



# BULLETIN

## ASSOCIATION OF ART HISTORIANS

Registered Charity No. 282579

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### NEWS REPORTS

## IMAGES

### COPYRIGHT AND REPRODUCTION FEES

With every day that passes it is becoming clearer that scholars hoping to publish illustrated texts are working under increasing difficulties. The specialist and even the national press have run stories on litigation under the Copyright Act and the problem with respect to slide libraries has recently been covered at some length in the *Bulletin*. Art historians especially are caught in a vicious pincer. On one side are the museums and galleries, who have responded to cuts in public sector funding by maximising their income and have all too often authorised huge rises in reproduction fees. On the other side are institutional pressures, such as Research Selectivity, which place such an onus on scholars to publish. Some publishers seem aware of these pressures and, sadly, seem willing to exploit the situation. We have all heard stories of academics, many of them junior colleagues seeking a first permanent job or tenure of contract and therefore desperate to publish, forced to accept the financial responsibility for reproduction fees of obtaining the requisite reproductions. Substantial sums are apparently being spent by such scholars against hoped-for royalties. (Incidentally, I would encourage all prospective authors to equip themselves with a copy of the Association's *Guidelines on Professional Practice*.)

#### Tackling the problem

When I took over as Chair of the Association, I had hoped to be able to tackle this problem, but it is only now, as my term of office comes to a close, that enough heat has been generated by the issue to get things moving. First, I can report what many of you will already know, that our fellow organisations are also starting to lobby on this matter. Prominent amongst them are the Society of Architectural Historians, who have convened a contact group and are collecting opinions. Dr Colin Cunningham, the current Chair of the Society, would be very happy to hear from any members of the Association who have a particular view to put. (He may be written to at: 124 Milton Road, Cambridge, CB4 1LD.)

Over the coming months, the Association itself will be applying pressure in two ways: first, by raising the issue at our Publishers Consultative Group, which will be convened to allow matters of mutual interest to be tabled by members of the Association with representatives of the art publishers, and second, by direct contact with the museums and galleries, where we have many friends.

I would also hope that the Publishers Consultative Group might be an appropriate forum at which to raise some other issues of mutual interest, such as:

- improving communications between publishers and authors of art books about contracts and the like
- improving the annual AAH Book Fair, both for the exhibitors and the conference delegates
- the effects of Research Selectivity on the editing and production schedules of the publishing houses
- graduate employment in the trade.

Nigel Llewellyn  
January 1995

#### Congratulations...

...to Professor Eric Fernie, past Treasurer and long-term supporter of the Association, on his New Year's Honour. Eric was awarded the OBE for his service as Chairman of the Ancient Monuments Commission (Scotland).

At the same time it was announced that Professor Erika Langmuir, Head of Education at the National Gallery, London had been awarded the CBE. Congratulations to both.

## ARTEFACT

At the beginning of last year the Schools Subcommittee, under its Chair, Elizabeth Allen, launched the first issue of *ARTEFACT* – a newsletter aimed at school teachers. Two issues were published in 1994, with a further three planned for this year. The newsletter is distributed through teachers' evenings, INSET courses and via museums and other institutions.

The intention is to provide a forum for the exchange of ideas and information about the teaching of art in schools, and a means for teachers to establish contact with each other. *ARTEFACT* publicises opportunities for teachers to attend courses, teachers' evenings, in-service training and study days. The Schools Subcommittee has also arranged a series of regional meetings at which teachers can discuss art historical issues, focusing on a local museum or gallery.

A new feature will be critical book lists on specific themes. Anyone willing to draw up a list of books, articles or chapters suitable for secondary level should contact Elizabeth Allen at the address on the back page.

### Bulletin Deadlines

The copy deadline for the *Bulletin* is the beginning of the month prior to publication:

- 1 January for the February issue
- 1 April for the May issue
- 1 July for the August issue
- 1 October for the November issue.

In order to cut down on typesetting costs, I am trying to supply as much of the copy as possible on disk. Any article over a page of manuscript long should therefore be sent to me on disk, if possible, with accompanying hard copy. (Disks will be returned.)

The typesetter and I work on IBM PCs, but the typesetter can convert from AppleMac disks. Please save your files as 'Text only' or 'ASCII', if possible. (Shorter items, such as conference details and short announcements, I am happy to retype.)

With thanks  
Jannet King  
Editor, *Bulletin*

## Meetings of the Art Galleries and Museums Group

Since my last report, the Art Galleries and Museums group has met on three further occasions: in Southampton, at the John Hansard Gallery, and in London, at the Tate Gallery and the National Gallery. Each visit set its own agenda and used the meeting to discuss particular issues relating to its own gallery or museum policy, exhibition programmes or future planning.

At the John Hansard Gallery, the group was introduced to the exhibition *Photo-Reclamation: New Art from Russia* by curator, Brandon Taylor, and organiser, Stephen Foster. At the Tate, Sandy Nairne, Director of Public and Regional Services, gave an extremely interesting talk about the Tate Gallery of British Art and the proposed Tate Gallery of Modern Art at Bankside. He talked at some length about problems of space at Millbank, the need for a new gallery of modern art, the consideration given to a new site and the subsequent architectural competition. Later in the year, at the National Portrait Gallery, Charles Saumarez Smith gave an illuminating historical account of the Museum, his first year as director and his plans for the future. The talk was followed by visits to the library and archive, accompanied by the curators, Peter Funnell and Jonathan Franklin.

I should like to extend my thanks to all those members of the Art Galleries and Museums group who have attended these meetings, and in particular to those who have given their precious time to talk to us and the opportunity of gaining an insight into the workings of their institution.

Now, more than ever, there is a fundamental need for those of us who work in museums and art galleries to talk to one another and to be more aware of the workings and philosophy of our own and other institutions. I hope very much that visits such as these will continue to be part of the group's programme for the coming year.

Sylvia Lahav

## Meeting for Freelances

On 8 December 1994 a group of AAH freelances met for a supper party at Lichfield House, Athenian Stuart's 1763 mansion on St James Square. Drawn in part by the opportunity to meet colleagues as well as to see the magnificent, recently restored, rooms rarely open to the public, over 40 freelances made the trip to London.

Brigitte Corley, the Chair of the Freelance Subcommittee, welcomed everyone and spoke briefly about the activities of the committee, especially the forthcoming Freelance Register. The Register, in galley form, proved quite popular that evening as everyone eagerly sought out their own entry.

Over wine, glazed chicken and vegetable lasagne, conversations were animated as freelances discussed all of the issues that had brought them together. The dining room reverberated with talk of fees and DACS, good and bad employers and problems of copyright, etc.

Over dessert and coffee, everyone agreed that the chance to meet, identify and network with fellow professionals had been a great success. Many freelances made plans to meet again at the London Conference.

Tru Helms

### Research Selectivity Exercise

Members of the Association are asked to write to the Chair, giving the name of senior colleagues in the profession with a proven research record who would have the support of the AAH membership as members of the Research Selectivity Panel for the History of Art, Architecture and Design. Consideration should be given to constituting a panel of eight members, with due regard for gender, a spread of expertise across historical periods and media, and a geographical spread of institutional affiliation.

Please write to me (in confidence) immediately.

Nigel Llewellyn

## WHISTLER IN LONDON An International Conference

2–3 December 1994, Tate Gallery, London

This event, organised by Andrew Brighton of the Educational Department of the Tate Gallery, created a most stimulating forum for discussion. The debate ranged widely, but two major issues recurred in many papers and discussions. The first centred on Whistler's aesthetics and the second on Whistler's position within contemporary Victorian Society. Compared with these, the issue of stylistic shifts in Whistler's oeuvre played a lesser role, though closer attention to the late works of the 1880s and 1890s was discernible. For example, Anna Gruetzner Robins' rich paper focused on Whistler's painting trip to St Ives in winter 1883, where he painted watercolours and small oil landscapes on panel. This represented his essentially new venture of painting direct from nature to preserve his immediate perceptual response. Gruetzner Robins' paper also employed Helmholtz's theory of perception rather than that of colour to analyse some of the St Ives pictures.

### Whistler's aesthetics

At the beginning of the conference, Whistler's aesthetics were explored by three conservators: Sarah Walden, Stephen Hackney and Joyce Townsend. What emerged was Whistler's struggle between aesthetic intention and technical experimentation, with Walden pointing out that Whistler's notorious habit of scraping paintings again and again was that of an etcher.

There was also much debate during the two days on the importance of Whistler's writings as an expression of his aesthetics. Nigel Thorp, from the Centre for Whistler Studies at the University of Glasgow, who is very active in making Whistler's writings accessible, surprisingly underplayed their significance, whereas Katharine Lochnan, doyenne of Whistler prints, dropped a bombshell by maintaining that Whistler's writings and theory are more important than his art in the long run.

Another issue much discussed was how Whistler's aesthetic intentions were received by others. Victoria Walsh argued that the

1878 Ruskin trial was not a new departure but a manifestation of the previous 15 years' critical debate, in which the formlessness and decorative nature of Whistler's art and his musical titles were already central issues. Ronald Anderson looked at the critical response during Whistler's last ten years and pointed out the importance of two critics, R A M Stevenson and D S MacColl, who aligned Whistler with Old Masters such as Velasquez. Apart from these, however, the overall critical response from the art media of the time remained negative. During the concluding panel discussion there was general agreement that the situation has changed little over the years and the very low level of critical response by the media to the Tate retrospective was lamented. This situation contrasted markedly with the popularity of the exhibition with the public and the quality of debate at this conference.

### Whistler and Victorian society

The second major issue which emerged during the course of this conference was Whistler's position within contemporary Victorian society. There were extensive discussions on the economic aspects of Whistler's activities. Patricia De Montfort examined the precise circumstances of the publication of *The Gentle Art of Making Enemies* and demonstrated the immense care with which he packaged this book. (This did not mean, however, that he presented it as a luxury publication, since he used paper boards, not leather, and readily available typefaces.) Robin Spencer used much of Whistler's adversary Ruskin's argument of intrinsic versus market value, quoting the diplomatic answer of the dealer Griffith in dealing with Turner's Swiss watercolours that they were *worth* more but he couldn't *get* more. Spencer made us aware that Ruskin's belief that art's true (intrinsic) value does not change with fashion is surprisingly close to Whistler's aesthetics, as propounded in his *10 O'Clock Lecture*.

Katharine Lochnan's paper plunged straight into what she termed 'The Gentle Art of Marketing Prints'. She showed that

Whistler was a superb manipulator of the market. There was some discussion after the paper about the enormous number of states of his prints (the later ones in particular), many of them virtually becoming unique monographs. In marketing terms this practice makes good economic sense, but then, as Lochnan pointed out, Whistler was responding to the second revival of etching in Paris, when tone, something difficult to achieve uniformly in every printing, became fashionable. Artistic and marketing intentions seem intertwined here. Linda Merrill, on the other hand, contrasted two major patrons of Whistler, F R Leyland and C L Freer, stressing the difference in the way they exercised their financial patronage.

### Whistler as 'Other'

A riveting paper was presented by Costas Douzinas on aesthetics and the law. Sir John Holker, in attacking Whistler at the Ruskin trial, described feeble-minded women admiring Whistler's paintings. Douzinas traced this misogyny back to the iconophobic ideas of the Reformation, which became the basis for common law. He enumerated many pairs of opposite concepts, such as female imagery versus masculine logic, sensuality versus materiality, word versus image, spirit versus body, which is echoed in the contrasting pairs of extravagant and foreign Whistler and solid, austere and English Ruskin. In this context Whistler becomes a legal 'Other' many times over because of the nature of his painting and his person. Douzinas, however, also pointed out that the ambivalent outcome of the trial showed that by this time there was a crisis in the theory of common law.

Whistler as an effeminate 'Other' was further explored by Andrew Stephenson, whose paper was refreshing and provocative. He situated Whistler within the discourse of Victorian masculinity and illustrated the point by contrasting Degas' tough-guy stance and the privileging of masculine drawing by critics such as Duret with Whistler's emasculation because of the centrality of colour in his paintings. Stephenson's

discussion, however, made one aware that Whistler is a slippery customer within this discourse and cannot be pinned down in too simplistic a manner.

The issue of Victorian paternalistic values was also raised by Tim Barringer, who argued that the ethos of hard work propounded by Samuel Smiles and supported by Whistler's father contrasted with the notion of genius which Whistler himself followed. Here again, simplistic categorisation is dangerous, for Barringer pointed out that Whistler's studio was unusually workmanlike and hinted at the connection between the Thames set, in which the artist celebrates the otherness of the figures of workmen, and Mayhew's publications on the labourers and the poor of London.

### Images of Whistler

The image of Whistler for the conference participants became more and more complex as the proceedings went on, but a glimpse of the actual image of the artist that confronted the Victorian public was discussed by Eric Denker. He introduced us to an astonishing array of Whistler

imagery, which consists of over 400 depictions by about 100 artists, making Whistler the most portrayed artist of the Victorian period. As Denker points out, it was not just the individual elements, such as his tuft of white hair, the straw hat or the monocle, which were important, but the overall distinctiveness of his image. Here again, Whistler the superb publicist comes to the fore.

### Cultural exchange

After such a rich diet, it may be churlish to grumble, but an important aspect of Whistler Studies was rather underplayed at this conference, namely that of cultural exchange. Admittedly this conference was about Whistler in London, but still the context of cultural exchange is essential to the understanding of Whistler. There were, however, two papers which did raise issues relating to this. Anne Koval's paper on Whistler and naturalistic photography discussed Whistler's influence on American photography and showed some startlingly Whistlerian images, achieved during the printing process. The aforementioned paper by Anna Gruetzner Robins expanded the

debate on Whistler's *Japonisme* by provocatively declaring that late Whistler experienced a Zen Buddhist *satori* (sudden enlightenment). She supported her argument by quoting the explanation of Zen in Murray's *Handbook to Japan* of 1881. This reviewer agrees with much of what she said and is grateful for this new insight, but feels the points she referred to, including Murray's explanation, are Zen-influenced cultural characteristics of Japan and not necessarily *satori* itself.

