



# BULLETIN

## ASSOCIATION OF ART HISTORIANS

Registered Charity No. 282579

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### NEWS REPORTS

# VALEDICTORY CHAIR'S REPORT

On leaving office as Chair I find that the sensations of regret perhaps just outweigh those of pure pleasure. It seems clear to me, however, that the Association is basically in good order, with lots of potential to tackle the substantial hurdles that lie ahead. Realising that potential will be a challenge, the magnitude of which can be revealed if we take a closer look at just one of the major issues of the day.

#### **Publishers' Consultative Group**

Elsewhere in the *Bulletin* readers will find an account of the April 1995 AGM which summarises my report, as tabled and accepted at that meeting. In this statement I drew the attention of the membership to the past year's important developments. These included the establishing of a Publishers' Consultative Group, a forum in which the Association might discuss with representatives of the art publishers such matters as the Copyright Act and the problems it presents, the difficulties caused to both publishers and authors by the huge reproduction fees charged by museums, agencies and others, the running of the annual Book Fair, the way that Research Selectivity Exercises have an impact on the scheduling, editing and production of books, and employment prospects for art history graduates.

This ambitious list of discussion items precisely characterises the work facing the Association and its Chair in the mid-1990s. Through that office the membership's

interests are furthered across a range of complex issues, many of them with a direct professional impact. I think the Association should be proud of all this activity, but it nevertheless raises serious issues of representation and accountability. Who, might we ask, will benefit if we are successful in persuading the museum directors that they have a moral obligation to recognise the financial realities of book production and instruct their commercial managers to waive reproduction fees in respect of scholarly works? Who will benefit if we manage to amend the law to allow images to be held in the form of slides for the purposes of research and instruction? Surely, the answer is that everyone interested in art history will benefit, not simply those who bother to take out membership of the Association. And, the same situation applies to consultation over Research Selectivity Panels and many other matters with which the Association and its Chair is concerned.

Our membership survey reveals, however, that all over the country there are academics, curators and other full-time workers in the field who don't take out membership of the AAH, preferring to save their money in the hope that they will be able, nevertheless, to reap the benefits of our work. I very much hope that the Executive Committee will address themselves to this issue and persuade all professional art historians to join the Association. Meanwhile, we should all put pressure on our colleagues to join up.

#### **Unfinished business**

The lively profile the Association has designed for itself encompasses a wide range of interests and generates a huge amount of work, but the Association is increasingly prevented from completing projects through a lack of resources. I am very much aware of a substantial list of important topics which I have had to hand over to my successor in an incomplete state: we have yet to activate the Association in the regions; we have yet to complete the arrangements to support art history in Eastern Europe through free subscriptions to our journal; we have not made as much progress as I would like in establishing our coalition of forces seeking amendment of the 1988 Copyright Act (although we have more than held our own in the debate with the Design and Artists Copyright Society over their Slide Library Licence Scheme, which I regard as nothing more than a racket); the *Guidelines on Professional Practice* need updating; a serious campaign needs to be waged to encourage art history teachers in school, although the proposed AAH/British School at Rome fortnight-long 'in-service' course for groups of teachers is a step in the right direction: the freelance art historians are very vulnerable and need support, and the history of 'world art' needs much wider discussion.

To keep things moving forward on all these fronts we rely on the voluntary services of a tiny group of individuals whose arms

### Nigel Llewellyn

can be twisted and who take up seats on the EC or on the subcommittees. In addition to these valued colleagues, however, the Association urgently needs more permanent, paid staff to deal with the day-to-day running of our ever-expanding operation and to take action on the decisions taken by the Executive and by the membership in general meetings. In my first year as Chair we set about identifying a strategy for the following three years, a strategy we called 'The Way Forward'. In year two certain targets were singled out and the work started. By the end of my third year, however, hardly any of these issues have been settled. And all because of a lack of the necessary resources.

Most of the Association's members seem grudgingly to recognise the need to find ways of organising and resourcing the Association for it to become a more effective operation, yet when it comes to the vote too many are happy to allow the AAH to drift along in its old ways. The failure of the AGM to approve the EC's recommendations on the presidency is a case in point. Although I feel at fault for not having explained the proposal properly, it is a cause of genuine regret that my successor will not have the benefit of another pair of hands to support her in the months and years to come.

#### Thanks

Finally, it is a real pleasure to offer a vote of thanks to all the colleagues and members who have been so supportive over the past three years: Kate Woodhead has proved herself an extraordinary servant of the Association; the Hon Secretaries, Elizabeth Miller and Claire Donovan, have been wise and, where necessary, restraining; the 'Treasury Team' of Messrs Cowdell, Crocker and Baitup have sought to keep me on the right side of the law and the members of the EC have helped make that committee a lively forum for debate. This list of acknowledgements could, and perhaps should, be much longer: thanks to all. I wish Anthea well and pledge her my full support.

