and selectively understood, both in terms of conceptualisations of space and in terms of where and how our 'central' institutions will locate and interrelate. To see the issues as separated from physical space will prove another symptom of the mind-body split about which so many of the contributions to the conference in some sense moved.

Aesthetics

Finally, a few words about aesthetics, the aspect of the theme I have not mentioned. Why aesthetics now? It all comes back to place again, but refigured with the body to take account of mind-connected mutability. Aesthetics, as the study of that which is apprehended by sensuous perception, very quickly leads to questions of the beautiful. Until recently, radicalised art practice and theory has not foregrounded such questions, or has even tried to argue them away. It was, perhaps, a necessary strategy. But the denial of the aesthetic in its strong sense is another of the effects of oppositional thinking that remains locked into its self-conscious oppositionality. Re-embodied understandings of beauty are far too important an aspect of power to be left to the aesthete of caricatural decadence, just as the construction of 'l'art pour l'art' as apolitical is dangerously unhistorical. I therefore look forward greatly to a continued discussion of some of these issues in Newcastle at the Association's next annual event. The theme is, of course, 'Beauty?'

Penny Florence
Falmouth College of Arts
Conference Organiser

Going Places

When, in her 1922 modernist manifesto 'Mr Bennett and Mrs Brown', Virginia Woolf attempted to describe her fictional fellow traveller on the train from Richmond to Waterloo, all she could produce were impressions which 'poured out like a draught'. Woolf's point was not that her descriptive powers were somehow inadequate, but that in 1910 social relations and human lives changed and that literature had to register that change. Deft social coding of the realist type was no longer the way to talk about 'character', said Woolf, no more can you simply deduce the person or body by describing the place it is in. A new art, something more radical, was needed.

Delegates attending this conference had plenty of reasons to reflect on Woolf and her essay. Perhaps they did so in order to consider the progress made by feminism in the arts and the academy in this century. Woolf, although well-heeled, was forbidden to put just one of those heels on the hallowed grass of Oxbridge. This conference began by filling the halls of Senate House, London, and then, boarding the 18.35 Paddington to Penzance *en-masse* (retracing Woolf's childhood journeys), went West to occupy the lecture theatres and seminar rooms of Falmouth College of Arts and the galleries of the new Tate Gallery at St Ives. For those at a conference determined to cross not only geographical and institutional boundaries, but also disciplinary frontiers, Woolf, as a social and literary critic and as a writer who continually explored the visual and tactile, may also have appealed as a not-so-angelic muse for this eclectic collection of art historians, theorists, practising artists and literary critics.

In 'Mr Bennett and Mrs Brown' Woolf was evoking an anecdote to make a historical and aesthetic point. When the train taking the conference from London to Cornwall lurched to a halt just outside Slough, when it was learnt that there was an accident up the line, and when the train did not move for a further six hours, those who were intent on making historical and aesthetic points found themselves in an anecdote. It is a

testament to this conference, and in particular to its organiser Penny Florence, that not only were so many different disciplinary trains kept running across such a wide expanse of track, but that somewhere amidst all this frenetic travelling, questions about feminism's current destinations were, both directly and indirectly, raised.

London

Questions were raised, for example, about the different uses of psychoanalysis in feminist art theory and history which topped and tailed the conference in London. 'I am the Breast: Modernist Fantasies of the Mother', Anne Wagner's brilliant reading of psychoanalytic narratives around the mother's body alongside the shifts and turns in Henry Moore's sculpture, made an exemplary case for a historical reading of the concept of fantasy which is wise to fantasy's own lures and tricks. This was not psychoanalytic theory, but a way of doing art history which has learnt its lessons from psychoanalysis. By comparison, Griselda Pollock and Bracha Lichtenberg Ettinger's joint presentation on the 'matrixial' offered an example of the possibilities of using psychoanalysis to imagine supplementary modes of fantasy 'beyond the phallus'. These two approaches need not be opposed ways of doing art history, but they are different.

Day one, then, both started and ended with psychoanalytic readings of the mother's body. In between there were a lot of different bodies in a range of different guises. Where the Edwardian novelists criticised by Woolf coded the bodies of their characters with cultural and social conventions, the bodies in the papers at this conference were variously and in no particular order: dressed and undressed in Flaubert (Mary Orr); performed in such a way as to undo the binary between public and private (Marie-Anne Mancio on Bobby Baker) and performed in another way so as to highlight the complexities of the relation between the female body and technological culture (Kate Ince on Orlan). There were virtual bodies (Jane Prophet), political and racial bodies (Andrea Noble on Tina Modotti), mobile lesbian bodies (Alex Hughes on Violette

Leduc) and agoraphobic bodies (Rose Frain). Bodies at this conference, one could not help but register by the end of the first day, mattered. They also moved – and not only to Falmouth. This was a conference concerned with art practice as well as art theory, as the artist Jean Grant demonstrated when she asked delegates to turn into participants and to physically move to see her work, which was running on two screens facing, not the audience (look at me, consume me, abstract me), but the walls (if you want to look at me, you will have to move, make a choice, slip out of habit, shift your perspective).

Cornwall

If it was bodies that mattered on day one, day two switched attention to the places bodies find themselves in and, in particular, to one place, Cornwall, and the question of how it figured for women artists and writers. Shadowing Pollock's and Lichtenberg Ettinger's strategies, although from a different angle, Doina Petrescu's reading of Plato's *Khora* (place, receptacle, matrix, womb) through Derrida's recent work, gave another example of theory thinking its generic and gendered conventions otherwise. Once more, however, thinking or imagining new bodies and spaces through theory, and inquiring into the history of aesthetics and modernism, turned out to be two slightly different things. In her eloquent account of the modernist poet HD's fascination with Cornwall and Corfu, Harriet Tarlo showed how HD, like some later versions of French Feminism, used the conjunction of place and body to develop a new theory and aesthetic for female subjectivity. But what do you then do with the fact that that new space for HD became, in Tarlo's words, 'radically and dangerously more real than the war'? What happens when the search for a new aesthetics of body and space is also an escape *from* history into the aesthetic?

It is one thing to imaginatively and theoretically displace place, but another to resist valorising the new country and to start to tell the history of that displacement. Part of telling that history lies not only in the aesthetics of place and body, but in the

stories of those who lived in those places, how they got to be there and in asking the question why conventional art history doesn't seem to acknowledge that they were there. With the towering and problematic exception of Barbara Hepworth, the history of St Ives is an obvious case in point. One of the most exciting parts of the conference was Nadira Yakir's ebullient presentation and reclamation of the work of Wilhelmina Barns-Graham and Margaret Mellis. As Yakir stressed, understanding this particular history of place in relation to women demands a sociological and historical perspective as well as a theoretical one: this takes time. A casualty of the long night on the 18.35, unfortunately, Yakir's own paper

had to be cut due to re-scheduling.

In the closing plenary session in the Tate Gallery, Wilhelmina Barns-Graham's voice was heard loud and clear stating her opposition to feminist, as well as art institutional, orthodoxy, and one was reminded that feminist art history is always about something more than either the necessity for close attention and historical precision and/or the speculative demands of contemporary theory. It's also about both putting new bodies in old places and old bodies in new places, and the effects of those displacements.

This conference, with its itinerant participants and their different theoretical and conceptual luggage, went a long way to

ensure that this kind of displacement, both on a conceptual and institutional level, continues. Amidst the current drive towards privatisation, increased bureaucracy and subsequent squeezes on time and resources, for feminists working in British Higher Education today, as for what used to be British Rail, the difference between going places and getting there – which is the difference, maybe, between imagining where we desire feminist aesthetics to be and ensuring that we have the time and scholarly resources to make sure it gets there – continues to widen.

Lyndsey Stonebridge
University of East Anglia

THE VISUAL CULTURE OF ART AND SCIENCE

From the Renaissance to the Present

12–14th July 1995

An overview

Vivien Northcote

This conference was organised jointly by the Association of Art Historians, the British Society for the History of Science, the Committee on the Public Understanding of Science, the joint committee of the Royal Society, the Royal Institution of Great Britain and the British Association for the Advancement of Science. Some 180 delegates therefore covered a variety of disciplines, which meant that there was a very wide range of scholarship demonstrated in the papers given. One feature that was common to all the speakers, however, was the ability they had to make their own specialisation interesting and clear to the delegates, some of whom were approaching those topics for the first time.