One thing which became clear after these two days was that Whistler was certainly not isolated as an artist, but was heavily involved with the national and international art world. The conference itself was also a forum for scholars from many parts of Britain and the USA and it showed the fascinating diversity of current Whistler studies.

Toshio Watanabe  
Chelsea College of Art and Design  
The London Institute  
December 1994

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## CHArt Conference 1994

24–5 November  
Birkbeck College

The rapid development of computing in support of art history – both teaching and research – was discussed and demonstrated. The opportunities for electronic networking in research and teaching, with data rapidly and cheaply transferable was of great interest to the delegates, who numbered approximately 100 on Thursday.

An item of value to us all was provided by Trish Cashen of Glasgow University, who demonstrated the variety of art-history-related catalogues, data sets, and conversations via the network on curriculum development that are available. In addition, an interesting project, initiated and funded

by the ESRC was demonstrated. This was to provide an indexing and sorting service for social science academics. The project, SOSIG, has been running for two years now, led by Nicky Ferguson, an ESRC Visiting Fellow at University of Bristol. It provides a wide range of information, accessible through a 'home-page' which will also take contributions.

A recent success in making information available to social scientists was the availability of the minutes of the meeting between the Chancellor and the President of the Bank of England. As transcriptions of these meetings are so boring, the project

had introduced them as hypertext, enabling explanations and asides to be accessed at a click of a mouse.

It was suggested that a similar project be undertaken for art history, and that this be initiated by the AAH, with CHArt and the Design History Society. This is to be considered by the Executive Committee.

Claire Donovan

## LONDON CONFERENCE 1995 OBJECTS, HISTORIES AND INTERPRETATIONS

Victoria and Albert Museum

7–9 April 1995

The term 'object' within current art historical practice can convey a variety of meanings. By including it in the title we hope to encourage discussion of a range of approaches and issues. These might range from the investigation of material evidence – so registering the location of the conference within a museum – to psychoanalytical theory and social and anthropological interpretations. The term 'objects' is intended to cover the fine and decorative arts, design and media such as film and photography. In interpreting objects we seek to take account of the institutional and intellectual context in which they exist and the ways in which that context has shaped their histories. The conference will examine the arts throughout the world, including Asia, Africa and the Americas, as well as Western Europe.

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

Conference Administrator: Iain Cartwright, Victoria and Albert Museum, South Kensington, London SW7 2RL. Tel: 0171 938 8445; Fax: 0171 938 8445 or 938 8635.

### General Information

Delegates are advised that the following constitutes a provisional timetable which may be subject to alterations. Please check details in the conference brochure, which can be obtained upon registration.

#### Booking Form

This is enclosed in this *Bulletin*. Early booking is recommended.

#### Conference Fees

Please note that conference fees should be paid by 31 March 1995 as delegates paying later than that or on the day will be subject to an additional £10 late-booking fee.

Conference fees include morning coffee, buffet lunch and afternoon tea.

#### Refreshments

These will be served in the North Court of the museum (see timetable).

#### Registration

The registration desk will be located in the exhibition courts of the museum. It will be open from 9.30 am daily and staffed continuously throughout the conference.

#### Badges

Delegates are requested to wear their badges at all times; these will be colour-coded for each day of the conference.

#### Student Helpers

There will be a group of student helpers assigned to the conference.

#### Academic Sessions

These will take place at the Lycee Francaise, Cromwell Road on each day of the conference. Delegates are requested to register at the museum prior to attending these.

#### Plenary Sessions

These will take place in the lecture theatre of the Royal Geographical Society, Kensington Gore on the Friday and the Saturday evening. Details to be announced.

#### Receptions

These will be held in the museum on the Friday evening and Saturday evening.

#### AAH Business

The Annual General Meeting will take place at 11am on Sunday 9 April in the V&A Lecture Theatre.

The Student Group will run a session 'Researching Contemporary Art' and a talk by Brigitte Corley on the Freelance Register on Friday 7 April.

The Special Interest Groups meetings will be held on the morning of Sunday 9 April.

#### Exhibitions

In the 20th Century Gallery there will be a special display called 'The Book and Beyond', which will concentrate on items that experiment with, or extend, the traditional book format. Electronic publications (CD ROMs, videodiscs and 'floppy' books) will be exhibited alongside art books, children's books and more traditional publications.

At the entrance to the National Art Library there will be a display about the History of the Library and its buildings.

Outside the entrance to the New Restaurant there will be a display entitled: 'Mugs'; challenging the cup and saucer as the hot beverage container, this display looks at mugs and the messages they proclaim through a myriad of designs.

#### Special Events

There will be a number of special events associated with the conference, including gallery talks, handling sessions and multi-media demonstrations. Places for these events are limited and delegates are advised to check the conference noticeboard for further details. Delegates should book a place on arrival in order to avoid disappointment.

#### Transport

**By road:** Cromwell Road is on the main A4 route into London from the west. **By London Underground:** South Kensington Station (Piccadilly, District and Circle lines). **By bus:** buses C1, 14 and 74 stop outside the museum. **By foot:** just 10 minutes walk from Harrods or Hyde Park.

#### Parking

There is no parking available on the museum premises and little on-street parking in the area. A special arrangement has been negotiated for delegates to use the NJA car park in North Terrace, Brompton Road. Please contact John Blake or Barry Covey direct on 0171 589 9815 for further details.

# PROVISIONAL TIMETABLE

## FRIDAY 7 APRIL

- 9.30** Registration/coffee (V&A)  
**11.00** Academic sessions (Lycee)  
**What Happened to It?**  
**Defining Dress**  
**Ornament in Architecture, Design and the Applied Arts**  
**Imperial Eyes**  
**Pilgrimage, Relics and Souvenirs**  
**Predictions**  
**The Sculpted Object**  
**The Making of the Applied Arts Collection**  
**Histories in Art**  
**When an Object, History and Conservation Meet**  
**Historicizing the Boundaries**  
**AAH Student Group: Researching Contemporary Art**  
**13.15** Lunch (V&A)  
 Handling sessions (limited places)  
**14.45** Academic sessions (Lycee)  
**What Happened to It?**  
**Defining Dress**  
**Ornament**  
**Raphael and the Raphaellesque**  
**Imperial Eyes**  
**Art Photography**  
**Pilgrimage, Relics and Souvenirs**  
**Predictions**  
**The Sculpted Object**  
**The Making of the Applied Arts Collection**  
**Histories in Art**  
**When an Object, History and Conservation Meet**  
**Historicizing the Boundaries**  
**AAH Student Group (Freelance Register)**  
**17.00** Tea (V&A)  
**17.45** Plenary Session 1 (Royal Geographical Society)  
**19.00** Reception (V&A)

## SATURDAY 8 APRIL

- 9.30** Registration/coffee (V&A)  
**11.00** Academic Sessions  
**What Happened to It?**  
**Defining Dress**  
**Before Vasari**  
**Signs of Art and Commerce**  
**Ornament**

## Raphael and the Raphaellesque

- Imperial Eyes**  
**Art Photography**  
**Nationalism, Politeness and Commerce**  
**Academic Outcasts?**  
**The Sculpted Object**  
**Queering the Gaze**  
**Histories in Art**  
**Psychological Aesthetics**  
**13.15** Lunch (V&A)  
 Handling Sessions (limited places)  
**14.45** Academic Sessions (Lycee)  
**What Happened to It?**  
**Defining Dress**  
**Before Vasari**  
**Signs of Art and Commerce**  
**Raphael and the Raphaellesque**  
**Imperial Eyes**  
**Art Photography**  
**Nationalism, Politeness and Commerce**  
**Academic Outcasts?**  
**The Sculpted Object**  
**Queering the Gaze**  
**Histories in Art**  
**Psychological Aesthetics**  
**17.00** Tea (V&A)  
**17.45** Plenary Session 2 (Royal Geographical Society)  
**19.00** Reception (V&A)

## SUNDAY 9 APRIL

- 9.30** Registration (V&A)  
**9.30–10.30** AAH Special Interest Groups (V&A)  
**10.30–11.00** Coffee  
**11.00–12.30** AAH AGM (V&A)  
**11.00–12.00** Gallery Session I (limited places)  
**11.00–13.15** Defining Dress: In the store with the objects (V&A) (limited places)  
 Gallery Session II (V&A) (limited places)  
**13.15** Lunch (V&A)  
**14.15** Academic Sessions (Lycee)  
**Defining Dress**  
**Signs of Art and Commerce**  
**Imperial Eyes**  
**Art Photography**  
**Nationalism, Politeness and Commerce**  
**Academic Outcasts?**  
**Queering the Gaze**  
**Psychological Aesthetics**  
**16.30** Tea (V&A)  
 Close of Conference

# LONDON CONFERENCE

## Accommodation

Delegates should contact: City University Accommodation Service at Northampton Hall (opposite the Barbican), tel: 0171 628 2953, or Finsbury Residences (near the Angel tube), tel: 0171 477 8811, to arrange accommodation.

## Art History Book Fair

This will be held in conjunction with the conference in the exhibition courts. It will be open all three days of the conference for delegates and members of the public to view a wide range of new and established books, as well as computer software. The Fair offers a marvellous opportunity to browse and buy, examine the latest publications or add to collections. Entry will be free of charge. For further information contact: Liz Newlands, Tel/Fax: 0171 266 7211.

## Academic Sessions

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

Convener: Verity Wilson, Far Eastern Collection, Victoria and Albert Museum.

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'.

In his essay 'The Cultural Biography of Things: Commoditization as Process' 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'.

The papers will explore Kopytoff's model of a 'life history' by applying it to a broad range of artefacts.

Speakers: 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 America home*; Nigel Whiteley (Lancaster University, Lancaster): *An Expendable Ikon of the 1980s: The Ross RE5050 radio*; Debora Battaglia (Mount Holyoke College, Massachusetts): *Do Objects Have Individual Histories? A critical examination from postcolonial New Guinea*; Robert S Nelson (University of Chicago): *From Medieval Byzantium to Renaissance Europe: Greek illuminated manuscripts in social exchange*. Igor Kopytoff (University of Pennsylvania) will be acting as discussant to this panel.

### Defining Dress

Conveners: Elizabeth Wilson, Faculty of Environmental and Social Studies, University of North London; Amy de la Haye, Textiles and Dress Collection, Victoria and Albert Museum.

In this session we wish to explore the rich diversity of work being undertaken in this area, which perhaps, more than most, lends itself to such varied interpretation. By considering dress historically (from the Medieval period to the present day) and

cross culturally, we aim to promote a wider understanding of dress as object and of its role in economic, social and cultural life.

Speakers: Patricia Allerton (PhD Student, European University Institute, Florence): *Clothes as Articles of Exchange in Early Modern Venice*; Janet Arnold (Freelance): *'Dashing Amazons': The development of women's riding dress from the 16th to the 20th century*; Juliet Ash (Ravensbourne College of Art): *The Aesthetics of Absence (Clothes in the absence of people)*; Christopher Breward (Royal College of Art): *'The Case of the Hidden Consumer' Economics morality and the construction of fashionable masculinity 1840–1900*; Pam Cook (University of East Anglia): *Changing Places: National identity in Gainsborough costume drama*; Tim Edwards (University of Leicester): *Pump up the Postmodern: Images of menswear and masculinity in contemporary society*; Jo Entwistle (University of North London): *Fashioning the Self: Dress as everyday practice*; Alicia Foster (PhD Student, University of Manchester): *Gwen John's Shopping List: The bon marché and the spectacle of the woman artist in Paris*; Anna Jackson (V&A): *Clothing Culture in Edo Period Japan*; Reina Lewis and Katrina Rolley (Freelances): *(A) Dressing the Dyke: Lesbian looks and lesbians looking*; Richard Martin (Metropolitan Museum, New York): *The Last American Dream: The United States in contemporary menswear imagination*; Aileen Ribeiro (Courtauld Institute): *Muses and Mythology: The representation of classical dress in British 18th-century female portraiture*; Lou Taylor (University of Brighton): *Gender Wool and Dress: An investigation into the gender-specific use of woollen cloth in the dress of fashionable British women in the 1860–1900 period, with specific reference to its use in tailored clothes*; Carol Tulloch (Freelance): *That Little Magic Touch: The role of accessories in black female dress*; Cordelia Warr (Freelance): *Depictions of Dress and Regulations Concerning Dress: The Poor Clares and the Second Order of Saint Dominic in Italy during the 13th and 14th centuries*.

**In the store with the objects** (practical sessions, limited places): Avril Hart (V&A): *Mantuas of the 17th and 18th centuries*; Valerie Mendes (V&A): *Mannequins and Meaning: An exploration of the relationships between dress and its method of display*; Amy de la Haye (V&A) and Elizabeth Wilson (University of North London): *The Streetstyle Exhibition at the V&A: The sourcing and representation of the clothing*.

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

Convener: Dr M A Michael, Christie's Education.

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: 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 mis-appropriation*; Professor Martin Kemp (University of St Andrews): *There's Always Something New in Something Old*; Dr Claire Donovan (Southampton Institute of Higher Education); C M Kauffmann (Courtauld Institute of Art): *Elkanah's Gift: An anthropological footnote to the Bury Bible*.

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

Conveners: Dr Maurice Howard, School of Cultural and Community Studies, University of Sussex; Dr Anna Contadini, Dept of History of Art, Trinity College, University of Dublin; Michael Snodin, Prints, Drawings and Paintings Collection, Victoria and Albert Museum.

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

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

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

as ornament both for architecture and the applied arts, and innovation within the calligraphic tradition.

*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.