Nigel Llewellyn  
April 1995

Every three years the Association elects a new leader. This year it was Nigel Llewellyn's turn to step down and hand over.

Nigel Llewellyn has been an excellent Chair of the Association. I think everyone who works with him must have admired the way in which he managed to combine an assured diplomatic manner, with genuine warmth and interest. He has made his team very contented. He has always been willing to listen, but had that instinct of knowing exactly when to cut a discussion short, and move matters on. 'I shall take your collective silence as a signal of agreement' was one of his tactful ways of informing us that he was going to act in a certain way unless somebody did something soon.

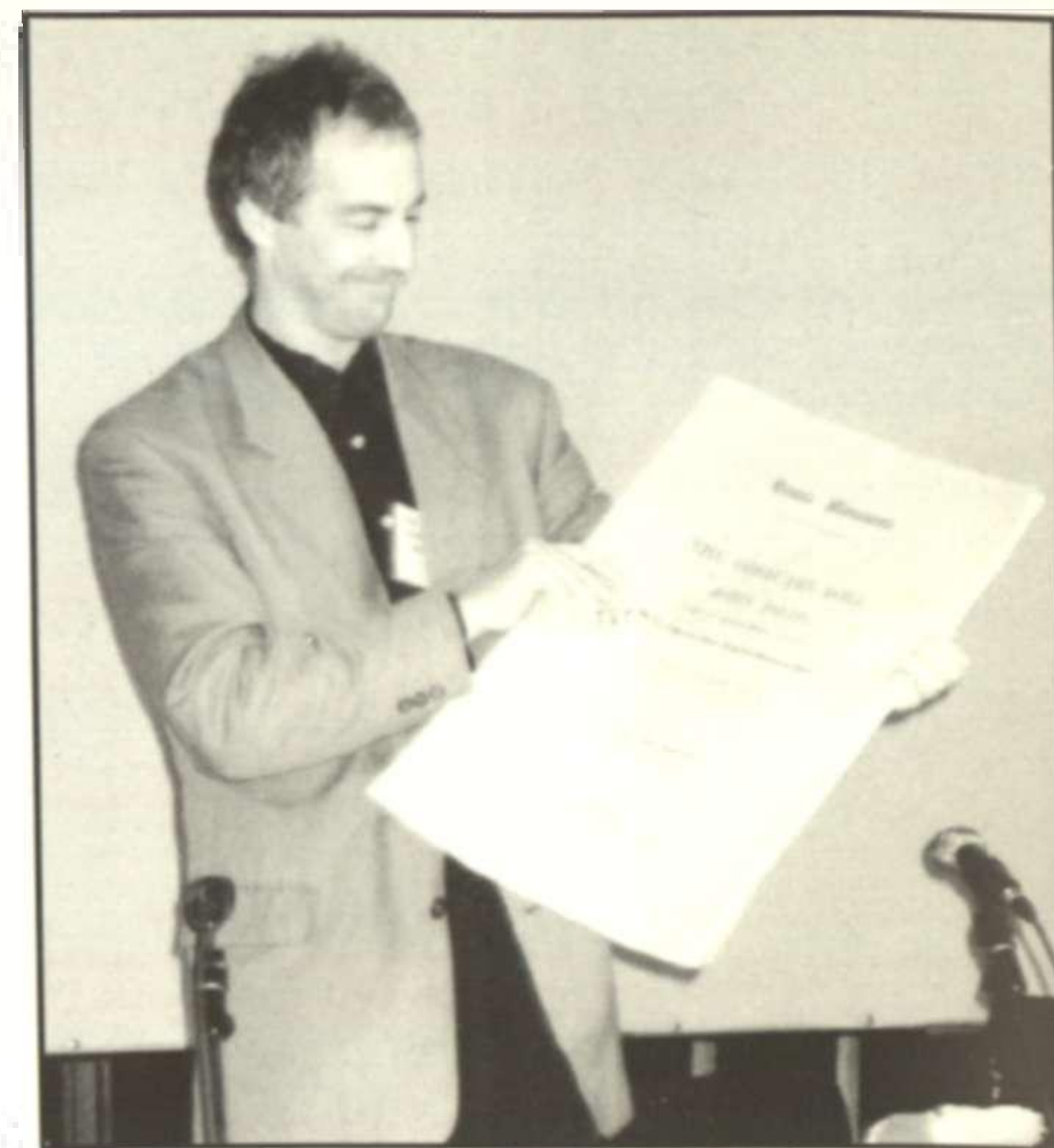
He has also kept us on our toes. He has been a stickler for procedural exactness, introducing and maintaining a rigorous timetabling of meetings. This has been to everyone's advantage.