The surroundings for the conference could not have been better. The academic sessions and the intervening meals all took place in the elegant surroundings of the Royal Society. In a conference such as this, the

ability to confer after a stimulating set of papers in an entirely relaxed and comfortable ambience was particularly welcome – the air-conditioned lecture theatre was a particular boon as the conference took place just at the start of this summer's great heat wave. Key note papers were given at the National Gallery and the Scientific Societies lecture theatre and there were social events at the Royal Institution and the Charing Cross Hotel. One of the features of this conference was the careful planning that meant that the pace was firm but not too brisk so that papers flowed gently into meals or social events and there was plenty of time to move from one to the other.

All the papers were given in full plenary sessions, which meant that delegates were able to appreciate the full thrust of the arguments as they progressed through the three days. One small point, however, was that because of this, when it came to the discussion at the end of each paper, it was clear that most people in this large gathering did not join in to make their own points.

Perhaps when large conferences are convened in this way, it would be appropriate to make time available for discussion in smaller study groups where the less articulate would feel more able to contribute?

The keynote paper on the first day was given by Professor Stephen J. Gould, who succeeded in bringing humour, through the use of cartoon images, into the dry subject of evolution so that it came alive for layman and professional alike. Like Helen Haste in her introductory paper, he demonstrated clearly how the illustration of scientific ideas has influenced the way in which we all come to understand scientific developments. This was to become the most important theme of the conference and made it clear that the artist has played a significant part in the popular understanding of science. Professor Martin Kemp also underlined this as he demonstrated among other things the development of illustrations in medical science, using Gray's *Anatomy* as a final exemplar. Incidentally, he pointed to the need for a possible PhD on the development

of illustrations in the various editions of this basic textbook, so perhaps there is a student who will take up his suggestion!

Two papers by very different artists, were stimulating. Tim Hunkin demonstrated the genesis of some of his working scientific models, reminding me of my gratitude to him for his television programme explaining the fax machine – previously a total mystery. In this lies the heart of this conference – the common purpose of the scientist and the art historian to search out the truth and demonstrate it in such a way that both the scholar and the layman can understand and appreciate the intricacies of thought which lie behind the unravelling of life's mysteries. The second paper was given by the husband and wife team of Susan Gamble and Michael Wenyon, who demonstrated the way they use holograms to illustrate the essence of scientific discoveries. Their holograms were on display during the conference and two of these, *Newton's Ring*, and *Airy's Discs*, were very beautiful and thought provoking.

If I have not mentioned speakers by name, it is not to imply any lack of scholarship. This conference was notable for the clear, instructive and interesting contribution made by all those who gave papers, a discussion of which is provided by Rodney Palmer.

It is to be hoped that there will be a second conference to follow this one and continue some of the debates begun during the discussions. It is also to be hoped that if there is such a conference that there will be many more members of the AAH there to make their own distinctive contribution.

One final point: the Royal Society was also holding an exhibition, 'Women, Science and The Royal Society', to commemorate the 50th Anniversary of the election of the first women to Fellowship of the Royal Society. This delightfully old-fashioned exhibition – simple catalogue, glass cases filled quite informally with exhibits and photographs – summed up the ethos of the conference: the absolute necessity in this age of the casual and the popular for single-minded dedication in the pursuit of excellence.

A review of the papers Rodney Palmer

The conference was opened by Lewis Wolpert of COPUS, who immediately put delegates on their mettle by urging against any easy conflation of art and science.

Representation of science today

Helen Haste on 'Myth, Monsters and Morality' took as her 'myths' Pandora's box and Frankenstein; as her 'moral' nexus CP Snow's 1959 'two cultures' Rede lecture on the rift between science and the humanities; as her 'monsters' dinosaurs as metaphors for impending disaster. These were cleverly united in her discussion of *Jurassic Park*, the anti-scientific moral of which, man's hubris leading to destruction, was for Haste counter-balanced by Jeff Goldblum's role as 'the first sexy scientist'. Next up, the engineer-cartoonist Tim Hunkin, offered early clarification of scientists' difficulty with the art world, rather than with art. Recalling how, at his 1981 exhibition, he had been 'bemused' by the jargon, Hunkin endorsed drawing as the most concise means of communication. Hunkin's Channel 4 *Secret Life of Machines* series is designed to overcome non-scientists' fear of machines.

Representation of institutions

This session carried one paper, Gertrude Prescott-Nuding's on portrayals of members of the Royal Society itself. A paper on French and/or Italian societies, the iconographies of which, bound in as they were with the very Christian iconographies that science has largely displaced, would have complemented the sober norm for British academic hagiography, of 'grim men in dark suits'.

The iconography of evolution

Stephen Jay Gould's argument on this occasion was that of the three great scientific revolutions, the Galilean and Freudian ones have been digested, but the Darwinian one has not, Darwin having 'spin doctored' his results in favour of his own species, a bias only corrected by the messianic Gould himself!

Gould then used two sets of slides to support his argument, first an amusing series of advertising and cartoon images, showing evolutions such as that back to the couch potato. Secondly, Gould presented some 19th century series of evolutionary images, all biased towards 'the parade of advance leading to humans'. Gould exposed as ridiculous foreclosing the development of fishes and insects on the appearance of mammals, and supported this with an image of evolution as a cone of increasing diversity. If the lottery of life was run again, Gould pointed out, the odds against the reappearance of humans would be about 17,000,000 to 1. Gould's final visual assault on the spin-doctored model of evolution was a graph with an 'Age of Bacteria' left wall, and composite life forms tumbling off to the right.

The earth

Martin Rudwick drew attention to several limitations of 'the visual language of geology', such as its indoor nature, and, once it moved outside to cartography, the variable distraction of colour, over which authors have no control. Susanne B Keller's account of 'Visual representation in 18th-century earthquake studies' identified representations of the 1755 Lisbon 'quake as the start of a new tradition wherein images supplanted Latin as a universal language; in fact some late 17th-century seismological and vulcanological studies were in the vernacular, and handsomely illustrated. Keller was excellent on the rôles of figures in earthquake imagery.

Charlotte Klonk informed us on some curious interpretations of vision. For instance Burke, when cause and effect are apparently unrelated, interposed a Newtonian third party, such as ether, into the process of seeing.

Illustration

William Ashworth, on 'Visual authority in early zoological illustration' gave a lucid account of 'generic' woodcut illustration up to 1650. He then discussed Boyle's and Perot's related enterprises in London and Paris academies c1670, of supplying

meticulously described and witnessed 'specific' images. The distinction between 'generic' and 'specific' was most helpful, and the identification of 1670 as high water mark of the latter astute. However, Ashworth's Alpers-derived assertion, that the particularising image was the property of the north, prompted Gould from the floor to point out the specificity of the engravings for the Sicilian, Agostino Scilla's 1670 book on marine fossils, which can still be related to their prototypes in the Woodwardian museum. Other illustrated Italian books of the time, such as Francesco Redi's on insects, can be mentioned in the same context. While Alpers' argument for a particularising northern aesthetic is sound in itself, it is a mistake thence to exclude altogether Italian and southern European interest and indeed participation in it.

Massimiano Bucchi showed 19th-century educational wallcharts, often accompanied by more than one text on separate transparent sheets, so the same image could function from primary school to university level.

The assisted eye

Eileen Reeves' meticulously constructed argument was that Rubens' *Self-portrait with friends* includes Galileo and Justus Lipsius, and, referring to contemporary and modern maps of Mantua, that the background, hitherto called a 'dramatic sunset at the end of a stormy day', is in fact a record of the *Aurora Borealis*. Albert Van Helden discussed Christopher Scheiner, inventor of the telescope, Galileo, and their simultaneous observation of sunspots, which the former deemed satellites. Martin Kemp from the floor distinguished between Galileo's visual predicate and Scheiner's theoretical starting point. Van Helden resisted a conflatory suggestion from the audience, that Galileo was better scientist than Scheiner due to the art element in Italian education.