Speakers: 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*; Michael Bath (University of Strathclyde): *Alexander Seton's Painted Gallery: Emblem and ornament in the Scottish Renaissance*; Sasha Roberts (London): *Grotesque and Ornament in English Renaissance Furnishing and Tapestries*; Lauren S Weingarden (Florida State University): *Ruskin, Sullivan and the Poetics of Architectural Ornament*; Milena Lamarová (Museum of Decorative Arts, Prague): *Czech Architecture and Design from Cubism to National Decorativism*; Gillian Naylor (Royal College of Art): *Good Design – The Problem of Decoration*.

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

Convener: Dr Jeremy Aynsley, Research Department, Victoria and Albert Museum.

This strand is concerned with an understanding of the term 'print culture', its shifts and changes since the turn of the twentieth century. Papers draw on recent research concerning the collection, display and interpretation of objects of fine art, graphic design and typography. Particular emphasis is placed on the contribution of

print towards the commercial character of visual language, both within systems of fine art and the structures of graphic communication. While some papers interpret discrete sets of objects, other papers move to consider the wider critical strategies or contexts available to the historian in understanding the character and meanings of print.

Speakers: 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*; Gérard Mermoz (Coventry University): *Beyond Functionalism: Towards a semiology of typography*; Rick Poynor (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*. Robin Reisenfeld (Dickinson College, Pennsylvania): *Cultural Nationalism, Brucke and the German Woodcut: The formation of a collective identity*; Jeremy Aynsley (Research Department, V&A): *Rendering the Commodity: The industrial prospectus in Germany, 1905–1935*; Pat Gilmour (University of East London): *High Art, Low Art and Artists' Print*.

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

Convener: Dr Sharon Fermor, Prints, Drawings and Paintings collection, Victoria and Albert Museum.

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.

Speakers: Jeremy Wood (Oxford Brooks University): *Raphael Copies and Exemplary Picture Galleries in Mid-18th century London*; Carol Gibson-Wood (University of Victoria, Canada): *'Such Stupendous Work of Art': Jonathan Richardson and the Raphael Cartoons*; Janis C Bell (Kenyon College): *Raphael's Lowest Grade: The critical reception of Raphael's colouring in Roger de Piles' 'Balance des Peintres'*; Sharon Fermor (Victoria and Albert Museum): *The Conservation and Examination of the Raphael Tapestry Cartoons*; Tom Campbell (Metropolitan Museum, New York): *Henry VIII's Tapestry Set after Raphael's Acts of the Apostles*; Wendy Hefford (Victoria and Albert Museum): *English Tapestry and Raphael's Cartoons: Appreciation and interpretation in the 17th and early 18th centuries*; Carmen Bambach Cappel (Fordham University, New York): *Raphael's Cartoon for 'La Belle Jardinière': Problems of structure, technique and function*; Arnold Nesselrath (Biblioteca Hertziana, Rome): *Art Historical Findings during the Restoration of the Stanza della Segnatura: The School of Athens*. Discussion to be chaired by Professor John Shearman (Harvard University).

## **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.

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, in particular 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: Jeanne Cannizzo (University of Edinburgh): *Dr Livingstone Collects*; Tom Flynn (University of Sussex): *Taming the Tusk: Belgian decorative arts and the promotion of ivory as a colonial commodity at the 1897 Brussels International Exhibition*; Nicholas Mirzoeff (University of Wisconsin-Madison): *Photography at the Heart of Darkness: Herbert Lang's Congo photographs (1909–15)*; Eilean Hooper-Greenhill (University of Leicester): *Makereti – Transculturation and autoethnography in the contact zone*; Ngapine Allen (University of Canterbury, New Zealand): *Maori Vision and the Imperialist Gaze*; Karen Stanworth (York University, Toronto): *A Picture of Quebec: Artefacts, identify, and nationhood in British North America*; Brian Durrans (Museum of Mankind): *Ethnographic Exhibitions and Colonial Style*; Tim Barringer (Victoria and Albert Museum): *The South Kensington Museum and the Colonial Project*; Deborah Swallow (Victoria and Albert Museum): *Colonial Architecture, International Exhibitions and Official Patronage of the Indian Artisan: A gateway from Gwalior in the Victoria and Albert Museum*; Catherine Pagani (University of Alabama): *Chinese Material Culture and British Perceptions of China in the Early to Mid-19th Century*; Rachel E C Layton (The Carnegie Museum of Art, Pittsburgh): *Peter Bentzon, a 'Mustice' Silversmith in Philadelphia and St Croix, 1783–1850*; Richard Hearn: *Technical Ekphrasis and Material: Imperial self-consciousness in early 19th-century British watercolours*; Karen Kettering (Getty Center for the History

of Art and the Humanities): *Domesticating Uzbeks: Orientalism and colonialism in Soviet decorative arts of the twenties and thirties*; David Bate (Surrey Institute of Art and Design): *Black Object, White Subject*; Nima Poovaya Smith (Cartwright Hall Bradford) (title to be confirmed).

## **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: Chris Titterington (V&A): *After Before Photography*; Joel Snyder (University of Chicago): *Moving Beyond the Visible: Photography, visibility, and visualization*; Roger Taylor (National Museum of Photography, Film and Television): *Paper to Paper: Defining the territory*; Britt Salvesen (University of Chicago): *A Multi-Dimensional Problem: Stereoscopy and the museum*; Helen Barlow: *The Mirror of Consciousness: A reading of the photography of Lady Hawarden*; Jeff Rosen (Columbia College, Chicago): *Julia Margaret Cameron's Orientalist Myths*; Valerie Holman: *Photographing Art: The impact of Alinari, Braun and Skira*; Anne Hammond (Editor, *History of Photography*): *The Evolution of the Autochrome*; Mike Weaver (University of Oxford, Editor, *History of Photography*): *From the Symbol to the Cipher*; Stephen Bann (University of Kent): *Family Portraits: Introducing Patrick Feigenbaum*; Mark Durden (Staffordshire

University): *Photographing the Museum: Postmodern photography*.

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

Conveners: John Styles, Research Department, V&A; Tessa Murdoch, Furniture and Woodwork Collection, V&A. 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?

Speakers: John Brewer (European University Institute, Florence) *Changing Places: The court, the city and English culture*; Mark Hallet (York University): *Allegorizing Graphic Culture: The medley print in early eighteenth-century London*; Lawrence Klein (University of Nevada, Las Vegas): *Gentility and Conversation in England 1600-1715*; Elizabeth McKellar (V&A): *Design for mass-produced housing in Late 17th-century London*; David Mitchell (Centre for Metropolitan History, University

of London): *Innovation and the transfer of skill in the London Goldsmiths Trade 1650-1750*; Tessa Murdoch and John Styles (V&A): *Displaying English Art and Design, 1660-1760*.

## **Pilgrimage, Relics and Souvenirs**

Conveners: Marian Campbell, Metalwork Section and John Guy, Indian Section, Victoria and Albert Museum.

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 Binski (University of Manchester): *Shrines for Non-cults: The case of St Edward*; Dr Lindy Grant (Courtauld Institute): *Suger 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): *Talismanic souvenirs in the Islamic Context*; John Guy (Victoria and Albert Museum): *Relics, Reliquaries and Souvenirs in Buddhist India*; Dr Anna Dallapiccola (University of Edinburgh): *Pilgrimage Sites of Hindu India*.

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

Conveners: Malcolm Baker, Research Department, Victoria and Albert Museum; Richard Wrigley, Oxford Brooks University.

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.

Speakers: Sheila McTighe (Columbia University): *Abraham Bosse and the Perspective Controversy in the Academie Royale*; Katie Scott (Courtauld Institute): *Inventing in the Author in Early Modern France*; Malcolm Baker (V&A): *Ivory on the Margins: Academic attitudes to small-scale sculpture in the early 18th century*; Katherine Coombs (V&A): *'A thing apart... which excelleth all other painting whatsoever': From splendid isolation to marginalisation? A closer look at miniature painting*; Paul Staiti (Mount Holyoke College, Massachusetts): *John Singleton Copley, An American Ex-Centric*; Tony Halliday (Courtauld Institute): *Academic Outsiders at the Paris Salons of the Revolution*; Sarah Richards (Lecturer): *'A True Siberia': Art in service to commerce*; Colin Trott (University of Sunderland): *Thresholds, Margins and Legitimations: The Royal Academy and the professionalisation of painting in early Victorian Britain*; Emma

Chambers (University of Manchester): *From Chemistry to Oratory: Etching criticism and the quest for academic status*.

## Predictions After the End of Value

Convener: Paul Greenhalgh, Research Department, Victoria and Albert Museum.

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.

Speakers: Peter Dormer: *Value Judgements and Decision Making*; Diane Hill: *Predictions about the Endlessness of Value*; Simon Faulkner: *Learning to Love Evaluation: Value and Institutional Contexts*; Professor Jonathan Woodham: *Cultural Values, Design History and the Design*

*Council: The end of Value or a tabula rasa?*; Paul Greenhalgh: *The Taxonomy and Hierarchy of Pleasure*; Rob Stone: *Pevsner's Angel*.

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

Conveners: Stuart Currie (Birkbeck College); Peta Evelyn, Sculpture Department, Victoria and Albert Museum.

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 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.

Speakers: 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*; Geraldine A Johnson (University College London): *Art or Artefact: Madonna and Child Reliefs in the Early Renaissance*; Alison Wright (University College): *Dimensional Tension in the Work of Antonio Pollaiuolo*; David Ekserdjian (Christie's): *The Presentation of Everyday Life in Renaissance Bronzes, Drawings, and Prints*; Norbert Jopek (Victoria and Albert Museum): *Two German Monuments: Histories and interpretations*; Antje Schmitt (Warburg Institute): *Sculpture versus Painting: The iconographic programme of the Luneburg Council Chamber*.

## Queering the Gaze

Convener: James Steward, Curator, University Art Museum, University of California at Berkeley, 2625 Durant Avenue, Berkeley.

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: the projection backwards of Queer interpretive strategies onto art made before the rise of the modern gay movement; and analysis of contemporary art in which both maker and critic are working in awareness of Queer perspectives.

Speakers: Timothy J McNiven (Ohio State University): *The Kouros as Sex Object*; Randall Rhodes (Buffalo State College): *Caravaggio's Fruit with Fruit*; Todd Smith (The Kinsey Institute): *The Early American Queer Nation*; Jennifer Doyle (Duke University): *Cutting up Bodies: The vicissitudes of gender in the work of Thomas Eakins*; Nicholas Jagger (University of Leeds): *Von Gloeden, Imagined Places and Lived Spaces*; Shelley Kowalski (University of Oregon): *The Image that Dare not Speak its Name: Homoerotics in new deal photography*; Michael Plante (Tulane University): *Buried in the Text: Robert Indiana and the construction of queer identity*; Gavin Butt (Central Saint Martins College of Art and Design): *Towards a Gay Male Rhetoric: Queer readings of artistic authorship in Cold War America*. Panel discussion.

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

Convener: Dr Clive Wainwright, Research Department, Victoria and Albert Museum.

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: 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 Sargent: *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).

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.

Speakers: Tony Hughes (University of Leeds): *Can Sculptures Tell a Story?*; Tom Nichols (University of Aberdeen): *Imaging the Myth of Venice: The role of history painting in the construction of Venetian Renaissance identity*; Helen Langdon (London): *Claude and Arcadia: Time and timelessness*; Helen Weston (University College London): *1791: The past in service of the present*; Pascal Dupuy (Université de Rouen/IREC): *The English Satirical Prints*

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*and the History of France during the Revolution: Caricatures and public opinion;* Will Vaughan (Birkbeck College): *The Nazarenes and the Medieval Tradition;* Claudine Mitchell (University of Leeds): *Narrating History/Constructing History: On the function of history painting in mid-19th century France;* Sighle Bhreathnach-Lynch (Dublin): *The Easter Rising 1916: Constructing a canon in art and artefacts;* Nancy Jachec (Birkbeck College): *The Recuperation of International Modernism and its Implications for Historical Painting at the End of the Cold War;* David Green (University of Brighton): *From History Painting to the History of Painting;* Peter Seddon (University of Brighton): *The Last Things: From eschatology to ecology, and the practice of depicting history.*

## **Psychological Aesthetics: Contemporary Trends and Issues**

Convener: Dr W R Crozier, School of Education, University of Wales College of Cardiff.

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.

Speakers: Colin Martindale (University of

Maine): *Evolutionary Forces in Art History;* Norman Freeman (University of Bristol): *How Schoolchildren Change the Way they Think about Pictures;* W Ray Crozier (University of Wales, Cardiff): *The Artistic Career: Psychological Perspectives on Creativeness;* Halla Beloff (University of Edinburgh): *Fabric and Fascination: de Clerambault's photographs of veiled woman;* Andrew S Winston (University of Guelph): *The Comforts of Home: Psychological aesthetics and sentimental art;* Gerald C Cupchik (University of Toronto): *Whose Interpretation is it Anyway?;* Paul Locher (Montclair State College): *Using Eye Movement to Study how Compositional Balance Influences the Perceptual Analysis and Aesthetic Judgements of paintings;* I C Manus (University College London): *Balance, Structure and Composition in Painting: Experimental approaches;* Shulamith Kreitler (Tel Aviv University): *Art and Life: How does art affect the spectator's behaviour?*

## **When an Object, History and Conservation Meet New Perspectives, Old Dilemmas**

Convener: Lucia Scalisi, Senior Conservator of Paintings, Victoria and Albert Museum.

Objects and collections have histories which are more than the sum of their parts. This session looks at aspects of decision-making in conservation through case histories which have provoked dilemmas in the field. There will also be a presentation of new work being undertaken to help resolve some of the issues encountered as we question the way we care for and interpret works of art.

Conservation practice is usually achieved by consensus, where soundly based assessments are made before action is taken. Liaison between curator and conservator is essential when criteria for display, loan and storage all place different emphasis on the perception of an object's condition. Where the environmental factors of display are detrimental to the life of the object or when a spiritual context may be best observed, conflicts and dilemma are not easily assuaged.