There have been many achievements – too many to list in detail here. One notable early success was to persuade the Higher Education Funding Council for England (the HEFCE) to take the advice of the Association when selecting the panel for the 1993 Research Selectivity Exercise on institutions of higher education. This was a contributing factor to the exercise being widely regarded as the fairest that has yet taken place from the point of view of History of Art. It was also a notable success in establishing the authority of the AAH as a body representing the professional interests of its members.

Another important development that Nigel has presided over has been the negotiation of a new relationship with the British National Committee of CIHA (Comité International d'Histoire de l'Art). This link will be particularly important in the next few years, as CIHA is holding its four-yearly conference in London in the year 2000.

Nigel has also been particularly concerned with increasing the membership of the AAH, particularly in areas such as schools and museums, where it is relatively low.

There has also been the defence of vital interests. Perhaps the most important of these has been the vexed issue of slide



*Nigel Llewellyn with the obituary roll of John Islip, part of the presentation made to him at this year's AGM.*

copyright. Nigel has been relentless in maintaining our interests here. He has taken on the whole complex and messy situation that has been created by the 1988 Copyright Act, and has offered much valuable advice. Most importantly of all, he has stood firm against attempts to persuade departments to enter into ruinous agreements. We are not out of the woods here, but we are much nearer to a solution than we were before.

But as well as all this there has been vision. Nigel has reminded us constantly of the need to plan for the future, and has promoted valuable and wide-ranging discussion over the issues that are facing the AAH in this area. Some of these are already coming to fruition – for example the proposal to elect a President of the AAH, the consideration of establishing a permanent office, the creation of closer links with related societies, such as the Design History Society and the Society of Architectural Historians.

Nigel has not only done much to consolidate and strengthen the AAH. He has also left it brimming with ideas. We are all most grateful to him for opening up so many new avenues, and wish his successor every success with her inheritance.

Will Vaughan  
April 1995

## REPORTS TO 1995 AGM

### Honorary Secretary

The Executive Committee has met on seven occasions: at the V&A, the National Portrait Gallery, the Courtauld Institute and the Paul Mellon Centre for the study of British Art. We sincerely thank all those institutions for their hospitality.

The first challenge of the year was to fulfil the business of electing a new Chair for the Association, to take over from Dr Nigel Llewellyn at the 1995 AGM. We had been unable to secure a nomination in time and, at last year's AGM, were given an extension by the membership to achieve this. We are grateful to Dr Anthea Callen of the University of Warwick, that she agreed to her nomination, by Professor Marcia Pointon and Dr Kathy Adler. The

announcement of the acceptance of her nomination was made in the November issue of the *Bulletin*, in which she included an introductory statement. We have been pleased to welcome her to a number of Executive Committee meetings since.

A range of business has been conducted this year. The Executive Committee's support for the activities of the various subcommittees has continued, and in each case there has been an increase in events. Focused publications have been produced by the Schools, the Freelance and the Students subcommittees, meetings in galleries both in London and elsewhere have been arranged by the Art Galleries and Museums subcommittee, and the survey work of the

Universities and Colleges subcommittee extended to research, and continued support of other projects in both higher and further education. The Executive Committee thanks the Chairs of these groups for the enormous effort which goes into keeping up this progress. Three of these chairs retire this year: Will Vaughan, Pauline de Souza and Sylvia Lahav, and we extend particular thanks to them.

We thank the Ethics Committee, chaired by Professor John Steer, for its valuable work for the Executive Committee this year.

For the second year running we held an Open Meeting, at the Imperial War Museum, on Saturday 4 March. Once again it enabled the EC to consider matters of concern to the membership, with a very open agenda. Issues relating to copyright dominated much of the morning discussion, assisted by the attendance of representatives of a number of publishers. The afternoon session mainly considered the Association itself – its publicity, image, and organisation – and discussed the Association's publications. A report will be published in *Bulletin* 58.

The Executive Committee wishes to thank Dr Nigel Llewellyn for his chairing of the Committee and the Association over the last three years. The Committee meetings have always been conducted highly efficiently, although with the lightest touch and constant good humour. Each issue has been considered fully, introduced by a full but succinct summary of the latest situation, putting the whole committee into the picture and enabling everyone to contribute. It has been a pleasure to act as Honorary Secretary during these last two years, and I personally thank Nigel for his help and wise advice.

The Executive Committee welcomes Dr Anthea Callen as our new Chair. We look forward to her three-year term – and offer our support to her.