Automation

Larry Schaaf presented Fox Talbot's photographic techniques in an avowedly 'internalist' spirit, that is with minimum reference to Daguerre. Allan Chapman also gave an enthusiastic monograph, of the metal

magnate James Nasmyth, who through a huge telescope observed the moon, and compared its wrinkles to those on apples or hands, thus deducing that they were due to cooling. Chapman told us that Nasmyth's models of the moon were the earliest 'attempt to explain the physical nature of a non-terrestrial body', and he was not contradicted on this or any other point.

Towards a new history of the visual

For the second evening lecture, Martin Kemp, with his scientific background, and experience of Leonardo, conscientiously ignored Wolpert's 'conflation' warning, to lead off on the 'science of art'. Kemp emphasised 'what things look like' as a key criterion for such a science. He qualified as 'trite' his juxtaposition of Bramante's *Tempietto* and Copernicus' heliocentric model. The analogy between them is more precise than he noticed at the time, both being ordered in concentric rings around a 'lantern'. That Kemp occasionally showed more than he knew, suggests how fecund is his enterprise. He used Kepler to discuss how the dedication of plates to patrons created freedom within the autocratic systems into which the Enlightenment emerged. Kemp's valedictory was to 'forget what we think our disciplines are'.

Science, architecture and design

Sophie Forgan picked up again on the 'two cultures' debate in the context of the Festival of Britain. Forgan was determinedly insular on the 'good, nationalistic goal' of celebrating a 'land more varied than any other of its size' (in Europe alone, what about France and Italy?). Judi Loach explained Le Corbusier's uses of Euclidean and then, in the 'modular', anthropometric geometry. For Loach, Corb remained on the art side of the 'two cultures' rift. Her conclusion, that artists can usefully draw from science, even when they misunderstand it, prompted Kemp from the floor to stand up against 'opportunistic' modernism-bashing.

Perceptions

John Gage introduced this last section as the

'crucial' one. Professor S Zeki endorsed Loach on artists' imperfect understanding of science. 'Artists believe you see with the eye; neurologists understood a century ago that you see with the brain'. Latterly, the visual cortex has been divided into several parts. Zeki asked us to consider in particular 'V5', an area of the cortex responsive to phenomenal motion, mature at birth. Thus, mobiles in nurseries. Calder and Tingueley – whose art had little meaning apart from motion – appear to Zeki good subjects on whom to begin to explain cerebral responses to art. Next up was Michael Baxandall on 'visual attention', by which he intended more than 'fixation by the eye'. Baxandall is currently working on 18th-century France, and Chardin was the fitting subject of his enquiry into visual scrutiny. Baxandall treated us to sustained formal analysis of Chardin's *The Housewife* (Louvre). In so doing, he effectively contradicted earlier assertions of artists' inferior understanding of visual phenomena, asserting that Chardin was 'functionally aware' of blue's effectiveness away from focal visual axes, while 'philosophes' and critics were not. Baxandall's demonstration of how our experience of a picture continues beyond its edge led smoothly into Richard Gregory's discussion of 'perception' and 'conception'. Gregory explained that perception is a series of visual hypotheses about the world, and extended Baxandall's suggestion that painters enjoy a privileged understanding of vision, for instance of the fact that visual phenomena are not amenable to checking.

Concluding remarks

'International' as it was, the conference favoured Anglo-American histories over Mediterranean ones, to the exclusion of the Eastern and Southern hemispheres. This is not, however, to lament the strong showing of US speakers, all of whose contributions were carefully planned and fluently delivered.

The confluence of historians of art, of science, and of both together, had a healthy effect on the tenor of debate. Taking into account the broad constituency of their audience, no speaker indulged in jargon.

BEAUTY?

12–14 April 1996

University of Northumbria at Newcastle

AAH Annual Conference, 1996

Call for Papers

'Beauty?' is the theme of the 1996 AAH Conference. Both as an historical issue and as a matter of continued, if not always openly debated, concern to interpreters and practitioners of the visual arts, it offers a wide range of possibilities for conference sessions. Anyone wishing to contribute a paper should write directly to the appropriate session convener.

For further information, please contact either The Conference Conveners, Malcolm Gee and Paul Usherwood, or The Conference Administrator and Book Fair Organiser, Sarah Kane, Department of Historical and Critical Studies, University of Northumbria, Box ITE, NE99 1TE. Tel: 0191 227 3777; Fax 0191 227 4572.

General Information

Contemporary Art

The 1996 Conference will be of particular interest to anyone concerned with contemporary art. There will be panel discussions connected with exhibitions of Orlan at Zone Gallery, Georg Baselitz at the University Gallery and recent acquisitions by the Tate at the Laing Art Gallery. In addition, there will be opportunities to talk to a number of artists who have been specially commissioned to show their work at the Conference (including Jamelie Hassan, Karen Knorr, Mark Hayward and Jane Wheeler), as well as artists who have been commissioned to exhibit work in the North East during the Arts Council's *Year of Visual Art*.

Receptions

On Friday evening delegates will be invited to a civic reception at the Laing Art Gallery, where they will have a chance to see an exhibition of recent acquisitions by the Tate. On Saturday evening there will be a reception at the Hatton Gallery, which at that time will be staging an important exhibition of recent acquisitions by the Arts Council.

Visits

On Saturday afternoon visits have been arranged to: the Bowes Museum, Durham Cathedral, Wallington Hall, Craggside, Belsay, Seaton Delaval, Alnwick Castle and Byker.

Panel Sessions

In addition to the panel sessions mentioned above, there will also be: 'Meet the

publishers' (in connection with the Book Fair); 'Art History and Computers', 'Students' Forum' and:

The Beauty of Situation: Lettrists and Situationists – a reconsideration

Convener: Lucy Forsyth, 18 Howey Lane, Congleton, Cheshire, CW12 4AE

'The new beauty can only be a beauty of situation', wrote Debord in his *Introduction to a Critique of Urban Geography* (1955). Has the Macdonaldisation of the world made this impossible, or is there still a space for meaningful interventions or situations where anti-spectacular beauty can be a lived experience? Is there an inheritance for a radical cultural practice that can be claimed from these two groups? Or has the whole Situationist project been outflanked by the theme-park new world order?

This session will take place on the Saturday morning at the same time as other special events (see above). Anyone wishing to contribute to the panel should contact Lucy Forsyth.

Academic sessions

Representing War and the Limits of Depiction

Convener: Dr Sue Malvern, Dept of History of Art, University of Reading, Blandford Lodge, Whiteknights, PO Box 217, Reading RG6 2AN

Art and war are two terms which seem to hinge on a series of oppositions. Art and creativity are said to be the antitheses of war; art is not disruption, pollution, mutilation, destruction, objection, violence

or horror. The actuality of war is repeatedly named by witnesses as indescribable and unspeakable, an experience for which no visual language seems sufficient. By contrast, because spectacle and mystification may be fundamental to its conduct, going to war is sometimes described as the discovery of a terrible beauty, a sublime which is impossible to mediate to the non-participant. But attempting to represent the indescribable and giving form to human suffering raise issues of decorum for art about the limits of depiction and what lies beyond in an unbridgeable gulf between experience and representation.

This session seeks to explore the representation of art and the limits of depiction. Papers will draw on theoretical texts and a range of visual imagery including film and popular media. Issues and questions to be discussed include: differences in war art by veterans, combatants, and non-combatants; war and gender; shifting standards of decorum in war art; censorship and self-censorship; war memorials. Is beauty in war art impossible? Can meaning be made out of war? Can war, should war be depicted?

Speakers will be: Dr Hans Martin-Kaulbach (Staatsgalerie, Stuttgart): *Peace and War in Allegorical Images, 16th to 18th Centuries*; Claudia Brigg (University of Reading): *Re-modelling War and Peace; Voltaire, Gibbon and Montesquieu*; Nancy Rose Marshall (Yale University): *The Altar of Humanity*; *The 1864 Metropolitan Sanitary Fair and the representation of the North American Civil War*; Alex King (Cambridge University Library): *Commemorating Death in Modern War*:

Idealisation, abstraction and reality; Dr Paul Gough (University of the West of England): *'That Appalling Beauty': Spectacle and the sublime on the Western Front 1915-17*; Emma Roberts (University of Liverpool): *Modernism, Lyricism and War: Barbara Hepworth and the International Political Prisoner Competition*; John Graves-Smith (University of Staffordshire): *Belgian Art and the Occupation*; Dr Peter Hoff (Berlin): *Demystifying History: Askoldow's Film The Commissar (Soviet Union 1967/88)*; Jamelie Hassan, a Candian artist, will discuss issues of art and war in her own work.