It is often the case that treatment by a conservator is not essential to the physical stability of an object but aesthetic and environmental considerations may demand some physical intervention. For example, a discoloured varnish may interfere with the 'reading' of a painting but it is not necessarily causing the object to deteriorate, or a painting may have to undergo lining to withstand the rigours of loan. The process of conservation provides an opportunity for reassessment not only of the condition of an object but of materials and techniques of manufacture leading to better understanding of our collections.

Papers to be presented cover a range of topics including definitions of damage, a consideration of the decision-making processes in approaches to treatments and a look at collaborative ventures, all of which lead to new understandings and the discoveries made in the process.

Speakers: Jonathan Ashley-Smith (V&A): *Definitions of Damage;* Alison Richmond (V&A): *Critical Decisions in the Conservation of an Old Master Drawing;* Anne Godden Amos (V&A): *'Conservation' versus 'Interpretation' – Sacred oriental textiles;* Stephen Rickerby (Freelance Conservator): *Outside Museum Walls: The conservation of in situ mural painting;* Richard Cook and Timothy Stevens (V&A): *What is a Surface?: Surfaces on 18th- and 19th-century sculpture at the V&A;* Ron Parkinson and Lucia Scalisi: *Conservation and Curatorship.*

## **Historicizing the Boundaries between the Fine and Decorative Arts**

Conveners: Karen Kettering, Scholars' Department, Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., Suite 700, Santa Monica, CA 90405 USA and Nancy Owen, Department of Art History, Northwestern University, Kresge 254, 1859 Sheridan Road, Evanston, IL 60208, USA.

Modernist art historical and museological discourse have traditionally defined the decorative arts as intellectually less complex than the fine arts. Recognising that this has not always been the case, this panel seeks

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to interrogate the historical and theoretical borders between the fine and decorative arts as well as the timing and rhetoric of this split. The critical marginalisation of the ornamental and the decorative contributed to the positioning of the production of a number of cultures as ethnographic or anthropological artefacts rather than works of fine art. Critical writing has also reiterated a feminisation of the decorative arts, in part due to the preponderance of women as both producers and the intended consumers of such works in the modern period. Finally, the conjunction of the decorative arts and the bourgeois home produced a number of uninvestigated objects which served to render images of the exotic or colonial Other, palatable for consumption in the domestic sphere. The conveners are seeking a wide variety of papers that will address questions such as the history of the decorative arts within museums of all varieties, the gendering of decoration and ornament, decorative art production by 'fine' artists, the

use of fine art to market decorative art objects, and the relation of the decorative arts to ethnographic discourse.

Speakers: John Hallmark Neff (School of the Art Institute of Chicago, USA): *Matisse, La Décoration, and Modern Art*; Janice Helland (Concordia University, Canada): *The Studios of Frances and Margaret Macdonald*; Graham M McLaren (Staffordshire University): *Home Hobby or Professional Vocation?: The struggle for the future in the Victorian china painting community*; Wendy R Salmond (Chapman University, USA), *From Good Works to Works of Art: Elena Polenova and the place of the decorative arts in fin-de-siècle Russia*; Anthony Burton (Bethnal Green Museum of Childhood): *Playtime for Art History? Placing the study of toys in the intellectual universe*; Isabella Frank (Bard Graduate Center for Studies in the Decorative Arts, USA): *Riegl's Concept of Style in the Decorative and the Fine Arts*.

## AAH Student Group: Researching Contemporary Art

Convener: Pauline de Souza, Student Group Chair

Speakers: John Graves-Smith (Staffordshire University): *Insiders and Outsiders: The art historian and contemporary art*; Sarah Wilson (Courtauld Institute): *Truth and Prevarications: Old Stalinist traditions and oral history*; plus: Brigitte Corley (Chair of Freelance Group) on the forthcoming Freelance Register.

## AGM

# ANNUAL GENERAL MEETING

## Minutes of the 20th Annual General Meeting held at the University of Central England at Birmingham on 10 April 1994

### Attendance:

**Executive present:** Nigel Llewellyn (Chair), Claire Donovan (Hon Secretary), Theo Cowdell (Hon Treasurer), Peter Crocker (Asst. Treasurer), Kate Woodhead (Publicity and Administration), Elizabeth Allen, Brigitte Corley, Mark Evans, Robert Gibbs, John House, Sylvia Lahav, Elizabeth McKellar, George Noszlopy, Marcia Pointon, Charles Saumarez Smith, Pauline de Souza, William Vaughan, Toshio Watanabe, Angela Weight.

**Members:** The meeting was attended by approximately 70 members.

**1 Executive apologies:** Ruth Brompton, Deirdre Robson, Rowan Watson, Robin Simon.

**2 Minutes:** The minutes of the 19th Annual General Meeting held at the Tate Gallery on 4 April 1993 were agreed and signed.

**3 Matters arising:** There were no matters arising from the minutes, which would not arise under separate items.

**4 Chair's Report:** The Chair's written report had been publicly posted up at the Conference. It did not lay out the detail of

the activities of the EC during the year, which had been regularly reported in *Bulletin*. Instead it raised again the need to consider the future of the Association, and its role in support of its broad constituency of membership. In presenting the report, the Chair proposed that it was intended that the meeting should have an open opportunity to discuss these and other items after the formal business was concluded. The report was accepted.

**5 Honorary Secretary's Report:** The Honorary Secretary's written report had been publicly posted up at the Conference,

together with details of the nominations for election to the EC. The meeting thanked the three members of the Executive Committee who had concluded their terms of office, Fran Hannah, Deirdre Robson and Charles Saumarez Smith.

Theo Cowdell had resigned the ex-officio post of Honorary Treasurer, after four years of service. A nomination for Peter Baitup had been received to fill this post. This nomination had been unanimously accepted by the EC, and was confirmed by the general meeting.

John House and Theo Cowdell were proposed by Nigel Llewellyn as tellers for the election to the EC, seconded by John Steer. The result of the paper ballot count was announced: that Dawn Ades, Helen Smailes and Craig Clunas were all elected for a full term of three years; and Robin Simon (who had served as a co-opted member 1993–4) and George Noszlopy (who had served as the Conference organiser in 1993–4) were both elected for a two-year term. This brought the EC to full strength.

No nominations had yet been received for the Chair of the Association, to take over at the AGM in 1995, in succession to Nigel Llewellyn. It was proposed that a further notice should be published in *Bulletin*, to request nominations to be submitted, with a postal ballot to be held in the event of more than one nomination. Proposed: Nigel Llewellyn, seconded: Michael Podro, Dennis Farr.

**6 Honorary Treasurer's Report:** The written report from the Honorary Treasurer had been publicly posted up at the Conference. The Honorary Treasurer reported that, in addition to his own resignation, the Assistant Treasurer for many years, Peter Crocker, was also retiring. Peter was warmly thanked for his long years of voluntary service to the Association, and presented with an illuminated address, with a tankard, and with an invitation to him to attend the Prague Colloquium in September, accompanied by his wife, as guests of the Association. He responded with thanks, and recalled the privilege it had been to serve as Assistant Treasurer alongside three

Treasurers and four Chairs: Dennis Farr, Marcia Pointon, Martin Kemp and Nigel Llewellyn. He presented the Association with a photograph album containing a cumulative record of AAH Annual Conferences.

The Honorary Treasurer presented the accounts for 1993–4. These showed the higher than usual expenses of the 1993 conference, due mainly to the hire of the marquee. The increase in membership fees coming into effect for 1994 after a static period would help to cover a general increase in outgoings.

If the Association wishes to represent its members' interests more broadly, it will need to generate more income, and the mechanism for this must be considered over the next few years. The Treasurer thanked the organisers of the Portraiture Conference at Manchester which had made a small profit, and the organisers of the Thesis Prize, which had offered good value for the small expenditure incurred. Work was in progress to diminish the liability of the Association for VAT. The formation of the trading company, Pitchfactor Limited, was noted, which would handle fund-raising activities. Peter Crocker urged all members to ensure that any standing orders with National Westminster bank were updated, and funds transferred to the Yorkshire Bank, which now holds the account. He reported that there continued to be a considerable number of outdated standing orders, which were annually paid, despite the fact that the individuals concerned had been informed.

The accounts for the year ending 31 December 1993, showing a closing balance of £7,761, were presented. A proposal to accept the accounts was received from Francis Ames-Lewis, seconded by Dennis Farr, unanimously accepted.

**7 Director of Publicity and Administration's Report:** Approximately 400 new members had been recorded during the year, with the overall membership growing by approximately 100 per year. The membership overseas was also extending. A new computerised database is being established, with the capacity to

provide much more detailed information on the membership. Those who had contributed to the Student Support Fund were thanked for enabling some students to attend the Conference this year. The report was accepted.

**8 Report from the Editor of *Bulletin*:** The written report from the Editor of *Bulletin* had been publicly posted up at the Conference. New arrangements for distribution were reported. Toshio Watanabe had taken up the role of Associate Editor, assisting Jannet King in producing additional material for *Bulletin*, of broad interest, including reports from conferences. The report was accepted.

**9 Report from the Editor of *Art History*:** The written report from the Editor of *Art History* had been publicly posted up at the Conference. The report covered the period 1 July 1992, when Marcia Pointon had taken over the editorship, to 23 January 1993, and provided detail of the organisation and personnel involved in the production of the journal. The new figures from Blackwell's (to the end of 1992) represent an increase in subscriptions of 5% to over 2000. The experiment of producing special issues, with both ISSN and ISBN numbers, had led to additional copies being sold. The policy would be reviewed by the Editorial Board in May.

**10 Report from the Chair of the British National Committee of CIHA (*Comité International d'Histoire d'Art*):** The written report from the Chair of the British National Committee of CIHA had been publicly posted up at the Conference. The British Committee had operated under its new constitution for a year, and had elected Julian Gardner as Honorary Secretary. The organiser for the London CIHA Congress in 2000 will be selected during 1994. Two vacancies remain on the Committee (one as a result of the resignation of Dennis Farr, who has been elected as an honorary member). Paul Binski is proposed by Julian Gardner and Dennis Farr; Joanna Woodall is proposed by Lisa Tickner and Tag Gronberg. Both

candidates were unanimously elected. The report was accepted.

## 11 Subcommittees

All subcommittees had submitted written reports, which had been publicly posted up during the Conference.

### Freelance

The subcommittee of 12 meets regularly, and considers many topical issues, chief among them the updating of the Register of Freelance Art and Design Historians. This has been available only as a listing, and it is now to be published. The ambition to establish a slide library in London, to replace the service formerly offered by the V&A National Art Slide Library, has been a major issue for the freelance subcommittee. Copyright problems have also been a concern for the freelance subcommittee, both in relation to the making and keeping of slides, and the fees charged for copyright for reproduction of images in scholarly articles and books. The subcommittee invites more freelance members to make contact, and is particularly keen for someone to join the subcommittee to organise social events. Brigitte Corley was thanked for her work as Chair. The report was accepted.

### Schools

The subcommittee reports a number of new initiatives, including regional meetings for teachers of art history, gaining representation on Examination Boards for art history, furthering the British School at Rome bursary for a school-teacher and the Nicholas Cann Travel Award for school students. This year had seen the launch of *ARTEFACT*, a newsletter for school teachers. The meeting welcomed this initiative and the opportunity it offered for disseminating information to teachers of art history. Art history does not have a high academic profile in schools and colleges, and in many cases is offered by isolated art historians, who work in a studio art department. The importance for the Association of supporting the increasing teaching of art history in schools was affirmed by the meeting. The disparity between art history at 'A' level and at

university level was discussed, particularly as a result of the static nature of examination boards, and their narrow view of what constitutes art history. The introduction of GNVQ in art and design raised further questions concerning the type of art history such students will be offered. It was agreed that further contact between the various bodies and the Association would be of benefit, and the Schools subcommittee was encouraged to develop a strategy. A number of events in addition to those organised by the subcommittee were noted, including an annual two-day event at the University of Essex, and a conference at the University of Brighton on the 'processes of teaching and learning in art history', scheduled for autumn 1994. The report was accepted.

### Students

The student group has organised a number of meetings for student members of the Association, which have been valuable, although attendance is inevitably restricted due to the costs of travel. The compilation of a list of museums and galleries willing to offer student placements has proved valuable. The Careers Booklet is to be published shortly. The Student Support Fund has been set up, and has gained contributions enabling students to attend the Conference.

This was the last report from the current Chair, Ruth Brompton, and she was formally and warmly thanked for her work, bringing the students subcommittee into a lively state. The new Chair is Pauline de Souza, who has been a very active secretary to the subcommittee, organising many of its events. The report was accepted.

### Art Galleries and Museums

The subcommittee was in its first year after being re-formed. A number of meetings had been held, organised by the new Chair, Sylvia Lahav, and the format of future meetings established. After meetings concerned to define the shared focus of the subcommittee meetings, speakers were invited to speak to the group on a variety of matters, including performance indicators (Michael Podro, Essex University, and Mary Beale, the Government Arts Collection Fund), and

post-graduate education relating to museum, gallery and related studies (Teresa Gleadowe and Richard Humphreys on joint MA course Royal College/Middlesex University/Tate Gallery). Guest speakers will be invited to lead meetings during the coming year, including some to be held at out-of-London galleries and museums. The itinerary for these meetings would be published in *Bulletin*. Sylvia Lahav was thanked for the successful programme of meetings. The report was accepted.

### Universities and Colleges

A number of activities were reported, including information-gathering about European links with HE establishments, the funding of art and design history following the findings of the Research Assessment exercise, developments in relation to research issues, the nature of art history as taught at further education colleges. The usually annual questionnaire to departments teaching art history has been delayed, due to the increasing complication of the provision of art history in institutions of Higher Education now included as part of this subcommittee. The questionnaire will be revised and sent out. All institutions are urged to ensure that their departmental contacts are included on the list, available at the Conference. A revised entry has been sent to the National Westminster Student Guide, to identify Art History as a discipline separate from Fine Art. The thesis prize competition has been run for the second year, and awards made, presented at the start of the Conference by the chair of the Association. The National Art Slide Library, and issues of copyright have also been on the agenda of discussions undertaken through the subcommittee. Will Vaughan had chaired the NASL working group, and although at present it appeared that no further progress was possible, the group remained in contact. Will Vaughan was thanked for his work on this group, as were Catherine Parry-Wingfield and Brigitte Corley, who had represented the Freelance subcommittee.