Claire Donovan

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### Editors of *Art History*

Subscriptions have remained very healthy. Institutional subs rose from 1020 to 1057 – a real achievement in an era of reduction in library budgets; non-member subs rose from 1072 to 1109 by the end of volume 17 (1994). There was some overrun on the page budget owing firstly to an agreed increase in print size and secondly to the editors' decision to allow the *Psychoanalysis in Art History* special issue to have more than the budgeted number of pages. Sales of this issue currently stand at 161 (UK/export) and 180 (USA). This compares with *Representation and the Politics of Difference*: 202 (UK/export) and 125 (USA) and *The Image in the Ancient and Early Christian Worlds*: 60 (UK/export) and 83 (USA). The Editorial Board decided in the course of the year to adopt as standard practice one special issue per annum. The next one will be *Image: Music: Text* (19:1, March 1996).

The journal has earned (through the profit-share arrangement with Blackwells) £26,905 for the AAH in respect of volume 17 (1994). This compares with £21,354 for volume 16.

College Art Association of America members have a special rate of subscription for *Art History*. We have been endeavouring

to attract more individual USA members and more members in continental Europe. The reviews section of the journal is thriving, with many readers testifying to their interest in the range and intelligence of the reviews printed. During the course of the year we have been seeking a new Reviews Editor, since Kathleen Adler will shortly be retiring. An announcement will shortly be made.

While there is no room for complacency, the editors view the past year with satisfaction. Blackwells have continued to be a very supportive and enthusiastic publisher. Advertising has improved and we now have a new agent to handle this in the person of Ludo Craddock. Sarah Sears has worked hard and with considerable acumen as our editorial assistant. We are also grateful to our colleagues on the editorial board for their work and their support and to the University of Manchester for its support. It remains, we feel, quite an achievement that the AAH publishes a premier academic journal with no full-time staff and no office.

Marcia Pointon, Editor

Paul Binski, Associate Editor

## HONORARY TREASURER'S REPORT

I am pleased to report that the Association's financial position improved significantly during the year ended 31 December 1994 and that a General Reserve of £21,666 will be carried forward to 1995. This compares with reserves of £7,761 at 31 December 1993.

The principal factors contributing to this improvement are:

### 1 Subscriptions

Income from subscriptions was higher by £11,362 as a result of the increase in the subscription rate which came into effect on 1 January 1994.

### 2 Association activities

- *Bulletin*. The cost of producing the *Bulletin* after deducting income generated from subscriptions and advertising improved by £1,757 compared with 1993.

- Conference. The Birmingham conference was a financial success, ending as closely as is possible to a break-even position.

- Book Fair. 1994 showed a very real improvement on last year, with a deficit of £4,924 being turned into a surplus of £45.

Overall, the net cost of Association activities was £8,984, compared with £21,239 in 1993, an improvement of £12,255.

### 3 Administration costs

Administration costs are £4,951 lower than in 1993; this is after taking benefit of a recovery of VAT amounting to £4,389. Excluding the VAT recovery the costs of administering the Association show an overall reduction of £562 compared with 1993.

Overall, a surplus of income over expenditure for the year of £16,905 was achieved, which compares with a deficit for 1993 of £11,801.

A sum of £3,000 has been set aside for the provision of a sabbatical for the members engaged in the production of *Art History* in

accordance with the Association's agreement with them. This reserve will be increased at the rate of £2,000 each year (£1,000 being contributed by Basil Blackwell Ltd, the publisher of *Art History*). Sums paid out under the agreement will be deducted from the Reserve.

A summary Income and Expenditure Account is published below, along with the Balance Sheet. Anybody wanting a copy of the complete Accounts is welcome to apply to the Hon. Treasurer.

Peter Baitup  
31 March 1995

## Report of the Auditors

### To the members of the Association of Art Historians

We have audited the accounts [as presented at the AGM] which have been prepared under the accounting policies [presented at AGM].

**Respective responsibilities of Officers and Auditors:** The Association's Officers are responsible for the preparation of the Charity's accounts. It is our responsibility to form an independent opinion, based on our audit, on those accounts and to report our opinion to you.

**Basis of Opinion:** We conducted our audit in accordance with Auditing Standards issued by the Auditing Practices Board. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures

in the accounts. It also includes an assessment of the significant estimates and judgements made in the preparation of the accounts, and of whether the accounting policies are appropriate to the Association's circumstances, consistently applied and adequately disclosed.

We planned and performed our audit so as to obtain all the information and explanations which we consider necessary in order to provide us with sufficient evidence to give reasonable assurance that the accounts are free from material mis-statement, whether caused by fraud or other irregularity or error. In forming our opinion, we also evaluated the overall adequacy of the

presentation of the information in the accounts.