Beauty and the Body: Defining the feminine

Conveners: Hilary Moreton and Dr Cheryl Buckley, Dept of Historical and Critical Studies, University of Northumbria, Newcastle upon Tyne NE1 8ST

The aim of this session is to examine the ways in which the female body has been aestheticised from the mid-19th century to the present with relation to visual culture. In particular, we would like to consider the ways in which feminine identities have been defined and redefined within the areas of fine art, fashion, and the media. The central concern is with the relationship between women and beauty, and the significance of this with regard to issues of women's power/powerlessness.

Speakers will include: Dr Rosemary Betterton (Sheffield Hallam University): *Food, Sex and Death in Contemporary Women's Art*; Dr Gail Nina Anderson: *Frankenstein created Bimbo*; Jane Beckett (University of East Anglia): *There she Goes: Just looking at the 60s*; Jane Wheeler (University of Northumbria at Newcastle): *Painting the Female Body*; Anne Anderson (Southampton Institute): *Metamorphosis or Changing States: The Femme Fleur in 19th-century fine and decorative art*; Dr Aileen Ribeiro (Courtauld Institute): *Ingres's Portraits*; Dr Cheryl Buckley (University of Northumbria): *Just Like a Film Star: Fashion and women's lives between the wars*; Hilary Moreton (University of

Northumbria): *Glamour. Women and Fashion in the late 19th Century*.

Beauty and the Beast: The aesthetics of the male body

Convener: Dr Michael Hatt, 34 Mervan Road, London SW2 1 DU

What does 'beauty' mean when applied to a male rather than a female body? What is invested in the concept socially, artistically, politically or psychically? How do criteria of masculine beauty change through history?

The subject of this session will be the aesthetics of the male body and the ways in which ideals of beauty inflect, and are inflected by, definitions of masculinity. Although the session will be quite closely focused on beauty, it is hoped the papers will represent a diverse range of questions from a variety of methodological perspectives, and will explore not only social historical issues around, for example, class and race, but also more specific art historical questions of material, technique, patronage, and function, as well as broader philosophical debates about aesthetics and corporeality.

Possible areas of discussion could include: the rendering of beauty; the male body and the sublime; spectatorship and visual pleasure; physical beauty as a metaphor for the ethical; the role of technical matters such as medium, pose, gesture etc, in exemplifying masculine beauty; beauty and race, the aesthetic and the erotic, beauty as a politically invested category, the aesthetics of the body and questions of dress or undress; the use of classical or non-Western traditions; and the relationship between changing definitions of male beauty and scientific knowledge.

It is hoped also that the session will include papers concerned with different historical periods and cultures, from classical antiquity to the present day; contributions from pre-modern and non-European fields are particularly welcome.

Speakers will include: Dr Gen Doy (De Montfort University): *Women Artists, Art Critics and the Male Body in French Neoclassical Painting*; Richard Martin (Metropolitan Museum, New York): *Assuming Adam: The male body in*

contemporary fashion; Dr Randall Rhodes (Buffalo State College): *Versace's culto del corpo*; John Lynch (Leeds Metropolitan University): *AIDS and the Representation of the Male Body*; Anna Athanasopolou (Courtauld Institute): *Artistic Identity and the Phallic Artist: 'Art', 'beauty' and male subjectivity in Gilbert and George's Living Sculptures [to be confirmed]*; Dr Anthea Callen (University of Warwick) will be speaking on some aspect of anatomy and the male body [title to be confirmed].

Ugliness

Convener: Dr Shearer West, Dept. of History of Art, University Road, University of Leicester, Leicester LE1 7RH

Although canons of beauty have long been debated and established, considerations of ugliness have more often been evaded or deflected. Ugliness has become another form of 'otherness' in aesthetic theory, and a taboo in high art before the twentieth century. This session is meant to consider the idea of 'ugliness' in as broad a way as possible: from medieval gargoyles and Renaissance grotesques to eighteenth- and nineteenth-century caricatures and other 'low' modes and genres. Papers will range from those which focus on theoretical or aesthetic issues, to considerations of specific historical circumstances and examples.

Speakers will be: Christa Grossinger (University of Manchester): *Ugliness and the Body's Two Faces in the Late Middle Ages*; Sue Wragg (Nene College): *Vile Bodies and Faces of Dogges: Depictions of cannibalism in the 'New World'*; Marjorie Trusted (Victoria and Albert Museum): *'Failures as Works of Art': Ugliness in Spanish baroque sculpture*; Michaela Giebelhausen (University of Essex): *'To Defy the Principles of Beauty': The Pre-Raphaelite Brotherhood and the Victorian press*; Anne Anderson (Southampton Institute): *The Grotesque Revival and the Victorian High Renaissance*; Ann Stieglitz (University of Essex): *Max Klinger's Malerei und Zeichnung (1891)*; Nicholas Watkins (University of Leicester): *Ugly Colour and Good Taste*; Rico Franses (Australian National University): *The Good,*

the Bad and the Ugly: Marsha Meskimmon (Staffordshire University): *The Grotesque and the Ugly: On the uses of excess in women's self representation*; Ann Storey (University of Washington): *Ugliness, Death and Laughter*.

Socialist Realism and Aesthetic Value under Stalinism and Destalinisation

Convener: Susan Reid, Department of Historical and Critical Studies, University of Northumbria, Newcastle upon Tyne, NE1 8ST

In the Soviet Union aesthetics was only established as a distinct discipline after Stalin's death. But the status of specifically aesthetic values within socialist realism has always been highly problematic, both in Soviet theory and practice and in western treatments of the subject. Since *perestroika* we have seen the emergence of a tendency in the West to aestheticise Stalinist culture and divorce it from its social function, witnessed by the appearance of coffee-table books on Stalinist architecture and the relative commercial success of socialist realist painting on the art market. The aim of this strand is not, however, to redeem socialist realism in aesthetic and marketable terms but to open up alternative approaches to its theory and practice.

Can traditional aesthetic categories such as beauty, taste, the sublime, be usefully applied to the study of socialist realism? How did Soviet artists and theoreticians address the relation between ideological content and specifically artistic quality at different times? What role is there for aesthetic pleasure in the Soviet conception of art? Can Stalinism itself be regarded as an 'aesthetic phenomenon' and the entire Soviet order as 'Stalin's total work of art', as Boris Groys has argued provocatively? If 'aesthetics is the ethics of the future', as Maxim Gorky proclaimed, and if socialist realism remodeled the world according to laws of beauty, then what canons of beauty informed this ideal new order? If, on Chernyshevsky's authority, ideals of human physical beauty are socially determined, then to whose ideal of masculine and

feminine beauty were the exemplary new Soviet man and woman to conform? How was the relation between physical beauty and inner, moral beauty conceived? How did normative concepts of good and bad taste operate in the aesthetics of everyday life?

Papers are invited which attempt to address these and related issues in a historical perspective in regard to the art, architecture and design of the Soviet Union and its satellites in the period c1928–68.

Speakers will include: Brandon Taylor (Winchester School of Art): *Lenin at Smolnyi*; David Crowley (University of Brighton): *People's Warsaw/Popular Warsaw*; Katarzyna Murawska-Muthesius (National Museum, Warsaw): *A 'New Face' for a 'New Nation' and the Search for Prototypes. A chapter in the advancement of Socialist Realism in Poland, 1945–55*; Karen Kettering (University of Dayton, Ohio): *'Ever More Comfortable and Cosy': The ideal of the beautiful interior for the Soviet Family in the 1930s*; Victor Buchli (Cambridge University): *Khrushchev, Modernism and the Fight against Petit-Bourgeois Consciousness*.

Taste

Conveners: Dr Paul Barlow and Shelagh Wilson, Department of Historical and Critical Studies, University of Northumbria, Newcastle upon Tyne, NE1 8ST

What is the value of taste? Taste is a concept which is continually in circulation but is rarely addressed directly. It can be used to denote consumerist valuation of free choice, to identify aesthetic judgement or to discriminate between the forms in which different social groups identify common experiences and pleasures. Can we use the concept of taste as a tool for defining significance or is it inevitably located in history itself?