## The Artists Papers Register Project

The project, to establish a survey of unpublished manuscript material in repositories in the British Isles, relating to artists of every kind, had failed to find sponsorship in its original format. Discussions were in hand with Richard Verdi of the Barber Institute of Fine Arts of Birmingham University and the University Librarian to set up the project, on a more limited scale. Resources will still be needed to get it underway, and sponsorship will be sought, once the new project format has been set up. The Chair of the subcommittee, Rowan Watson, was hoping to find a replacement Chair.

## 12 Conferences

### London 1995

The 1995 Conference will be held at the V&A from 7–9 April 1995. The Conference convener is Dr Elizabeth McKellar, of the Education Department. Its title is *Objects, Histories and Interpretations*. Full information will be published in *Bulletin*.

### 1996

An informal proposal has been received from the University of Northumbria at Newcastle, which the EC has considered, and has invited a formal detailed proposal. Paul Usherwood reported that as this will be the year of the Visual Arts in Tyneside there should be considerable local interest, and, with a number of institutions involved in art and design history, a theme of broad interest should be agreed upon shortly. The meeting accepted this proposal with interest.

### 1995: *The Visual Culture of Art and Science: the Renaissance to the present*

Martin Kemp reported on the collaboration between the AAH, the British Society for the History of Science and the Committee for the Public Understanding of Science (COPUS) to mount an exhibition at the Royal Society in July 1995 on this theme. Details of this would be published in *Bulletin*.

**13 Any Other Business:** A proposal was made by Robert Gibbs that a publishers' special interest group be set up, which could

prove valuable in a number of ways, both to the association and the publishers themselves. It was suggested that this would be valuable in relation to the Book Fair, to the Thesis Prizes, to reproduction rights and copyright, which constitute rather different interests from the majority of the membership. It was agreed that this matter would be considered by the EC, and a proposal would be brought to the next Annual General Meeting. It was noted that the EC is empowered to set up sub-committees.

Dennis Farr raised the problem of Canova's *Three Graces*, and proposed that the Association should formulate a Motion of protest to the Government, which has failed to confirm the stop on an export licence for this starred work of art. The Motion:

The Association of Art Historians deplors the decision of the Secretary of State for National Heritage to limit the export stop on the Canova sculpture, the *Three Graces*, beyond August 1994. This is a pre-eminent starred work of art and, should it be allowed to leave the United Kingdom, it would be the only starred object to have been lost. The Association of Art Historians calls on HM Government to fund its acquisition as a matter of the greatest urgency.

The motion was proposed by Dennis Farr; seconded by Mark Evans, and passed unanimously.

The formal business of the Annual General Meeting was now complete. The Meeting turned to general issues raised through the Chair's report, and from the floor.

## Copyright

The Copyright issue – since the 1988 Act – had been a regular feature of the discussion of the Association. A change in the law – an amendment to the Act – must be the ultimate goal, but legal advice taken early on had indicated that this was unlikely to be successful. Institutions, particularly those engaged in teaching art history and maintaining a slide library, have recognised the problem, and slide libraries have suffered in all areas as a result.

DACS (Designers and Artists Copyright

Society) is a private commercial organisation, which has secured the management of copyright on the works of artists, for their benefit and that of the artists' estates. DACS is now intending to set up a scheme to license slide libraries, and to apply to the Secretary of State (the President of the Board of Trade). The proposal is for a package whereby the institution pays a standard fee, a start-up fee set through an assessment of the number of slides held in the collection in contravention of the new law, and an annual fee levied *pro rata* for each slide made from published material.

The AAH has been consulted from the beginning of the scheme, as has ARLIS. The AAH has raised a number of questions, to do with the breadth of acceptance of this scheme world-wide, the scale of costs and bureaucracy to be set, the process of distribution of monies to copyright holders, but has yet to receive answers on these matters.

It was noted that in most cases publishers are willing to agree to single slides being made for educational purposes, if they are the copyright holders, although the complexity of copyright means that this is not often the case.

The international nature of the copyright problem and the need to keep informed about the way other countries are managing the difficulties was noted.

The observation was made that this problem is at the heart of everything that we do, as professional art historians. It was agreed that it was time to adopt a co-ordinated approach, and a more aggressive stance, not to allow the initiative to pass to a commercial enterprise which intended to profit from the situation.

The meeting wished the Association to seek further clarification, including the status of the organisation. It was noted that the Arts Council contribute to the funding of DACS, and that this should be investigated, but the distinction was clear between the work undertaken by DACS on behalf of artists and designers, and the proposed licensing of slides for teaching purposes. The meeting was reminded of the breadth of the problem, including in the future other

forms of visual media, including film, video, digitised images. The proposals from DACS, as understood at present, were considered not to be comprehensive enough, nor to offer the security from potential prosecutions that any institutional slide library would require.

The EC would continue to pursue the matter, and asked all members to contribute information of value to the Chair on this or

related copyright difficulties. It was noted that the EC are also concerned with the increasing level of copyright fees for reproduction, even now in scholarly works, and would be endeavouring to make representations to collections on behalf of academic authors and publishers.

Other issues raised by the Chair, including following up matters concerning the future

of the Association, raised in the 'Way Forward' discussions of the preceding year, would continue to be considered by the EC during the year.

The meeting unanimously thanked the Chair for the work he had undertaken on behalf of all members during 1993–4. The meeting was closed.

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## PROPOSED CHANGES TO AAH CONSTITUTION

*At the Annual General Meeting in 1994, the Chair spoke of a number of changes that the Executive Committee would be considering during the year. Among them was a need to define more clearly the accessibility of the Association to the whole range of potential members, to encourage those established professional art historians who are not members to join, and to welcome those who have a vigorous interest in art history, but without a professional role as an 'art historian'.*

*In addition, the Chair spoke of the need for the AAH to continue its role in support of all those involved in art history – whether as teachers, university lecturers, researchers, curators, freelancers, or students. This extends to matters such as publishing, reproduction copyright, professional guidelines and conferences. That this broad agenda for the Association requires further support is self-evident. This support is necessary both from people and further funding. We will need to continue to increase our membership, to encourage new members in and former*

*members back. We need to launch an effective sponsorship campaign. But these measures need time, and this is a commodity in short supply among the Executive.*

*Discussions at the Executive Committee on these matters have led to a number of proposals, which will be discussed at the AGM in April. One proposal is that the Association should elect a President. The President would not be responsible for the day-to-day running of the Association, which would continue to be the responsibility of the Chair as at present, supported by the other officers. The President would be an ex-officio member of the Executive Committee, and she or he would be expected to undertake a range of public duties on behalf of the Association, the Executive and the profession generally. The President would be a senior member of the profession, and would support the position of the AAH as the principal association for all those engaged in art history.*

*This proposal would, if approved, need to be included in the Constitution of the Association.*

*Any revisions to the Constitution must be published in Bulletin before the Annual General Meeting, at which it will be put to the vote. There are a number of matters which have required the constitution to be modified at this time, and the opportunity has been taken to clarify its layout. The proposed revised Constitution is set out below. Amendments relating to the introduction of the President are printed in bold. All members should be in possession of a current Constitution, but copies may be obtained from the Director of Publicity and Administration, Kate Woodhead, who would be grateful if you would send a stamped addressed envelope with any such request.*

*The matter will be discussed at the AGM on Sunday 9 April, 1995, which all members are entitled to attend free (whether or not attending the Annual Conference). (See Announcements for further details.) Any member wishing to express a view is invited to write to the Honorary Secretary in advance of the meeting.*

# Constitution of the Association of Art Historians

## Draft Revised Version

- 1** The name of the Association shall be the Association of Art Historians (AAH).
- 2** The Association is a Charity whose aim is to advance the education of the public by the study of Art History and by publishing or otherwise publicising the results of this study.
- 3** Membership is open to professional art historians and researchers in the field, and to all those involved in the study, teaching and propagation of art history and those with an active interest in and commitment to the subject.
- 4** All members shall be entitled to attend, speak and vote at General Meetings, and to stand for office in the Association.
- 5** All members shall receive a membership card and a copy of the Constitution.
- 6** The Association reserves the right to deny or withhold membership from anyone who, in the opinion of the Executive Committee, is likely to bring the Association into disrepute. Appeals against expulsion or exclusion may be made in writing to the Executive Committee, whose decision shall be final.
- 7** All members shall pay an annual subscription, due on 1st January. Rates of subscription shall be proposed by the Executive Committee and ratified at the Annual General Meeting (AGM). The audited accounts of the Association (and of any wholly owned subsidiary company of the Association) shall be presented at the AGM.
- 8** The management of the Association shall be in the hands of an Executive Committee (EC). The EC shall meet as often as necessary for the transaction of business, and the meetings shall be called by the Honorary Secretary with the authority of the Chair, or at the written request of three members of the Committee. Its proceedings shall be presented for approval in a written report to the AGM.
- 9** The Chair shall be elected for a period of three years after which he or she shall not be eligible for re-election for a period of three years, but shall be a supernumerary member of the EC for the year after ceasing to be Chair.
- 10** The Chair shall be elected by postal ballot of the membership to be conducted by the Electoral Reform Society or by a Committee of five members of the Association appointed for this purpose by the EC. Nominations in writing (duly seconded by two members and with the agreement of the nominee) shall be with the Honorary Secretary not later than the AGM one year in advance of the retirement of the current Chair. Notification of the timetable for election to the Chair shall be given in writing to the membership.
- 11** The Executive Committee shall consist of Officers who shall be the Chair, the Honorary Treasurer and the Honorary Secretary, nine elected members, ex officio members and up to six co-opted members. The **President**, the editor of the *Bulletin* and the editor of *Art History* shall be ex-officio members of the EC.
- 12** **The President shall be elected by the same procedures as the elected members of the EC; the election of the President shall not coincide with the installation of a new Chair. The person holding this office shall be subject to re-election at the AGM every three years and shall normally serve for no more than six years. His or her primary formal function shall be to chair the General Meetings of the Association; in addition he or she shall represent the Association and its interests in whatever way is appropriate, in consultation with the Chair and the EC.**
- 13** The Honorary Treasurer and the Honorary Secretary shall be elected by the EC and shall normally be present or past members of the EC. There shall be no term on the office of Honorary Treasurer or Honorary Secretary, but persons holding these offices shall be subject to re-election at the AGM every three years.
- 14** The EC shall have the authority to create standing sub-committees and working parties from among the membership. All acts and proceedings of any such subcommittee or working party shall be reported back to the EC. Subcommittees shall elect their own Chair, who will be an ex-officio member of the EC.
- 15** The EC shall also have the power to co-opt no more than six persons to fill vacancies on the EC, or to provide representation for interest sections among the membership that would otherwise lack adequate representation. The Chair of the British National Committee of CIHA shall also be a co-opted member of the EC. Members co-opted to fill vacancies may submit themselves for election to the EC at the next AGM.
- 16** Other persons associated with the work of the Association may be invited to attend meetings of the EC, without voting rights.
- 17** No member other than the Honorary Secretary, the Honorary Treasurer **or the President**, the ex-officio members and the Chair of the British National Committee of CIHA shall serve on the Executive Committee for more than five years, after which one year shall elapse before he or she is eligible for further service.
- 18** The EC shall elect from among itself a vice-Chair. In the event of the death or resignation of the Chair, the vice-Chair shall immediately take office as Acting Chair and agree with the Executive Committee a time-table for electing a new Chair.

**19** All officers, elected members, ex-officio members and co-opted members of the EC shall have an equal vote at the meetings of the EC. In the event of a tie, the Chair shall have a casting vote in all matters. In addition the EC may conduct a postal vote on any major matter. The quorum for an EC meeting shall be seven.

**20** Any paid officer of the Association, shall attend the meetings of the EC but have no vote.

**21** Any property belonging to the Association may be vested in the names of not more than four nor fewer than two trustees appointed by the EC. The funds of the Association may be invested as the EC shall in their absolute discretion think fit as if they were the beneficial owners thereof.

**22** General meetings of the Association shall be the final authority for matters concerning the Association. There shall be an Annual General Meeting at which reports shall be made of the activities of the Association and new members of the EC shall be elected. Members shall be given 30 days notice of the date, place and agenda of the AGM.

**23** Nominations for membership of the EC (duly seconded and with the candidate's consent, and a brief statement of his or her background and interests) shall be invited from the membership before the AGM. Nominations must be sent in writing to the Honorary Secretary at least twenty-one days before the AGM.

**24** Motions affecting the management and Constitution of the Association must be sent in writing to the Honorary Secretary at least twenty-one days before the AGM. However, proposed amendments to the Constitution may not be brought to the vote unless they have been previously published in the *Bulletin* of the Association. Any amendment to the Constitution must be passed by a two-thirds majority. Matters other than those affecting the Constitution may be raised at the meeting itself, with the prior consent of the Chair.

**25** In the event of a tie, the Chair (**President**) shall have a casting vote in all matters at General Meetings.

**26** No amendment made to Clauses 2, 24, 29 shall take effect until the written approval of the Charity Commissioners or other authority having charitable jurisdiction has been obtained; and no alteration shall be made which would cause the Association to cease to be a charity in law.

**27** An Extraordinary General Meeting (EGM) may be called by the EC provided the membership is given thirty days notice in writing. An EGM may also be called by any member of the Association, supported by signatures of twenty-four members; such a meeting shall take place within eight weeks of the Honorary Secretary receiving the request, and the membership shall be given thirty days notice in writing.