**Unqualified Opinion:** In our opinion the accounts give a true and fair view of the state of the Association's affairs as at 31 December 1994 and of its income and expenditure for the year then ended and have been properly prepared in accordance with the provisions of the Charities Act 1960.

Clark Whitehill  
Chartered Accountants and Registered Auditor  
Carrick House  
Lypiatt Road  
Cheltenham  
5 April 1995

## ACCOUNTS FOR YEAR ENDED 31 DECEMBER 1994

### Balance sheet as at 31 December 1994

	1994		1993	
	£	£	£	£
<i>Fixed assets</i>		2,013		2,803
<i>Current Assets</i>				
Debtors and Prepayments	3,232		4,288	
Cash at Bank and in hand	38,169	41,401	19,935	24,223
		<b>43,414</b>		<b>27,026</b>
<i>Current Liabilities</i>				
Creditors and Accruals	18,417			(19,265)
Students' Support Fund	331	(18,748)		
 Total Assets less Current Liabilities		<b>24,666</b>		<b>7,761</b>
 Sabbatical Reserve – <i>Art History</i>		(3,000)		
Funds unrestricted		<b>21,666</b>		<b>7,761</b>

### Income and Expenditure Account

	1994	1993
	£	£
<b>Income</b>		
Subscriptions	43,420	32,058
Interest receivable	904	766
	<b>44,324</b>	<b>32,824</b>
 <b>Net cost of Association activities</b>	(8,984)	(21,239)
Total Income less Net cost of Association activities	<b>35,340</b>	<b>11,585</b>
 Administration Expenses	(18,435)	(23,386)
Excess of Income over Expenditure (Deficit)	<b>16,905</b>	<b>(11,801)</b>
 Balances brought forward at 1 January 1994	7,761	19,562
	<b>24,666</b>	<b>7,761</b>
 Transfer to Sabbatical Reserve – <i>Art History</i>	3,000	
Balances carried forward at 31 December 1994	<b>21,666</b>	<b>7,761</b>

## Editors of *Bulletin*

The Editor and Associate Editor have continued to try and ensure that each issue contains articles of a wide-ranging nature, as well as items relating to the day-to-day business of the Association. The aim of the 'Art Historians at Work' slot, is to cover a variety of occupations. More volunteers are needed, particularly those in the areas of conservation and teaching. We have also run profiles on institutions, with the aim of drawing to the attention of members the scope of the work carried out, in particular, by the smaller institutions.

Members are, of course, encouraged to write to the *Bulletin*, to express their views in the 'Open Forum' section.

As always, we are seeking to keep the cost of the *Bulletin* to the minimum. Savings have been made by changing typesetter, but hefty increases in paper prices over recent months are hitting us hard. The aim is to adopt a careful balancing act between expanding the scope of the *Bulletin*, without substantially increasing the cost.

For this reason we have ceased to carry exhibition news but are trying to expand our coverage of conferences, and would be grateful if members in institutions hosting conferences could ensure that details are sent to the Editor for inclusion in the *Bulletin*.

Jannet King  
Toshio Watanabe

## Freelances

The committee, reduced to only ten members at the beginning of the period under report, has recently been able to recruit two further volunteers. We have met approximately bi-monthly, and the Chair (or, on occasion, another member of the committee in her stead) also attended the monthly meetings of the Executive Committee and the Executive Open Meeting. The meetings of the Freelance Subcommittee are not only hard working, but also enjoyable occasions. The most delightful amongst them was the Christmas Party at Lichfield House when many of you joined us to dine and wine, to exchange ideas and to start professional friendships.

Seeking to protect and foster the interests of freelance lecturers and authors, the committee has (as reported in the *Bulletin*) worked on a number of complex problems. The three main issues have been:

### **The Register of Freelance Art and Design Historians**

It had been our ambition to have the first printed copies of the *Register* available at this conference. However, the committee members involved have simply been unable to find sufficient time in their often hectic professional schedules to complete all the computer work, especially as many of you requested last minute changes in your entries. The final proof-reading is under way now,

and we hope to have the *Register* printed and distributed during the early part of the summer term.

### **Copyright**

There are two distinct problems involving copyright. The first concerns the use and making of slides, the second the use of photographs in scholarly and commercial publications. Both are of vital concern to our freelance members. They were therefore discussed in detail at our conference meeting.

### **Access to information**

There has been considerable concern amongst our members that, because they are not linked to a specific institution, they have no access to information about forthcoming conferences and calls for papers. It has been agreed that such information will be actively collected by the editor and published in the *Bulletin*.

We also would like to hear your views on a proposal to rename our group 'Independent Art Historians' in line with the newly formed American organisation. It has been suggested that the word 'independent' might be more easily understood internationally, and that it may define the nature of our work more clearly than the term 'freelance'.