This section will seek to explore the variety of historical experiences of taste. Papers will examine the ways in which taste has been formed, reformed, justified or denigrated. What is the origin of modern attitudes towards taste? How is taste related to comparable terms such as elegance,

beauty, value and quality? Is there a relation between the recognition of quality in materials and the identification of 'quality' of thought in their use? How has the experience of taste as pleasure been related to its role as marker of status?

Is there a problem with the very idea of taste itself, or does it continue to have substance? Is there matter to matters of taste?

Speakers will include: Maura Coughlin (Institute of Fine Arts, New York): *Making Devotional Kitsch of Jean François Millet's Angelus*; Oliver Hawkins (Northbrook College, Sussex): *Beauty and Possession: Reflections on a photograph of Denys Sutton*; Tom Huhn (Wesleyan University, Connecticut): *Kant's Account of the Failure of Taste*; Lewis Johnson (Goldsmith's College, University of London): *Beauty Beyond Taste: Fin-de-Siecle art and consumption*; Robert W Jones (University of Wales): *The Tasteful Feminine: Economies of judgement in 18th-century England*; Gérard Mermoz (University of Coventry): *Beauty: Making the transcendental visible: Reflections on the dematerialisation of desire*; Stefan Muthesius (University of East Anglia): *Elegance*; Marcia Pointon (University of Manchester): *Taste or Religion? How did notions of superfluity and excess determine Quaker attitudes to material culture in England, 1650–1850*; Linden Reilly (Birmingham University): *Unrequited Taste*; Sarah Richards (Bath College of Higher Education): *The Practice of 'Good Taste' in the Age of Goethe*.

Beauty? Medieval perceptions of beauty

Convener: Dr Claire Donovan, Media Arts Faculty, Southampton Institute, East Park Terrace, Southampton SO14 0YN. Tel: 01703 319083

Did beauty matter to the medieval patron? Did the medieval artist stand back from his creation and marvel at the skill and the perfection of his work? Who set the 'canons', and how were these works received? Questions of style in medieval art and architecture, of quality, of design, symmetry

and ornament, have often been concealed by questions of connoisseurship or iconography. This session aims to confront the dilemmas of style and notions of beauty (even if beauty for a purpose beyond beauty) as they confronted the makers of art in the middle ages.

The convener welcomes papers on any and all of the medieval arts, from the viewpoint of the patron, the artist and/or the critic, to develop our understanding of the medieval notion of beauty(?).

Anti-art and the Anti-aesthetic

Convener: Dr. David Hopkins, Dept. of Art History, University of St. Andrews, St. Andrews, Fife, Scotland, KY16 9AJ

This session will explore iconoclasm in a 20th-century context, charting the 'chronology' of anti-art impulses from Dada through to Lettrism, Fluxus and the Situationist-inspired tendencies of the 60s, and looking at the continuation of aspects of this (anti) tradition in recent photography and Latin American art. In tandem with this interrogation of art in its broad institutional sense (ie as linked to inheritance, taste, morality or ethics, galleries and museums, economic/social/political context etc) and related issues such as the extent to which art can successfully be undermined from within art itself, other papers will discuss 'negating' strategies in modernism which attempted to challenge the notion of the 'aesthetic' on its own terms.

In general, it is hoped that the papers will raise questions of a methodological order. How does the overall topic reflect back on Art History as a practice? How do contemporary concerns with the politics of identity (whether personal or cultural, or both) intersect with the need, throughout the art of this century, to undercut received notions of art and the aesthetic?

Speakers will be: Debbie Lewer (Manchester Metropolitan University): *Managing Iconoclasm: Dada strategies in Switzerland and Germany*; David Hopkins (University of St. Andrews): *'Men Before the Mirror': Anti-art postures*; Michael White (University of Essex): *Directions for*

De-Composition: Theo Van Doesburg and the Constructivist anti-aesthetic; Michael Corris (Oxford Brookes University): *Ad Reinhardt*; Sarah Wilson (Courtauld Institute): *Dada's New Messiah: Isidore Isou and Lettrism*; Peter Van der Meijden (University of Essex): *The European Mailorder House and fluxus*; Simon Faulkner (Manchester): *Shooting Up Swinging London: King Mob, anti-art and art*; Dawn Ades (University of Essex): *The Duchampian Tradition in Latin American Post-war Art*; Mark Durden (Staffordshire University): *The Visceral vs The Aesthetic: André Serrano's Morgue Photographs*; Richard Hooker (University of Glasgow): *Anti-Art History or Anti Art History?*

Beauty and its Shadow: The Negative Aesthetics of the Beautiful

Convener: Dr David Peters Corbett, Dept. of History of Art, University of York, Heslington, York, YO1 5DD

Definitions create their opposites as shadows and doubles which haunt them thereafter. Each attempt to circumscribe a binding account of the constitution of the beautiful brings into existence a shadowy other, implicit rather than explicit, which is defined as ugliness, or as a more intriguing and slippery category, the not-beautiful. Works and artefacts which fall into these categories are not only the objects of critical distaste or dismissal but also the locales of repression, of failure, and of resistance.

The aim of this session is to examine the 'fall-out' from definitions of beauty attempted in aesthetic and critical writings. What are the consequences, textual, cultural, or political, of ideas of beauty and the shadowy doubles they carry with them? How do these counter-arguments manifest themselves within the texts whose discourses they challenge? Is there an impact on the author him- or herself? Where and how do the ugly or the non-beautiful emerge into the world, and to what effect?

Proposals are invited which consider art historical, aesthetic, or art critical writings of any period in this light. Those which engage with these categories as sites of

resistance and variant readings within texts are especially welcomed, as are those which attempt to understand the impact of implied negative definitions of beauty on practice or on the interpretation of existing works of art.

Speakers will include: John Lambertson (University of New Hampshire): *Romanticism and Ugliness: The history paintings of Sigalon, Delacroix, Champmartin at the Salon*; Katy Deepwell (Oxford Brookes University): *A Feminist Critique of Disinterestedness*; Ludmilla Jordanova (University of York): *Kant's Shadows*; Hilary Robinson (University of Ulster): *Lighting the Shadows: An Irigarayan view*; David Peters Corbett (University of York): *The Contest of Modernism: English art after the First World War*; David Wragg (Nene College): *Wyndham Lewis: Other than aesthetic*.

'Other' Bodies: Representations of beauty across cultures

Convener: Belle Smith, 65 Camplin St, London SE14 5QX & Dr Colin Rhodes, Loughborough College of Art, Loughborough, Leicestershire LE11 3BT

This session is concerned with different cultural perceptions of beauty, principally with reference to figurative representations, although there will obviously be wider implications.

In Orientalist painting, for example, supposedly accurate scenes of the everyday life of the Near East focused particularly on sites where the (female) body could be revealed. However, these bodies were painted for the (male) European market and were largely made to conform to Western classical ideals of beauty, a strategy which also allowed the erotic element to be acceptable in academies and salons. While these fantasy women were exoticised through site, costume and 'Oriental' paraphernalia, their passive, idle, fair-skinned bodies were contrasted with the black bodies of slaves, built for work rather than pleasure. Comparisons might be made with contemporary travel photography and postcards.

Interesting and complex issues around

cross-cultural concepts of beauty might be explored in relation to Primitivism in modern art, where traditional classical beauty is rejected, and the 'primitive' body, perceived as instinctive and natural, is assigned apparently positive, but nonetheless 'other' qualities.

Papers dealing with similar issues but different time periods and cultural relationships would be welcome. Although the session is principally concerned with Western perceptions of 'beauty' in relation to other cultures, papers dealing specifically with non-Western concepts of beauty would form a valuable contribution.

Speakers will include: Claudine Mitchell: *Oriental Gardens: Beauty, torture and desire*; Fassil Zewdou: *Analogical Character of Beauty in Italian Colonial Architecture*; Pauline de Souza: *Beauty in the Harlem Renaissance*; Colin Rhodes: *The Hottentot Venus: Stereotypes of black physiognomy and expressionist transformations*.