**28** The quorum for the AGM or an EGM shall be forty members.

**29** In the event of the Association ceasing to exist any funds remaining shall be given as a final General Meeting shall direct, to a charitable or learned society having similar aims.

## Standing Orders for the Conduct of AAH General Meetings

### 1 Order of business

- i Apologies
- ii Minutes of the previous AGM
- iii **Address by the President**
- iv Chair's Report
- v Membership report for previous year
- vi Honorary Secretary's Report
- vii Honorary Treasurer's report
- viii Report from the Editor of the *Bulletin*
- ix Report from the Editor of *Art History*
- x Reports from subcommittees, and formal hand-over to new representatives
- xi Report from British Chair of CIHA
- xii Motions
- xiii AOB

**2** After a motion has been moved and seconded the Chair (**President**) shall call for any amendments to be moved, seconded, discussed and voted upon, before moving to the substantive motion for discussion and vote. No member shall normally speak more than once on any motion, with the exception of the mover exercising the right of reply.

**3** The decision of the Chair (**President**) shall be final. If this decision is challenged, this issue shall be taken as the first item of business at the next General Meeting.

### Post-Graduate Research Supervisors' Symposium

10.00 am–4.00 pm, Saturday 13 May 1995

School of Theoretical and Historical Studies in Art and Design

University of Central England in Birmingham

*Organised by AAH Universities and Colleges Subcommittee*

This symposium is designed to support the supervisors of post-graduate research degrees. With new regulations being introduced by funding bodies, and an increasing emphasis on completion rates, and on training for research, the symposium will include talks from those experienced in research, and offer the opportunity for workshop discussion.

For further details, please contact Professor Kenneth Quickenden, School of Theoretical and Historical Studies in Art and Design, Department of Art, Birmingham Institute of Art and Design, Corporation Street, Gosta Green, Birmingham B4 7DX. Tel: 0121 331 5880. To book a place, please send a cheque, made out to the AAH, for £15.00. This includes coffee, lunch and tea.

### Vandals & Enthusiasts

The Victorian Fabrication of the Middle Ages

Saturday, 11 March 1995

Lecture Theatre, Victoria & Albert Museum

This symposium will take a broad look at the subject of the Victorians' reinvention of the Middle Ages. It complements a display of the Victorians' use of illuminated manuscripts that will be in the Henry Cole Wing at the same time. The symposium will be of interest both to historians of the nineteenth century and medievalists.

Speakers include: Chris Brooks on the political and ideological realignment of the Gothic Revival in the mid-1830s and 1840s;

Inga Bryden on the reinvention of the Arthurian myth in the Victorian period; Chris Miele on Victorian attitudes to architectural antiquity; Rowan Watson on the nineteenth-century view of the medieval illuminator; Michael Camille on the current postmodern reinvention of the Middle Ages.

For more information, please contact the Education Department, Victoria & Albert Museum, South Kensington, London SW7 2RL. Tel: 071 938 8638.

### Conference Details

To ensure that the *Bulletin* provides as wide a coverage of conferences and calls for papers as possible, please could you make sure you send details of any conference you are organising to the Editor.

It would also be helpful if AAH members could encourage non-AAH conference organisers at their institutions to do the same. Many thanks.

Jannet King  
Editor, *Bulletin*.

### Scottish

### Contemporary Art

2.00 pm, 8 March 1995

Glasgow University

*Organised by Katharine*

*Schopflin, President of the*

*Fine Art Society at Glasgow*

*University, and Pauline de*

*Souza, Chair, AAH Student*

*Group*

Speakers as follows: Duncan Macmillan (Talbot Rice Centre); Andrew Nairne (Visual Arts Director, Scottish Arts Council): *The New Art in Scotland*; Sandy Stoddart (artist): *Official Modernist Art, Absolutism of the British Construction: The Role of Neo-Classicism in the Disillusion of Britain*; Nicola White (Director, Centre for Contemporary Arts).

The seminar is open to all AAH members. For more information, please contact: Pauline de Souza, 13 Guildford Street, Stoke-on-Trent, ST4 2EP.

### The Nation State and Cultural Management

2.00pm–6.00 pm, Wednesday

22 March 1995

Raman Selden Centre

University of Sunderland

Speakers: Jonathan Harris, Bill Schwartz, Eilean Hooper-Greenhill.

For further information, contact: Dr Colin Trodd, School of Arts, Design & Communications, Ashburne House, Backhouse Park. Tel: 091 515 2131.

## Libraries of the Future

*IFLA General Conference*

20–26 August 1995

Istanbul

### *Call for Papers*

The International Federation of Library Associations and Institutions is holding its 61st general conference in Istanbul. The Art Libraries Section proposes to hold a one-day workshop and an open session during the conference. The special themes will be:

- Islamic Collections in Turkey and Elsewhere
- Libraries of the Future: The impact of modern technology, such as imaging, on art librarianship.

You are invited to take part in this meeting by delivering a paper or by recommending speakers to lecture on either of the two themes. (As it is not possible to provide translations of lectures centrally, prospective contributors will be required to provide a translation into at least one other language if at all possible.)

Any proposal for a paper should include the following information: author's name, institutional affiliation, address, telephone and fax number, email address (professional), address, telephone and fax number (personal), brief biographical information, title of paper, original language version, translated version, audiovisual or other equipment required.

Please send proposals to:

Jan van der Wateren  
Chairman, IFLA Section of Art Libraries  
c/o National Art Library  
Victoria & Albert Museum  
South Kensington  
London SW7 2RL.  
Tel: 071 938 8303; Fax: 071 938 8275;  
email: 100316.3515@COMPUSERVE.  
COM.

## Managing Culture in a Time of Transition

*Proposed conference at the  
Soros Center for  
Contemporary Arts, Prague*

In the past five years there have been radical social and economic changes in the Czech Republic, resulting in changes in the structure of ownership. Changes in legislation have led to the establishment of a democratic civil society. These have had a serious impact on cultural institutions, faced now with new problems and dilemmas. Unlike the spheres of politics and business, cultural institutions have yet to make any substantial changes in their statutory and legislative organisation, their ways of financing and managing and their approach to the public.

It is clear that in order to function and develop successfully, these cultural institutions need to reassess their ways of managing and to redefine their role in the new society. It may be that they can learn from the experience and expertise of those faced with similar problems in economically developed countries.

The conference aims to establish a forum for the presentation and discussion of these issues, bringing together representatives of Czech cultural institutions with foreign and Czech experts to discuss key issues of management for cultural institutions in countries undergoing economic transition.

We would like to invite European and American professionals from the field of cultural management – both practical and theoretical – to introduce to the Czech audience the variety of cultural networks and structures which exist in highly developed countries.

For further information or offers of papers, contact Ladislav Kesner jr and Pavla Niklova at: Soros Centre, Staromestske Nam. 22, 110 01 Praha 1, Czech Republic. Tel: (42 2) 24 22 74 56; Fax: (42 2) 24 22 74 51; email: SCCAPRG@ECN. GN. APC. ORG.

## Collecting India

24 March 1995

University of East Anglia (Norwich)

*A one-day symposium organised by the  
School of World Art Studies and Museology*

Speakers will consider the history of collecting from India by individuals and institutions from the 17th century to the present day, with discussion focusing on the aesthetic and ideological issues which underpin the representation of India in Europe.

Lecturers to include: Robert Skelton (previously Head of the Indian Section, V&A), Richard Blurton (British Museum), Brian Durrans (Museum of Mankind), Chris Pinney (School of Oriental and African

Studies) and others, yet to be confirmed.

Tickets: £10.00; concessions £7.00. Tickets include admission to the Howard Hodgkin collection of Indian miniatures, which will be on display in the Sainsbury Centre for the Visual Arts from 7 February until 24 April 1995.

For further details contact: Clare Harris, School of World Art and Museology, University of East Anglia, Norwich NR4 7TJ. Tel: 0603 592463; Fax: 0603 259290.

## Visual Culture of Art and Science from the Renaissance to the Present

12–14 July 1995

The Royal Society

*Organised jointly by the AAH and the Committee on the Public Understanding of Science (COPUS)*

The purpose of the meeting is to promote greater understanding of the changing boundaries and interactions between what contemporaries called art (or craft) and natural philosophy/science in the period from about 1400 to the present day. The meeting will specifically examine the visual culture through which both artistic and scientific endeavours found their expression. It will encompass the full range of visual media, including the printed book and architecture.

In today's terms, this is an interdisciplinary study of scholarly concern to the AAH and the RSHS, and of concern to COPUS

because it shows science as an integral part of the culture of our time.

Speakers will include: William Ashworth, Michael Baxandall, Allan Chapman, Sophie Forgan, Stephen J Gould, Helen Haste, Tim Hunkin, Martin Kemp, G M Prescott-Nuding, Eileen Reeves, Martin Rudwick, Larry Schaaf, Albert van Helden and other distinguished art historians, historians of science, artists and scientists.

Further details and registration form from: RSHS Executive Secretary, Wing Commander G Bennett, 31 High Street, Stanford in the Vale, Faringdon, Oxfordshire SN7 8LH.

## David Jones

Artist and Poet

*A Centenary Conference*

20–21 April 1995

University of Warwick

David Jones (1895–1974), the most distinguished British painter–poet since William Blake, believed that sign-making was a crucial human activity, and one that was increasingly threatened. The aim of this conference is to comprehend Jones's sign-making 'at the turn of a civilization'. Scholars from a range of disciplines, as well as poets and artists, will discuss his engravings, watercolours, poems and prose.

Speakers: Bernard Bergonzi, Simon Brett, Jacques Darras, Thomas Dilworth, Kathleen Henderson Staudt, Paul Hills, Peter Larkin, Edward Larrissy, Simon Lewty, Oswyn Murray, Thomas R Whitaker.

For further information, please write to Marian Franklin, European Humanities Research Centre, Room H104, University of Warwick, Coventry CV4 7AL.

## Sculpture and Photography

16–17 June 1995

University College London

### *Call for Papers*

The Department of History of Art at University College London is sponsoring a conference which will explore the relationship of sculpture and photography. Speakers will discuss the impact photography has had on the study of sculpture, as well as the important role played by images of sculpture in the history of photography.

Proposals for papers on these or related themes should be sent by 15 March 1995 to: Geraldine Johnson, Department of History of Art, University College London, London WC1E 6BT. Fax: 071 916 5939.

## European Exchanges in the History of Art

Saturday 18 March 1995

City Campus,

University of Humberside, Hull

Following the questionnaire on European exchanges which was circulated to departments last year, a conference is being held to address the issues which emerged. These include practical considerations, such as finding partner institutions, Higher Education systems, assessment, the impact of modularisation and computability of curricula.

The speakers are experienced in dealing with student exchanges for both studio-based and theoretical programmes and we hope that the programme will be of interest to many people who are in the early stages of exchanges or wishing to develop one.

For further information please contact:

Dr Penny Dunford

Head of Research

School of Media

University of Humberside

George Street

Hull HU1 3BW.

Tel: 0482 440550 ext 2143;

Fax: 0482 227988.

## RICHARD J SMITH

### Freelance Researcher

I became an art historian by accident. I walked into Sotheby's one day in November 1990 to view Constable's *The Lock*, but I didn't have £11 million with me at the time. Instead, my eye was caught by a portrait of two children and a dog by an artist whose name meant nothing to me at all. I walked round the gallery several times, but kept coming back to this picture – at the auction it became mine.



*Margaret Sarah Carpenter: The Young Artist (1829), oil on canvas, 108 x 84 cm.*

I started researching, partly to try to identify the children, and partly to find out something about the artist, Margaret Sarah Carpenter (1703–1872). From the basic reference entries, I was intrigued to know how a young woman of twenty, born and brought up in the Salisbury area, could move to London in 1813 and become established as a professional portrait painter within a year; and then go on to have an extremely successful career lasting over 50 years, as well as marrying and having eight children. The more I learned about her, the more extraordinary she seemed, both as a woman and as an artist.

I have always been interested in paintings and history, especially local and family history, and my enforced 'retirement' when my wife became severely disabled has enabled me to open a new chapter in my life.

Margaret Carpenter has taken over a large part of that life. I am writing a biography, and compiling a catalogue of her prolific output – over 1,000 pictures, by my reckoning, most of which are still 'lost'.

The cataloguing alone is extremely time-consuming. In many cases I only have a surname in her Account Book, with a fee and a year, from which I have to try to identify the client, and that may mean going into the biography and family background of several families with the same name. Because the Account Book lists who paid rather than who sat, it is important to know the structure of a family and the ages of the members, especially when it comes to children or wedding portraits. Many of Carpenter's clients were from the nobility or landed gentry, so it is often possible to trace the family down to the present day, and then see if they still have the pictures. However, many names defy the finest toothcomb, and I have a list of over 650 different surnames to tease out of the reference books. I am grateful to the staff of the many libraries, record offices and galleries which I use, especially the National Portrait Gallery Archive and the Witt Library. Without relief carers, too, for my wife, I would not be able to make the outside visits that I need.

#### Detective work

The whole process is one giant jigsaw puzzle, but when another portrait comes to light the excitement makes all the hard work worthwhile. Often an informed hunch can lead me to a picture whose owner has no idea of the identity of the artist – or even sometimes of the sitter – and it is extremely satisfying to enlighten them. On one occasion earlier this year I found six large oil portraits in one house – I was in Paradise!

Margaret Carpenter's bicentenary was in 1993 and I did much of the curating for the exhibition at Salisbury Museum. The publicity from that has resulted in a great deal of interest and quite a number of newly discovered pictures.

Searching out Carpenter's own story and that of her family has been difficult because of the comparative lack of primary source material – probably the reason why no one

has previously attempted a biography. Much valuable material disappeared to the West Indies around the turn of the century. Carpenter has some interesting family connections – but not Andrew Geddes, as is commonly supposed – and I have had my share of luck, as when I was led to the disguised autobiography of her sister Harriet Collins. Often one thing leads to another in quite an uncanny but logical way.