Dr Brigitte Corley

## Art Galleries and Museums

A regular programme of meetings for the Art Galleries and Museums Group took place throughout the year and at various venues up and down the country, as reported in the *Bulletin*, with the express intention of shifting the focus of the group's activities away from London and to offer AAH members the opportunity to visit and make contact with their colleagues in other institutions. Attendance of meetings outside London was rather low but those members who *did* attend expressed their enjoyment and seemed interested in the continuation of such a programme.

Meeting like this at venues up and down

the country provides an opportunity for members to become familiar with other institutions, but it limits the amount of time that those within the group can spend discussing current issues and AAH business.

I am therefore proposing in the coming year to introduce a programme which will offer both the possibility to visit other venues, and maintain a regular series of meetings during which those in the group can become familiar with issues of particular concern to the AAH Executive.

Museum staff membership of the AAH is steadily increasing. A sign perhaps that those of us who work in museums and galleries

are keen not only to talk to one another and become more aware of the workings and philosophy of our own and other institutions, but also to feel part of a professional body, the Association of Art Historians.

With the help of Angela Weight from the Imperial War Museum, who has agreed to become joint chair with me in the coming year, I am sure that the Art Galleries and Museums Group will continue to meet regularly and to take an active role in decision making within the AAH.

Sylvia Lahav

## Students

### University visits

Over the past six months members of the student group have travelled around the country to places such as Glasgow University, Reading University, Oxford University, speaking to students about the activities of this committee and the AAH in general. The SG and students have both benefited from contact. For most students it was the first time they had heard of the AAH. The interest of the students was revealed by the constant demand for information and questions they raised. I hope these visits to universities will continue in the future.

### Student Group Seminars

Since the Birmingham conference the SG has continued to arrange seminars as separate events and within the AAH annual conference. The experience of arranging these events has taught the SG about the responsibility of organisers. The seminars have attracted many people and more events will happen in the future.

### Voluntary work at museums and art galleries

Voluntary positions at various institutions are still available for AAH student members. The

SG committee has decided to establish international contacts with curators at museums and art galleries to increase voluntary work.

### International contacts

The SG has decided to work towards establishing contacts on a much larger scale. The aim is to speak to many international societies, including fine art and art history societies organised by students. The contacts made can be useful for different subcommittees in the AAH in many ways. The SG will be talking to the chairs of AAH subcommittees to suggest a working party should be formed to concentrate on this area. The SG has started to make contact with other organisations and has written over 100 letters to various people.

Finally I would like to thank Scott Koterbay, Emma Roberts, Sheila Smith and Melanie Unwin, my committee members, for their help. I enjoyed working on the committee and with other AAH members. I hope the new Chair will find their experience useful.

Pauline de Souza

## Director of Publicity and Administration

Membership figures declined in 1994 due to the rise in subscriptions. The figures set out below were compiled in December 1994, the figures for December 1993 are in brackets.

1275 members in total (1340)

1118 members taking *Art History* (1180)

230 new members (375)

In the first quarter of this year, however, we have seen a surge of new members, with 250 joining since January.

Kate Woodhead



## British National Committee of CIHA

The British Committee has high hopes that within the next few weeks the selection of the organiser of the London CIHA Congress of the year 2000 will be finalised. The outcome will be published in the *Bulletin*.

John White is leaving the Committee, coinciding with his retirement from UCL; we owe him an enormous debt of gratitude for all he has done for the British CIHA Committee as a member and as its Chair, and for CIHA itself, during his time as a member of the Bureau.

The CIHA Congress in Amsterdam in 1996 will be on the theme of *Memory and Oblivion*; details were included in conference packs for the London Conference. Abstracts for papers have to be submitted by 1 June 1995, and they must be submitted on the official Abstract Reply Form. Copies of the Congress brochure, including the form, will

have been mailed to AAH members.

The next CIHA Colloque, devoted to Nicholas of Verdun, will be held in Vienna on 27-29 September; see under Conference News for further details.

For obscure constitutional reasons, last year's CIHA Colloque in Lausanne did not have the status of a formal CIHA meeting. Thus our nominations to the International Committee have been carried over to this year. **Julian Gardner** will be nominated as a Membre Titulaire of CIHA, and **Dawn Ades**, **John Murdoch** and **John Onians** as Membres Suppléants, thus filling the vacant British positions on the International Committee. In addition, **John White** and **Dennis Farr** will be proposed as Membres Honoraires.