Philistine and Aesthete in Victorian Britain

Convener: Dr Liz Prettejohn, 55 Overstrand Mansions, Prince of Wales Drive, London SW11 4EY

This session will explore 'beauty' as a contested sphere of value in Victorian Britain. One focus will be on the emergence of notions of the 'aesthetic' as an independent sphere of value after 1860, but the aim is to place this in the context of wider debates about art's functions in bourgeois society. Notions of 'aesthetic value' will therefore be considered, not in isolation, but in opposition and relation to other spheres of value in Victorian middle-class culture, including commercial value as well as moral and social value. Among the issues to be addressed may be: early Victorian notions of 'beauty' and 'ugliness'; changes in art-critical value systems; the controversies around the terms 'art for art's sake' and 'aestheticism'; shifts in characterisations of middle-class taste, including its stigmatisation as 'Philistine'; new social roles for the artist and the 'aesthete'; 'escapism' versus engagement in later Victorian art; and constructions of 'aesthetic value' in opposition to commercial, moral, or other spheres of value.

Speakers will include: Caroline Arscott

(Courtauld Institute): *Poynter and the Arty*; Robyn Asleson (Huntington Library, California): *Nature and Culture in Albert Moore*; Kate Flint (University of Oxford): *'The Mirror of Venus' and the 'Undefinable in Art'*; Alastair Grieve (University of East Anglia): *Rossetti and the Scandal of Art for Art's Sake in the Early 1860s*; Liz Prettejohn: *Walter Pater and Art for Art's Sake in English Painting*; Anna Gruetzner Robins (University of Reading): *Botticelli and 19th-Century England: Revulsion and desire*; Alison Smith (Sotheby's Institute): *The 'British Matron' and the Body Beautiful*; Robin Spencer (University of St. Andrews): *Whistler, Balzac, Wilde, and the Decay of Beauty*. Anne Koval (Richmond College): *The 'Artists' have come out and the 'British' remain*; Whitney Davis will speak about J A Symonds and classical sculptures.

African Arts

Convener: Joe Darracott, 18 Fitzwarren Gardens, London N19 3TP.

Part of this session will consist of a paper and panel discussion of the Fred and Diana Uhlman Collection of African Art at the Hatton Gallery, University of Newcastle. It is expected that other contributions to the session will discuss the social and religious contexts of African arts, as well as the problems of African aesthetic valuation of various types of artefact.

The aim of the session is to extend appreciation of African arts, highlighting African viewpoints; further papers are invited.

The City Beautiful: Architectural theory and the formation of British provincial identity from the eighteenth century to the present day

Conveners: Tom Faulkner, Department of Historical and Critical Studies, University of Northumbria, Newcastle upon Tyne NE1 8ST, and Dr Stephen Hayward, Institute of Design, University of Teesside TS1 3BA

This section centres on the relationship between 'beauty' and architecture, interiors, and the built environment. Core issues might include:

1 To what extent can the city be regarded

as an aesthetic artefact? 18th- and 19th-century town planning; metropolitan improvements; representations of the city: painting, literature, photography, film etc; 20th-century utopias and urban renewal.

2 What constitutes the cultural infrastructure of the city? Churches, squares, parks, art galleries, arcades etc.

3 What is the social meaning of these environments? Manifestations of civic pride, urban elites, cultural capital, knowledge, gendered space, spectacle, public vs private realms; metropolitan and provincial contrasts.

4 'Commodity, firmness, and/or delight': the changing meaning of beauty and function within the discourse and practice of design. Architectural education and criticism.

Papers are still invited for this session.

Speakers will include Malcolm Miles: *From the Agora to the Plaza: City, fragmentation and gender*.

Victorian Culture and the Idea of the Grotesque

Convener: Dr Colin Trodd, University of Sunderland, Ashburne House, Ryhope Road, Sunderland, SR2 7EF

Numinous and naturalistic, ornate and simple, artificial and authentic; trivial and terrible, gross and grand, horrible and harmonious; noble and nugatory, desirable and detestable, serious and sportive: as product of the artist's mind or the subject of nature, the grotesque digs deep into Victorian culture, announcing its amorphous identity across a range of social and discursive spaces. Travelling across disciplinary boundaries, it generates readings of the body, beauty, labour, health, nature and religion; and it is used to measure the character of creative life and to record variations in the natural order of things. As a perpetual oscillation between fact and symbol, the grotesque is at the same time a picture of nature and cultural frame: its inscriptions are found in natural phenomena, its transcriptions mark the aesthetic organisation of things.

At once life, energy and creativity, the grotesque is also corruption, disease and inertia; at once deep form and sheer decoration, as something purely organic and

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totally synthetic, it hovers between absolute identity and fantastic fragmentation. Where Bagehot recoils from the intense materiality of a vision which is self-perpetuating, futile and dangerous, Pater finds the grotesque something delicious, autotelic and gratifying. Between the physicality of labour and the pure vision of lassitude, the grotesque is generated around the ideas of engagement and absorption.

This session maps out the way in which the subject of the grotesque was articulated in Victorian cultural life by examining a range of visual and textual material in such areas as cultural criticism, aesthetic theory, social commentary, art criticism, historical studies and biographical writing. Papers are invited which address appropriate images and engage with a variety of figures, including Arnold, Ruskin, Dickens, Bagehot, Browning, Pater and Chesterton.

Speakers will include: Galina Mikhailova (University of East Anglia): *Enacting the Grotesque: Fin-de-Siècle Female Monsters in the Trappings of Ancient Myth*; Emma Chambers (University of Manchester): *The Grotesque as Picturesque: Picturing Urban Poverty in Whistler's Thames Set*; Paul Barlow (University of Northumbria): *E J*

Bellocq: Photographing grotesque beauty; Lucy Hartley (University of Southampton); Colin Trodd (University of Sunderland).

Concepts of Beauty in Renaissance Art
Conveners: Dr Francis Ames-Lewis, Department of History of Art, Birkbeck College, University of London, 43 Gordon Square, London WC1H 0PD; Dr Mary Roger, University of Bristol.

Central to our notions of 'Renaissance' aesthetic and cultural ideals is the pursuit of beauty, in art and in life. Yet ways of perceiving, conceiving or creating beauty were as diverse as the cultural influences at work in the period, from antique and more modern literature and philosophy, to late medieval ideals, and to contemporary notions of courtly conduct. For this session papers are invited on any aspect of beauty in relation to the arts of the European Renaissance, defined broadly as between 1350 and 1600, north and south of the Alps.

Contributions might range from discussions of theoretical questions (such as the changing values of terms like *bellezza* and others associated with it), to analyses of critical appreciations of works of art in their

material and formal aspects; from discussion of *grazia* in colour and lighting, in contrapposto, in movement and in behaviour, to analysis of the *vaghezza* or *leggiadria* of female figures, of the *amenità* of landscape, or of changing styles of beauty in life, in manners, in dress and accessories, in architecture and interior design, indeed in all aspects of the natural or man-made world.

Speakers will include: Jane Bridgeman (London): *'Condescenti e netti...': Dress, beauty and gender in Italian Renaissance art*; Georgia Clarke (Courtauld Institute of Art): *'La più bella e meglio lavorata opera': Beauty and good design in Italian Renaissance architecture*; Sharon Fermor (Victoria and Albert Museum): *Poetry in Motion. Renaissance definitions of leggiadria*; Paul Hills (University of Warwick): *Venetian Glass and Renaissance Self-fashioning*; Andrew Morrall (Christie's Education): *Defining the 'Beautiful' in early 16th-century Germany*; John Onians (University of East Anglia): *The Biological Basis of Renaissance Aesthetics*; Mary Rogers (University of Bristol): *The Artist as Beauty*; Mary Vaccaro (University of Texas at Arlington): *Regarding the Neck in Parmigianino's Madonna dal collo lungo*.

CONFERENCE NEWS

Art, Memory and Family in Early Renaissance Florence

27-29 June 1996

National Gallery and Courtauld Institute

This three-day conference will examine the relationship between the production of objects and the production of history in 15th-century Florence. Recent study of Florence by cultural, social, political, and economic historians has resulted, in various ways, in a considerable knowledge of the workings of family life and the meaning of the potent triad of family, kin and neighbourhood for the social and political life of the city.