#### Fruitful diversions

It is very easy, as in any field of research, to wander up inviting pathways and be tempted to forget one's primary task; but there can be rewards. The May family of Richmond (Surrey) and Hale Park (Hampshire) were early patrons of Carpenter, and the MS material relating to them led me to study the 'British Factory' in 18th-century Lisbon. I kept telling myself it was all a red herring – until I found that several other clients were friends of the Mays from their Lisbon days.

Likewise, my research into Carpenter's father-in-law, James Carpenter, bookseller, art dealer and patron of Bonington, has provided some fascinating material that will interest art historians in a different context.

Margaret Carpenter is an elusive character. Considering the success she enjoyed during her lifetime and the numbers of people who must have known her, it seems extraordinary that so few of her contemporaries mentioned her in their diaries, letters or journals. Perhaps it was her personality, or just the old prejudice against women artists. The fact that she earned more than her husband throughout most of her career went totally against the conventions of the time. Occasionally the curtains open and we see her at work, as with her portrait of Byron's daughter Ada, the Countess of Lovelace; the almost daily correspondence between the sitter and her mother is still preserved.

To me as a biographer, the shortage of written material makes my job more difficult; but the advantage of portraying an artist whose work can be documented, is that she can also speak through her work.

Richard J Smith  
August 1994

## STRAWBERRY HILL

**S**trawberry Hill, Horace Walpole's Gothick Castle, has recently reopened to the public. It is a building which never fails to surprise visitors, even those who come to it for the first time thinking they already know it well from photographs and descriptions. Part of its interest lies in the unexpected and in its sense of fun – Walpole described it as a toy, a plaything, a gingerbread castle – and also in the fact that no building could ever have been better documented.

Walpole wrote about 10,000 letters during his lifetime describing the great events taking place around him: everything from the Gordon riots to the Boston tea party. He also discussed with his friends the progress of his own building programme. The building records, a sale catalogue and an inventory completed and updated by Walpole himself, combine to complete the picture. Today, the original cottage, Chopped Straw Hall, built in 1698, can still be seen, together with recently discovered additions of the 1720s, and buildings added by Walpole between 1748–9 (when he bought the house after first renting it) and 1791 (when he completed building his 'New Offices' to house the Strawberry Hill Press).

The exterior exemplifies 'Sharawaggi' – a word he coined to describe the lack of symmetry he considered indispensable in a private villa because it would prevent the owner from becoming bored with it. The interior continually amazes the 20th-century visitor, with fireplaces designed by John Chute and Richard Bentley, both of whom used the canopied tombs in the great Gothic cathedrals as their source. These were known to Walpole and his friends through engravings which they found in Dart's *Westminster* (1742) or Sandford's *Kings of England* (1707). More reworking of Gothic tracery can be seen in the Hall, the Library, the Long Gallery and the Holbein Chamber, in some instances replicating in wood stone buildings no longer standing, and giving the visitor a very fair idea of the original.

For Walpole 'gloomth' (gloom and warmth) was necessary to create the atmosphere of a Gothic building and for this he acquired 450 pieces of Flemish and



*Glass after  
Heemskerck*

Netherlandish glass for the sum of 36 guineas. About half these roundels are still in the House, and are of the highest quality. Also present is 18th-century glass by Peckitt and Pearson and some 16th-century glass 'reworked' at Walpole's request by Price in the 18th century. It is mostly positioned so that Walpole and his guests could examine it closely, and this is still possible for visitors today. Roundels depicting the story of The Prodigal Son, engraved from Heemskerck's plates, jostle pieces showing grasshoppers, birds, pedlars. We even know from his correspondence which pieces Walpole disliked and why!

The furniture was sold in the 19th century by the Waldegrave family before Frances, Countess Waldegrave, decided to live in the house and extend the buildings. The Victorian Gothic addition is in keeping with the fairytale spirit of the 18th century, but also reflects the powerful position of the owner

and its role as a centre for Victorian political debate.

From Easter to October the house is open every Sunday for individuals to join guided tours which leave every half hour starting at 2pm, and last about 1½ hours. Strawberry Hill is also open every day throughout the year, by appointment, to groups of 10 or more. Tickets cost £3.50, or £3 for concessions. Ring 081 744 1932 to book.

A programme of specialist lectures is also available, on the roundels, for example, either at Strawberry Hill before the tour, or at a different venue in advance of a proposed visit. Specialist tours can also be arranged on the glass, decorative arts, architecture etc for no additional fee. Refreshments are also available, including (in season) cream teas and strawberries!

Anna Chalcraft  
Tour Co-ordinator

# WORLD ART STUDIES

## Taking the history out of art?

*In view of the discussion relating to the teaching of world art in recent issues of the Bulletin, the Dean of the School of World Art Studies and Museology at UEA was asked to contribute his views and experience on this issue.*

The notion that visual art has a history which is worth recording is restricted to a few cultures, principally the Hellenistic, the Chinese, and some of the others that took those two as their models. In part this is because it was in those places that a concept of history itself, of the progress and development of individuals and institutions through linear time was, for various reasons, structurally important. But clearly, too, 'art' had to loom large enough as an activity to merit any inclusion, even if very minor, in history. Yet image making, bodily adornment, and the configuration of buildings, to name only a few categories of human visual display, are virtually ubiquitous and highly significant.

Within the traditional hierarchies of art history in this century a pecking order has existed which has emphasised the association between high Art, and that art which has independent documentation. It is the existence of written information which seems to make a history of art possible. It has followed that art which has little or no independent written source material has received much less attention; and attention is validation. History and Art have thus been locked together in a mutually reinforcing embrace.

Of course, in the last two or three decades that hegemonic view has taken some very significant knocks, from feminism and the social historians of art, but its legacy is still all around us. Despite the attempts at deconstructing the history of art, and at broadening the materials and the methodologies in our study of visual creativity and display, we are still a long way from having formulated a discipline which is capable of comprehending 'art'. Significant constructive moves have been taken, for example the increasing integration of broadly anthropological approaches into the study of art, perhaps particularly as they

help explain the sociology of aesthetics and systems of exchange and value. The broadly linguistic models of semiology and structuralism have also been usefully adapted for the visual arts, especially but not exclusively for the analysis of imagery. But, as it looks at present, we are still in the process of demolishing one edifice (art history as it was), and plundering materials from it and from elsewhere to build something else, the shape and articulation of which is unfortunately still far from clear. It is far from being an ideal strategy if the result is intended to be harmonious and well integrated!

### An overall vision

An alternative to seeing what can be built from the available pieces is, of course, to develop an overall vision of what we would like the study of art to do and to be and then to tailor our planning to the production of the right machine with the right image. It has to be acknowledged at the outset that this process is wildly idealistic. Pragmatism can, and doubtless will, come later.

At their widest, world art studies (for want of a better term) are seeking to encompass three things. The first is to place the analysis of all categories of human visual display and image making on a comparable footing. The aim is to take a multicultural and antihierarchical approach. The second is that in examining the behaviour of our species the discipline should be conscious of the broader context of the display strategies and visual communication of the rest of animal creation. That is to say, in striving to understand what differentiates one human culture from another, it is important to have clearly in mind what unites us and differentiates us from birds, insects, reptiles, other mammals, etc. Finally, in the process of achieving the first two aims, there is a need to bring environmental and biological concerns to bear on art. If there was anything like the body of literature on the *geography* of art (by which I do not mean nationality, which is quite another matter) that exists on the *history* of art, our whole perception of this human activity would be quite different. And if the general

socio-biological basis of art was given more attention, we would at the very least develop a broadly based concept of function against which background to see particular behaviour in particular circumstances. What has tended to happen instead is that an overscrupulous fear of generalisation has marginalised the attempts made by behaviourists to influence the ways in which art historians view art.

Put simply then, world art studies is an attempt to see the wood, not just a selected few of the trees. Achieving that end, or even moving towards it, is still very difficult. The necessary expertise is widely scattered. But that is only part of the problem, for even if it were simply a matter of making new appointments to art history departments (would that were easy!) which brought other disciplines into physical proximity, it would not guarantee an integrated approach to the material. There are many colleges and universities in Britain and elsewhere where Pre-Columbian art or history of costume is taught alongside the (European) Renaissance or even art theory without any kind of synthesis or overview emerging. None the less, it is clearly very helpful to have close at hand colleagues with widely different backgrounds, interests and expectations who are concerned to reach a broad understanding of what is, after all, a distinctive and hugely important characteristic of human culture.

### The importance of history

But where does that leave history? It seems to me to be vital to the project. To begin with, it is only for those cultures from which we have the detailed historical information that it is possible to explore the effect of immediate circumstances on the behaviour of those commissioning, producing and performing. It allows some sort of balance to be struck between the micro-historical and macro-cultural contexts. Another crucial role for the historical component in the study of art is in the overall equation of variables. For example, pre-historic archaeologists have often worked on the principle that a major shift in material culture results from invasion or colonisation when, in fact, there may be other variables which explain such

shifts. Or, conversely, that a lack of change in material culture implies a politically 'uneventful' history. It is only when historical information is there to be assessed that any general assumptions of these kinds can be tested.

There is a well-founded suspicion of generalisation among historians, of great theories and explanations which appear to transcend the pragmatics of the moment. However, to deny any consistency to patterns

*Figure, Bering Sea, Inuit (Ivory, h 16.5 cm). The Robert & Lisa Sainsbury Collection, UEA, Norwich. Photo: James Austin.*



of human behaviour flies in the face of both logic and experience. Indeed, one can argue that it is the different configurations of basic consistencies of behaviour that give rise to the specificities of the moment. World art studies is seeking to identify at least some of the foundations on which the interlinked incidents which have so long been the stuff of studying art are constructed.

### World Art Studies at East Anglia

So much for the 'vision thing'. The strategies for realising any of these ideals are another matter, and that is where pragmatism becomes inevitable. It is slightly over two years since the art historians and anthropologists of art at the University of East Anglia decided to change the name of their School to World Art Studies and Museology. It was not undertaken lightly and not without some misgivings. For although we are lucky in having faculty specialising in the arts of Africa, Oceania and the Americas (largely based in the Sainsbury Research Unit), our coverage of Asia at that time was negligible, and we knew that many people would assume that world art studies implied world coverage. Since then we have made our first permanent appointment for Asia – Clare Harris, a specialist in Tibetan art – and we will very soon have a second post, so some of those misgivings are being allayed. However, changing our established approaches has also been important for beginning to deliver any of the aims that the ideal of world art studies presupposes. We are trying to achieve this in a number of ways. One is by inviting specialists in other fields with an interest in art, biologists and psychologists for example, to give research seminars to faculty and research students. A second is by organising a percentage of our teaching and lecturing thematically rather than by chronology, region, or medium. Effectively, this means comparative art history. Themes which have so far been

looked at in this way, either in lectures, or seminars, or both, include 'Cities and societies'; 'The art of the body, the body in art'; and 'Death and ritual'. We have also introduced changes at Masters level. This year a comparative course examines the arts of Himalayan Buddhism and medieval Western Christianity. A new three-year undergraduate programme called Anthropology, Archaeology and Art History compares the methodologies the three disciplines have traditionally brought to bear on the study of material culture, with a view to producing a synthesis of them. In this regard our expanding Museum Studies sector is also crucial, since the fields of collecting, displaying and interpreting cultures have been so critical in constructing our views of human progress, civilisation, and all those other loaded concepts which have helped to consolidate our perceptions of Western political and economic dominance.

It is early days yet, and the means we are using may not be the best. They are certainly not the only conceivable ways of breaking the Eurocentric and hierarchical strangleholds which have tended to close off art history. Among those other strategies in prospect are, for example, an intensive programme of faculty exchanges with other parts of the world to compare how the subject is studied elsewhere, or the foundation of an equally multicultural library with the source material for comparative analysis. Finally, in four years time, we intend to review and assess these experiments in an international conference, 'World Art Studies, a new discipline?' In the meantime, our progress and direction depend very much on the responses to these ideas and initiatives of everyone else who is studying and researching into visual culture.

T A Heslop  
University of East Anglia, Norwich  
January 1995

## 21st Annual General Meeting

11.00 am, Sunday

9 April 1995

Lecture Theatre

Victoria and Albert Museum

**Open to all AAH members.** Please bring your membership card with you.

Any enquiries should be addressed to the Hon Secretary, Claire Donovan, at the address on the back cover.

### Agenda

- 1 Apologies
- 2 Minutes of the previous AGM
- 3 Chair's Report
- 4 Membership report for previous year
- 5 Honorary Secretary's Report
- 6 Honorary Treasurer's report
- 7 Report from the Editor of the *Bulletin*
- 8 Report from the Editor of *Art History*
- 9 Reports from subcommittees, and formal hand-over to new representatives
- 10 Report from British Chair of CIHA
- 11 Motions
- 12 AOB

## New Chair for Student Group

Pauline de Souza will be stepping down from her position as Chair of the Student Group in April. Any student wishing to take over as Student Group Chair should prepare a brief statement of the way in which they see the Student Group developing. This should be sent to Pauline de Souza (see back cover for address) by 31 March. All submissions will be discussed by the Student Subcommittee at the London Conference (9 April 1995) and a new Chair voted in.

## Executive Committee Nominations

Nominations are invited for election to the three places on the AAH Executive which will fall vacant at the 1995 AGM. Nomination 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).

Nominations should be received by Monday 27 February 1995.

Please telephone 0703 319653, or 0962 863884 (evenings) for an informal discussion of the role.

## Special Interest Group Meetings

9.30–10.30 am

Sunday, 9 April

Victoria and Albert Museum

Members are reminded that the annual meetings of each of the subcommittees – Freelance, Student, Art Galleries and Museums, Universities and Colleges – will be held during the London Conference.

Members are welcome to attend these meetings, where issues specifically relating to each group will be discussed and events planned for the coming year.