John House

### Elections to British National Committee of CIHA

To replace John White, **Ian Jenkins** is proposed. Ian is Assistant Keeper, responsible for Greek Art, in the Department of Greek and Roman Antiquities at the British Museum. His recent publications include *Archaeologists and Aesthetes*, 1992, and *The Parthenon Frieze*, 1994. He has recently become a member of the Editorial Board of *Art History*. His election would extend the range of academic fields in the Committee and its representation among museum professionals.

In addition, according to our constitution, a second place on the Committee has to be put up for election or re-election. Accordingly, **John House** is proposed for re-election.

## Artists' Papers Register

Jonathan Franklin took over from Rowan Watson as Chair of this subcommittee in July 1994. He has devoted time to exploratory visits and contacts ahead of reconvening the subcommittee once a firm plan exists for the project's next stage.

In March 1993 a decision had been taken by the subcommittee to scale down the project, with a view to producing a guide rather than an index (such as had originally been envisaged, on the model of the Location Register of Twentieth-Century English Literary Manuscripts at Reading University). This was a response to difficulties in fund-raising arising from the recession.

Three institutions have expressed an interest in housing the project or part of it:

- the Barber Institute at Birmingham University, who were involved in the original project and have reservations about the scaling-down process, but remain keen;
- the Department of Art at the University of Central England in Birmingham;
- the Henry Moore Foundation, with whom the possibility of working on sculptors' papers at the Henry Moore Centre in Leeds

is being discussed.

The Chair of the subcommittee has also visited:

- the WATCH (Writers And Their Copyright) project at Reading University Library, which is successor to the Location Register of Twentieth-Century English Literary Manuscripts;
- the Survey of Military and Naval Records of Senior Defence Personnel, at the Liddell Hart Centre for Military Archives, King's College London and the Archives and Manuscripts Section, Southampton University Library;
- the National Register of Archives at the Royal Commission on Historical Manuscripts;
- Middlesex University Computing Department, for a demonstration of CDS-ISIS software which is available free from UNESCO and is being used for a comparable International Council on Archives project based at Tate Gallery Archive.

Jonathan Franklin

## Universities and Colleges

The subcommittee held three meetings this year, which were well attended. In addition there were several meetings of each of the working parties listed below.

Following a resolution passed at the last AGM, a member of the Students' subcommittee was in attendance at the main meetings, and a representative from this subcommittee attended some of the Students' meetings.

### Working parties

**CoSAAD.** Gillian Elinor, who is Vice-President of CoSAAD, has been active as a co-ordinator of links between the two groups. It is recognised that it is important for the Art Historical presence to be kept alive in CoSAAD's activities.

**European links.** Penny Dunford has planned a one-day conference, and circularised delegates from Continental Europe at the London conference.

**Departmental questionnaire.** A Departmental Questionnaire has been sent out again. This time 45 of the 73 Departments circularised responded. Will Vaughan will be reporting on the results, and will be preparing a modified questionnaire for next year.

**Theory and practice.** Once again there have been problems about staging a display of students' work at the Annual Conference. It is hoped that it will be possible to stage an exhibition at next year's conference.

**Research.** Following the recommendations at last year's AGM, steps have been taken to gain further information about research facilities and postgraduate provision at universities and colleges.

A questionnaire has been sent out by Ken Quickenden, and the results have been collated by him and Will Vaughan. These will be published shortly and are currently available in typescript form.

There has also been a one-day symposium set up by Claire Donovan and Ken Quickenden, which will take place at UCE in Birmingham on Saturday 13 May.

Will Vaughan

## Schools

The main areas of work have continued over year, namely:

**Representation on Examination Boards.** This work is vital to ensure the proper place for critical studies within GSCE programmes and an input into 'A' Level History of Art in its now more varied forms. There has been an amalgamation between the Oxford & Cambridge Board and the Oxford Delegacy. In the first instance this is an administrative merger, but there will be implications for the separate syllabuses formerly offered by each board.

**British School at Rome Bursary for School Teachers.** The Bursary as an award to a single individual has been discontinued and as yet the arrangements for an alternative scheme in the form of a taught course to be held at the British School of Rome and in Florence, have not been finalised. It is felt that a course would benefit more teachers and

disseminate the work of the Association more widely.

**Nicholas Cann Travel Award for School Students.** This award commenced in 1991 – 1992. So far three students have received awards, and each has presented work of an extremely high quality. The work was displayed at the Tate Gallery earlier this year and there was an opportunity for delegates to view the work at the London Conference.

**ARTEFACT.** The Committee has continued to publish *ARTEFACT* and distribute it, largely through the Education Departments of Galleries and Museums. It is difficult to know whether or not it is reaching its intended audience, although there is a small increase in responses!