This conference will investigate the means and modes of formulating and recording those relationships. It will consider the interconnections between art, memory and society. There will be a series of formal presentations followed by discussion seminars.

Programme details will be available from January 1996. For information, contact Patricia Rubin, Courtauld Institute, Somerset House, The Strand, London WC2R 0RN.

Student One-Day Conference

10.30 am – 4.30 pm,

6 December 1995

Warwick University

Call for Papers

The Student Group has organised a conference to give students an opportunity to present papers. The keynote speaker will be Dr Anthea Callen (Reader at the University of Warwick and Chair of the AAH).

Please send an abstract of the paper on your research to Emma E Roberts, Student Group Chair (see back cover for address).

There will be no attendance fee.

Budapest Colloquium Aspects of European Art, Architecture and Design in Hungary

The academic institutions listed below propose to hold a colloquium in Budapest in 1996.

Papers will be invited on methodology, the application of electronic systems, museology, conservation, heritage and specific case studies of artists and artefacts. Papers on Hungarian and British exchanges in art and architecture would be particularly welcome.

The programme is intended to cover five days, including travel. There will be two days of academic sessions run in parallel on the periods a) Middle ages to Baroque and b) Enlightenment to Post-Modernism; visits to Esztergom, Visegrad and Szentendre will be arranged and there will also be time for delegates to plan their own itinerary.

We hope to offer two travel and accommodation packages: flight/hotel and coach/hostel, to suit a range of delegates.

Anniversary

1996 is the 1100-year anniversary of the Hungarian occupation of the Danube valley in 896 and will obviously be a special year, with many exhibitions and celebratory events, especially in Budapest.

It is the obvious time to hold the colloquium, therefore, but our initial idea of early September coincides with the CIHA conference in Amsterdam. We can adopt one of three strategies:

- 1 Plan for 12–16 September 1996, so that delegates could travel from Amsterdam to Budapest
- 2 Try to bring the dates forward to mid-July 1996
- 3 Put the dates back to 1997.

It would be of enormous help to us in planning to know which of these alternatives would be most popular, and we ask you to contact us with your views.

The Colloquium will be jointly organised by: AAH (UK), UCE Birmingham (Professor G T Noszlopy); The Art History Research Institute, Hungarian Academy of Sciences (Professor Erno Marosi); The Archaeological and Art Historical Society of Hungary (Dr Susan Urbach); The Art History Department of Eotvos Lorand University (ELTE) (Professor Krisztina Passuth)

Please respond to:

Lynn Woolley (Administrator)
c/o STHS, BIAD
UCE Birmingham
Gosta Green, B4 7DX.
Tel: 0121 331 5885.

Leighton House and the Victorian Domestic Interior

11 April 1996

The Art Workers Guild & Leighton House, London

*Organised jointly by the Leighton House Museum and the
Paul Mellon Centre for Studies in British Art*

To mark the centenary of the death of Lord Leighton and the refurbishment of Leighton House, the Paul Mellon Centre for Studies in British Art, in conjunction with Leighton House Museum, are staging a major, one-day conference.

Leading experts from the UK and the US will talk on the new work and discoveries at Leighton House, and on the domestic interiors of Leighton's day, with particular reference to the late Victorian period. Subjects to be covered include wallpapers, ceramics, paint colour and oriental interiors.

In the afternoon there will be a chance to take one of the special tours round Leighton

House, which is being returned to its appearance in 1896 – complete with restored studio. There will also be an opportunity to see other artists' studios in the Kensington area, including those at the former homes of artists Holman Hunt and Luke Fildes.

The conference ends with an evening reception at Leighton House, hosted by the Paul Mellon Centre.

Further information and tickets for the event (price £30) are available in advance from Dr Steven Parissien, Paul Mellon Centre, 20 Bloomsbury Square, London WC1A 2NP; Tel: 0171 580 0311; Fax: 0171 636 6730.

Reading the 19th-Century Domestic Space

17–19 April 1996

King Alfred's College,
Winchester

This conference will offer an interdisciplinary perspective on cultural attitudes to the home and domestic activity in nineteenth-century Britain and America. Strands, or themes, relating to material culture produced in the home will be investigated, and will include the discussion of such areas as housework, food, domestic artefacts and sewing. The organisers are also interested in the discussion of written and visual representations of domestic culture, and individual figures whose work focuses on the idea of the domestic.

The conference organisers are Inga Bryden and Janet Floyd. For further information, please write to Laurel Forster, School of Cultural Studies, King Alfred's College, Winchester, Hants SO22 4NR; Fax: 01962 842280.

NEWS REPORTS

Appointments

The following appointments have recently been made:

Professor Martin Kemp is to take up a Chair of Art History at Oxford University.

Professor Eric Fernie is the new Director of the Courtauld Institute.

Dr Alan Borg is the new Director of the Victoria and Albert Museum.

Would anybody with any information about appointments within the profession please let me know, so that I can bring them to the attention of the members.

Many thanks
Jannet King, Editor

Schools Group

Regional meeting

14 October 1995

The Schools Group held its second regional meeting for teachers at the Russell Cotes Art Gallery and Museum, Bournemouth, to coincide with the exhibition *Insights*.

This was a joint event, hosted by Jeremy Main, Dorset Art Adviser, whose adaptability and cooperation enabled the day to run smoothly.

The meeting included both lectures and opportunities for discussion and practical work in the gallery. It was very well attended by both teachers and sixth-form students, who all showed an interest in the work of the AAH, and in the Nicholas Cann award and *Artefact* in particular.

Elizabeth Allen,
Chair, Schools Subcommittee

OPEN FORUM

A PLEA FOR CLARITY

The following arose from a letter that was sent immediately after the London Conference from a frustrated member who had struggled to follow the papers and discussions in the sessions. He complained that many of the contributors had used language with which he, and many others, are unfamiliar, effectively excluding them from the proceedings.

Imagine a figure clothed in dark bolts of cloth, a spectre whose sole aim is to turn language from a clear text into an unclear mess of obscure words and bizarre phrases. This figure is called Jargon, a spirit that is bidding for world domination by confusing the majority of people by a misuse of language, creating an elite crack force of academics – The Decoders!

If art, through galleries and museums, has become more democratic in the way it is experienced, then surely the same should be true for art history. The study of art and artists as a whole should not belong to an elite, yet thanks to Jargon that is exactly what is happening. As art historians, we

should be able to help destroy the prejudices that surround art and its history, but Jargon goes against that. It reinforces the prejudices against art history by shutting out the majority, and adds to the prejudice against academics who, instead of helping to explain their disciplines, have covered themselves with Jargon's robes. In art history it has meant that 'critics' such as Brian Sewell have been able to define 'good' and 'bad' art for the general public.

Let art historians note – a reader is not obliged to read (and struggle with) any text. If the writer cannot carry the reader through the text, the reader will find a simpler text to read. And if a reader can understand an historian *and* writer, such as Jan Marsh, or a journalist such as Brian Sewell, that is what they will read.

The impression they will take from the obscure text is that it was written for other academics only. Words and phrases such as 'transvaluation', 'synoptic adumbration' and 'microtechniques' are not in the vocabulary of many academics, let alone the educated or general public. The idea that *anyone* who

thinks critically could be an intellectual is left behind. If 'intellectual' thinking is about using the kind of language that confuses, the reader is more likely to sneer at the idea of being intellectual and become prejudiced against it. After all, nobody likes to be made to feel stupid.

Museum and gallery educators are already making it their business to introduce others to art history and to help the majority feel that they are not shut out from the experience of art. Is it not one of the aims of the AAH to encourage an interest in art history among a larger group of people?

I am not asking for simple language at the expense of the ideas. What I am saying is that the writer owes it to the reader to make the ideas clear when explaining them. Otherwise the idea is effectively trapped in the thinker's head, or misinterpreted by someone who *thinks* they know what the thinker means.

Girish Sethna

NOMINATIONS REQUIRED

Editor(s) of *Art History*

Moving towards the close of a highly successful term of office, the present Editor of *Art History*, Marcia Pointon, and the Associate Editor, Paul Binski, are due to retire after issue 20.3, with the new Editor(s) taking over for issue 20.4 in December 1997. Since plans for those issues up to 20.1 (March 1997) are presently well advanced, and a smooth transfer is crucial, the Chair is now seeking applicants for the prestigious post of **Editor of *Art History***.