Non-conference delegates wishing to attend should report at the Conference Reception Desk in the exhibition courts for details of where the meetings are being held. **Please bring your membership card with you.**

## Executive Open Meeting

10.30 am–3.30 pm,

4 March 1995

Imperial War Museum

The Executive Committee invites all members of the AAH to take part in an open meeting, designed to provide an opportunity for members to learn more about the work of the Association, and to give the EC the opportunity to hear the views of the membership. The agenda will include reports from the officers and subcommittees, and latest news on Conference and Association activities. But chiefly the agenda is open to you, to provide us with your views on the role of the Association and its future, to raise issues of concern to practitioners of art history, and to propose initiatives for the AAH to consider.

The meeting follows that of 23 February 1994, which was fully reported in *Bulletin* 53, May 1994, page 7.

All members are welcome. Please bring your membership card. Any non-members wishing to join are also welcome, of course, and may join on the door.

It would help the organisation of the event if you would let the Honorary Secretary, Claire Donovan, know of your intention to attend. (See back page for address and telephone number.)

## *Art & Spatial Politics*

Deanna Petherbridge

*Art & Spatial Politics*, a lecture given at the 1994 Birmingham Conference, has been published by The Centre for the Study of Sculpture. To obtain a copy, send £1 plus 25p postage to: Penelope Curtis, The Centre for the Study of Sculpture, The Henry Moore Institute, 74 The Headrow, Leeds, LS1 3AA.

## Student Support Fund

This fund has been set up to enable the AAH to subsidise students attending the annual conference. Members are asked to make a donation, when sending in their conference or membership fee.

So far over £500 has been received. This will subsidise the conference fees of at least 22 students attending this year's conference.

But we need more! If you have yet to pay your membership or conference fee, please consider supporting this fund.

Many thanks

Kate Woodhead and the Student Subcommittee

## *New Interpretations of Venetian Renaissance Painting*

The Department of History of Art at Birkbeck College announces the publication of this title, the latest in its series of desktop-produced books. This volume is based on a series of public lectures delivered at Birkbeck College in Summer 1993, and includes nine essays by specialists in Venetian Renaissance art, including Jill Dunkerton, Charles Hope, Peter Humfrey, Mauro Lucco and Mary Rogers.

Other books in the series still in print are: *Nine Lectures on Leonardo da Vinci* (1990), *Decorum in Renaissance Narrative Art* (1992) and *Mantegna and 15th-century Court Culture* (1993). All these books are available at £8.00 (including p&p) from: The Secretary, Department of History of Art, Birkbeck College, 43 Gordon Square, London, WC1H 0PD.

## A Catalogue of Marées Gesellschaft and Ganymed Press Facsimiles

Ann Baer

This catalogue gives detailed descriptions of the facsimiles of drawings and watercolours by well-known artists, published in the 1920s by the Marées Gesellschaft of Munich, and of those published in the 1950s by Ganymed Press London Ltd.

The purpose of the catalogue is to try and prevent these facsimiles from being mistaken for originals. The author has donated copies to the Department of Prints and Drawings in the British Museum and to the Art Library of the Victoria & Albert Museum, but anybody wishing to purchase a copy should write to: Ann Baer, 31 Albert Road, Richmond, Surrey, TW10 6DJ. (Price: £50.00, plus postage: £2.35 (UK), £3.30 (Europe), £6.65 (USA and Canada).

## Research Queries

**Richard Lindner** (1901–78, American, b Germany). Judith Zilczer seeks paintings, watercolours and/or archival material for a major exhibition of Lindner's painting, scheduled for June 1996 at the Hirshhorn Museum. Of particular interest is oil painting *NO*, 1966, formerly in the collection of Mary McFadden. Persons with information about this or other works, please contact: Dr Judith Zilczer, Curator of Paintings, Hirshhorn Museum and Sculpture Garden, Independence Avenue and 7th Street, SW, Washington DC 20560. Tel: 202 357 3230; Fax: 202 786 2682.

**Artists working in Portsmouth 1770–1870.** I am making a documentary survey of such artists that includes visiting as well as resident painters and would be grateful for any information regarding the whereabouts of papers and primary printed sources. Nigel Surrey, Bridge House, 38 Cross Street, Sudbury, Suffolk CO10 6DL.

## Feminism and the Aesthetics of Difference

September 1995

*Organised by Falmouth College of Arts and Institute of Romance Studies, University of London*

*Call for Papers*

Proposals for papers are invited for this one-day joint conference. The following broad categories are offered as general indicators, but contributions that deal with the intersections of race (including whiteness) and gender are particularly welcome:

- Binarism, reaction and containment; race, gender and diversity
- Aesthetic experience and the social (action, intervention, integration)
- Women, aesthetics and money

- Identification, (self) definition and reading/interpretation/looking
- Dress, the body and surface-depth
- Contextual approaches to aesthetics; methodologies.

Please send proposals to: Dr Penny Florence, Reader in Cultural Theory and Feminism, Falmouth College of Arts, Woodlane, Falmouth, Cornwall TR11 4RA. Tel: 01326 211077; Fax 01326 211205.

# ANNOUNCEMENTS

## OPEN UNIVERSITY BROADCASTS, 1995 Art, Architecture and Design

### A353 ART IN FIFTEENTH-CENTURY ITALY

<b>BBC2</b>	<b>0735</b>	<b>Tuesday, repeated</b>
	<b>0645</b>	<b>following Tuesday (except where shown otherwise)</b>
0855 4/2 (Sat) & 14/2		Panel Painting
7/3 & 14/3		Florence Part 1
21/3 & 28/3		Florence Part 2
11/4 & 25/4		The Sassetti Chapel, Santa Trinita
16/5 & 23/5		San Marco: a Dominican Priory
6/6 & 13/6		Santo Spirito: a Renaissance Church
20/6 & 27/6		Pienza: a Renaissance city
11/7 to 18/7		Ferrara: Planning the ideal city
8/8 & 15/8		San Francesco Rimini: 'Il Tempio Malatestiano'
22/8 & 29/8		Mantegna: 'The Triumph of Caesar'
12/9 & 19/9		Santa Maria dei Miracoli: Venice
0855 30/9 (Sat) & 3/10		Palazzo Venezia, Rome: a Cardinal's Palace

### A354 ART, SOCIETY AND RELIGION IN SIENA, FLORENCE AND PADUA (NEW COURSE)

<b>BBC2</b>	<b>0820</b>	<b>Sundays</b>
19/2		Siena Cathedral
19/3		The Palazzo Pubblico
9/4		Duccio, The Rucellai Madonna
14/5		Giotto's Arena Chapel
11/6		Orsanmichele
9/7		The Baptistery, Padua
6/8		Rinuccini Chape
3/9		Spanish Chapel

### A316 MODERN ART: PRACTICES AND DEBATES

<b>BBC2</b>	<b>2400</b>	<b>Tuesdays</b>
21/2		Manet
28/2		Paris: Spectacle of modernity
7/3		Musée d'Orsay
21/3		The impressionist surface
28/3		Berthe Morisot: an interview with Kathleen Adler
4/4		Rodin
25/4		<i>Bathers</i> by Cézanne and Renoir: Modernism and the nude
2/5		Colonial encounter
9/5		Picasso's collages 1912-13; the problem of interpretation
23/5		On pictures and paintings
30/5		Mondrian
6/6		Matisse and the problem of expression
20/6		Le Corbusier: The Villa la Roche
27/6		Film montage: the projection of modernity
4/7		Max Ernst and the surrealist revolution
18/7		Picasso's <i>Guernica</i>
25/7		The Museum of Modern Art, New York
1/8		Public murals in New York
15/8		Greenberg on Pollock
22/8		T.J. Clark and Michael Fried in conversation about Jackson Pollock
29/8		Greenberg on art criticism
12/9		<i>Flag</i>
19/9		Art and the left
26/9		Smithson and Serra: beyond Modernism?

### Radio 3 FM 0630 Radio 4 LW 2100

	<b>Wednesday, repeated</b>
	<b>Sundays</b>
15/2 & 19/2	Salons and academic training
15/3 & 19/3	Pissarro and the politics of perception
12/4 & 23/4	The art market and the avant garde
17/5 & 28/5	Art and semiotics
14/6 & 18/6	Marxism and art
12/7 & 23/7	The feminist spectator
9/8 & 20/8	Kitsch and the avant garde
6/9 & 10/9	An interview with Terry Atkinson and Eduardo Paolozzi: Modernism and British art after the Second World War

### A205 CULTURE AND BELIEF IN EUROPE 1450-1600

<b>BBC2</b>	<b>0715</b>	<b>Saturdays, repeated</b>
	<b>0710</b>	<b>Wednesdays</b>
25/2 & 1/3		Pilgrimage: the shrine at Loreto
4/3 & 8/3		Maarten van Heemskerck, Humanism and painting in Northern Europe
18/3 & 22/3		Christopher Plantin, polyglot printer of Antwerp
25/3 & 29/3		Venice and Antwerp 1: the cities compared
1/4 & 5/4		Venice and Antwerp 2: forms of religion
29/4 & 3/5		Discovering sixteenth-century Strasbourg
3/6 & 7/6		The University of Salamanca
17/6 & 21/6		Seville: the edge of empire
24/6 & 28/6		Ottoman supremacy: The Sülemaniye, Istanbul
1/7 & 5/7		Seville: gateway to the Indies
15/7 & 19/7		Pieter Bruegel and popular culture
22/7 & 26/7		El Escorial: palace, monastery and mausoleum
29/7 & 2/8		Fontainebleau: the changing image of kingship
9/9 & 13/9		Hardwick Hall: power and architecture
16/9 & 20/9		Shropshire in the sixteenth century

### A206 THE ENLIGHTENMENT

<b>BBC2</b>	<b>0755</b>	<b>Sundays, repeated</b>
	<b>0735</b>	<b>Wednesdays</b>
19/2 & 22/2		Frederick the Great and 'Sans Souci'
9/4 & 12/4		Classical sculpture of the Enlightenment
23/4 & 26/4		Angelica Kauffman RA and the choice of painting
30/4 & 3/5		Kedleston Hall
30/7 & 2/8		Poetry and landscape
3/9 & 6/9		Chardin and the still-life
17/9 & 20/9		Nature displayed

### A220 PRINCES AND PEOPLES: FRANCE AND THE BRITISH ISLES 1620-1714 (NEW COURSE)

<b>BBC2</b>	<b>2400</b>	<b>Mondays (except where shown otherwise)</b>
20/5 (Sat) 1125		Royal Palaces: Images of Power
27/5 (Sat) 1100		Houses of the Grandees
19/6		The Industrial Countryside
26/6		Defensible House of the Gentry
17/7		Towns and Patronage
24/7		The Soldier's Trade
14/8		Control in the Community
21/8		Learning and Patronage

### A102 AN ARTS FOUNDATION COURSE

<b>BBC2</b>	<b>0830</b>	<b>Saturdays, repeated</b>
	<b>0645</b>	<b>Wednesdays</b>
22/4 & 26/4		The Albert Memorial
29/4 & 3/5		Cragside: An Introduction to Architecture
6/5 & 10/5		Constable: <i>The Leaping Horse</i>
8/7 & 12/7		Victorian Views of the Art of the Past
15/7 & 19/7		The Leathart Collection
22/7 & 26/7		Stand by Your Banner!
26/8 & 30/8		The New Museum at South Kensington
23/9 & 27/9		The Melbury Road Set

### Radio 3 FM

### Radio 4 LW

24/4 & 30/4  
8/5 & 14/5

### 0630 Mondays, repeated

### 2120 Sundays

Professor Sir Ernst Gombrich on Art History  
Professor Sir Ernst Gombrich on Art and Illusion

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**NB All transmission dates are subject to change. Please check daily newspapers or broadcast listings magazines for details.**

## ADVERTISEMENTS

### E. W. Usher Scholarship in Sculpture

Applications are invited for the E. W. Usher Scholarship in Sculpture from art historians who have recently completed (or who are expecting to complete) a Master's Degree.

The scholarship, tenable for a period of two years, is intended to permit a scholar to undertake research for the degree of Ph.D. Proposals on any topic pertaining to sculpture will be considered. Supervision is offered in the Department of History of Art by scholars with expertise ranging from Antiquity to the present day.

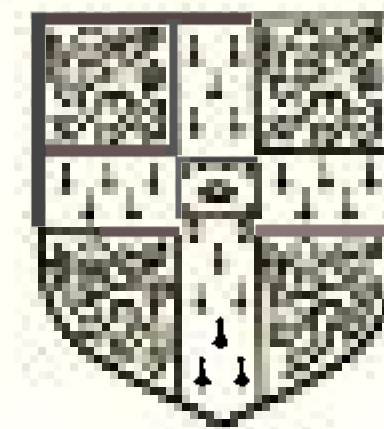
The scholarship consists of an award of £3,000 per annum plus registration fees.



THE UNIVERSITY  
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*Further details are available from*

Postgraduate Officer,  
Department of History Of Art,  
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### University of Cambridge Summer School in Art History

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## Art Libraries Society

With the co-operation of  
AVAIL

### Conserving the Culture: The Challenge to Art, Architecture and Design Librarians

Dublin & Belfast 29 June-2 July 1995

The programme for this, the 26th annual ARLIS/UK & Ireland conference, addresses issues of strategic importance to all visual arts librarians, curators and archivists. The theme will be of interest to colleagues in museum and national libraries and archives and is especially timely for those in the UK in higher education institutions who are putting in for Follet funding for the conservation of their special collections, and also for those in public libraries, the value of whose collections has been recognised in the draft report of the ASLIB Survey of Public Libraries.

For full details of the conference, together with costs and booking forms write to Louise Tucker at the University of Brighton (Tel: 01273 571820), Elizabeth Kirwan at the National Library of Ireland (Tel: 00 353 1 661 88 11) or in writing to Sonia French, Administrator ARLIS/UK & Ireland, at 18 College Road, Bromsgrove, Worcs. B60 2NE, UK.

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