Method of appointment

The Editor, who is a member of the Association of Art Historians, serves for five years, and the new Editor is appointed no later than one year before the expiry of the term of office of the current Editor.

Potential applicants are asked to submit a *curriculum vitae*, and a policy statement for the journal. Applications will be brought before the Editorial Board, discussed, voted on and a name brought to the Executive Committee for approval. The current Editor may be asked to present a view on her successor but may not vote on the matter.

During the overlap period the incoming Editor will be so designated. The Editor may nominate an Associate Editor.

Editor's responsibilities

The Editor has responsibility for the editing and production of the journal, including commissioning and selecting copy and supervising publication. The content and appearance of the journal is the final responsibility of the Editor; however, the Editor may consult with other members of the Editorial Team and with the Editorial Board on all matters germane to maintaining the standard and appearance of the journal. In fulfilling these tasks the Editor liaises with the Publishers, the Editorial Board, the Director of Publicity and Administration and with other Officers of the Association as necessary.

For further information see the *Art History Handbook*, available from Kate Woodhead.

Anthea Callen,
Chair

Honorary Secretary

The post of Honorary Secretary to the Association of Art Historians falls vacant at the AGM in April 1996, following three highly successful years of dedicated service by Claire Donovan. With a view to ensuring some months of overlap between the incoming Secretary and the present incumbent, the Chair is now seeking nominations for this important post, to put before the December meeting of the Executive Committee.

The job involves servicing the Executive Committee: drawing up and distributing an agenda, attending each meeting and taking minutes. The Honorary Secretary is not involved with membership matters (which are looked after by Kate Woodhead).

Anybody who is interested is welcome to telephone Claire Donovan on 01703 319083, or 01794 368726 (evenings) for an informal discussion of the role.

Anthea Callen
Chair

Executive Committee Members

Nominations are invited for election to the three places on the Executive Committee of the Association of Art Historians which will fall vacant at the 1996 AGM. Nominations forms are available from the Honorary Secretary.

Nominations require the name of the proposer and seconder, both of whom must be current members of the Association. The written consent of the nominee, with a brief c.v. should be included.

Nominations should be sent to the Honorary Secretary, Dr Claire Donovan (for address see back cover), no later than 1 March 1996.

Please telephone 01703 319083, or 01794 368726 (evenings) for an informal discussion of the role.

Research Queries

Joseph Denovan Adam (1842–1896). The Smith Art Gallery & Museum is planning an exhibition next year, to mark the centenary of Adam's death and would like to hear from anyone who has information, or knows where to locate, works by him. Please contact Maria Devaney, Exhibitions Officer, Smith Art Gallery & Museum, Dumbarton Road, Stirling, FK8 2RQ, Scotland.

Charles T Howard (late 19th–mid 20th century). I am researching the life of Charles T Howard, who was born probably in Boston, Lincs, lived in Dudley Road, Grantham, Lincs, and moved to Peterborough at the turn of the century. He exhibited at the Royal Academy in 1897.

In 1922 he lived in East Acton, London and in 1939 at Raglan Court, Wembley. From 1913 to 1939 many of his works can be found on picture postcards. If you have any more details about him I would be very pleased to hear from you. Brian Sulman, 41 Robin Close, Mildenhall, Bury St Edmunds, Suffolk, IP28 7HJ.

The illuminated manuscripts of Alexander Exter (1882?–1949). William Cole is currently undertaking the first comprehensive study of Exter's manuscripts and would appreciate information about the whereabouts of any examples. Please contact William Cole, Ctra. de les Costes, 32,2,1, 08870 Sitges (Barcelona), Spain.

Student Group

Visits

As the new academic year has begun, the Student Group will be once again operating a programme of visits to universities. The aim of these visits is to provide information about the AAH, and specifically the Student Group, to those studying art history and relevant areas at universities and colleges. It is always surprising to learn that many students have not heard of the AAH, and consequently of the benefits that the Student Group can provide. Once again, to refresh your memories, these benefits include the informative *Careers in Art History*, the *Postgraduate Research Survey*, annual conference sessions specifically for students, opportunities during the rest of the year for students to present papers at specially organised conferences (see notice under Conference News), the (updated) list of voluntary work placements within Britain, and the burgeoning list of similar positions throughout the rest of the world.

Students may also be interested to hear about the activities that go on within other AAH subcommittees, such as the Independents and the Art Galleries and Museums groups, and about some of the issues currently being debated at our meetings. The AAH is a professional body which acts for those who work within the field, both *before* and after they have found employment.

It is always a pleasure for the Student Group Committee to meet fellow-students in person, and to hear their views and requests. We would be glad to hear from those of you who feel that your college or university would benefit from a talk about what the AAH and Student Group could do for you.

I would also like to encourage lecturers to contact me if they feel that their university or college students would gain from a visit from the Student Group.

Open University Students

Whilst on the subject of listening to the views of students, it has come to my attention that Open University students often feel particularly isolated, and also sometimes have different needs from those who study at a conventional university. For example, it is generally difficult to gain access to the correct type of slide library, and to information about copyright law and how to begin the process of being published. Not being an Open University student myself, it is often difficult to be aware of what exactly OU students' requirements are. Therefore, if any of you feel that the Student Group could perhaps cater more for your specific problems, I would be happy to try to put into action any solutions that you care to suggest.

Similarly, as always, students here and abroad should write to me or telephone with

requests for my help; ideas and suggestions for ways in which the Student Group may be of assistance are always welcome. My address and telephone number are on the back cover.

Emma Roberts
Chair, Student Group

Art, Anatomy and the Body

Friday, 8 December 1995
Wellcome Building,
183 Euston Road, London

The above one-day conference will include papers by the following: Professor Roy Porter, Dr Anthea Callen, Dr Andrea Carlino, Dr Anne Abichou, Professor Deanna Petherbridge, William A Ewing and Professor Martin Kemp.

The registration fee of £12 (students/friends £9) includes coffee, buffet lunch and tea. For further information please apply to Frieda Houser, tel: 0171 611 8619/8888

Architecture and the University Environment

Lecture-Debate Series
1995-6

International Manufacturing
Centre

University of Warwick

This series of six lecture-debates takes as its starting point the assumption that there is a direct relationship between the quality of our physical environment and the quality, not only of our everyday lives, but of our intellectual achievements. The details of the first three lectures (all between 5.30 and 7.00 pm) are as follows:

30 November 1995: **Robin Nicholson**
(Edward Cullinan Architects)

18 January 1996: **Richard MacCormac**
(MacCormac Jamieson Prichard)

8 February 1996: **Jeremy Dixon/Edmund Jones**

Nicholas Cann Award

Brochures and application forms will be available from the second half of November for this generous travel award for final-year school students interested in art history (up to £1000 for the winner, and books to the value of £200 for the runners up). The information will be distributed to all schools with a sixth form, c/o the Headteachers.

If you are a school teacher, and the brochure has not reached you by early December, or if you know of a final-year student with an interest in art history, please send a s.a.e. to Paul Cann, 34 Poplar Road, Botley, Oxford, OX2 9LB.

Andrew W Mellon Fellowship

The fellowship, designed for pre-doctoral candidates, offers a year's residence in New Haven and is designed to promote the study of British art. Those applying must be foreign residents, normally from the UK, enrolled for a higher degree at a British or non-American university, or pursuing more advanced research in the field.

The award carries a stipend of \$13,500 for the year and air transport from London. Please apply for further details to: Director of Studies, Paul Mellon Centre for Studies in British Art, 20 Bloomsbury Square, London, WC1A 2NP

Executive Committee 1994

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Elected 1992

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(University of Glasgow)

Angela Weight
(Imperial War Museum)

Associate Editor of *Bulletin*

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Elected 1993

Mark Evans
(National Museum of Wales,
Cardiff)

Elected 1994 for 2 years

Robin Simon
(*Apollo*)

George Noszlopy
(Birmingham Institute of Art and
Design)

Elected 1994

Dawn Ades
(University of Essex)

Craig Clunas
(Victoria and Albert Museum)

Helen Smailes
(National Gallery of Scotland)

Ex-officio member

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

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Artists' Papers Register

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