**Regional Conferences.** The next conference is to be held in Bournemouth on 20 May 1995.



*Will Vaughan, who retired as Chair of the Universities and Colleges subcommittee at this year's AGM with the print presented to him by his subcommittee members.*

*Nigel Llewellyn thanked Will for the support he had provided over the years and for his willingness to take on extra responsibilities on behalf of the Association. Will, formerly Chair of the Polytechnics and Colleges Subcommittee, oversaw the new arrangements at the end of the binary divide between universities and polytechnics. In addition, he represented the Association over the closure of the National Art Slide Library and its transfer to the De Montfort University, Leicester. He has been a long-serving Subcommittee Chair and a stalwart worker on behalf of the Association.*

## Book Fair Questionnaire

Liz Newlands would be grateful if delegates to the conference would remember to fill in the questionnaire enclosed with their Conference Packs and return it to her.

## Thesis Prize 1995

Congratulations to James Burch (University of Newcastle upon Tyne) on winning the AAH Thesis Prize for 1995 for his dissertation on Situationist International Architecture.

An abstract of the winning thesis will be included in the next issue of the *Bulletin*.

Two commendations were made for the work of Luke White (Kent Institute) and Raimi Gbadamosi (Staffordshire University).

The judges were Charlotte Benton (*Design History Journal*), Dr Annie E. Coombes (*Oxford Art Journal/Birkbeck College*), Dr Nigel Llewellyn (University of Sussex), and Dr Colin Cruise (Staffordshire University).

**The prize was donated by Reaktion Books, London.**

The prize is awarded annually for the best thesis produced by a student on a studio-based or practical course (typically fine art, design, architecture) at both undergraduate and postgraduate levels. Winners are awarded a book prize and have the abstracts of their theses printed in the *Bulletin*. (This year



*James Burch being presented with his prize by Jane Franks, Marketing Manager of Reaktion Books.*

a prize was awarded in the undergraduate category only.)

The closing dates for next year's submissions are:

**Undergraduate: 1 October 1995**  
**Postgraduate: 1 February 1996**

For further details and application forms please contact: Dr Colin Cruise, School of Arts, Staffordshire University, PO Box 661, Stoke-on-Trent, Staffordshire ST4 2XW.

## Art History to Prague

Following a request from our colleagues in the Czech Republic for any unwanted back-issues of *Art History* and other journals, Mrs Hilary Boynton and Miss Margaret Hutchins very kindly offered volumes from 1980 through to 1994. Theo Cowdell agreed to take the copies to Prague by car at the end of last year.

Professor Petr Wittlich, Head of the Czech Association of Art Historians, has written to thank everybody involved in arranging for this donation and to explain how the copies have been distributed between several institutions: the National Gallery, Charles University and Central European University.

## ANNUAL GENERAL MEETING

### Minutes of the 21st Annual General Meeting held at the Victoria and Albert Museum, London, on 9 April 1995

#### Attendance:

**Executive present:** Nigel Llewellyn (Chair – to 1995), Anthea Callen (Chair – from 1995), Claire Donovan (Hon Secretary), Peter Baitup (Hon Treasurer), Kate Woodhead (Director of Publicity and Administration), Elizabeth Allen (Chair of Schools), Brigitte Corley (Chair of Freelances), Mark Evans, Robert Gibbs, Jannet King (Editor of *Bulletin*), Sylvia Lahav (Chair of Art Galleries and Museums), Elizabeth McKellar (Conference Organiser), George Noszlopy, Marcia Pointon (Editor of *Art History*), Pauline de Souza (Chair of Students), Paul Usherwood (1996 Conference convener), William Vaughan (Chair of Universities and Colleges).

**Members:** The meeting was attended by approximately 50 members.

**1 Executive apologies:** Jonathan Franklin (Chair, Artists' Papers Register), John House (Chair of CIHA), Robin Simon, Toshio Watanabe, Angela Weight.

**2 Minutes:** The minutes of the 20th Annual General Meeting held at the University of Central England on 10 April 1994 were agreed as a true record and signed.

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

**3 Chair's Report:** The Chair's written report had been posted up at the Conference. The Chair reported on key issues of the year. (i) The Publishers' Consultative Committee has been formed, and an inaugural meeting held, when issues of mutual interest, particularly the question of fees for reproduction of images, were discussed. It was agreed that a campaign be mounted, including broad representation from other concerned associations and bodies.

(ii) The Chair reported the support for an AAH sponsored in-service course for teachers in association with the British School at Rome to replace the current bursary scheme; its aim is to benefit up to 12 teachers

per year, rather than 1 as currently.

(iii) Activity relating to copyright issues and slide libraries was reported.

(iv) The Chair reported that in response to HEFC(E) the Association, through *Bulletin*, had asked for nominations for panel members for the Research Assessment Exercise. A small panel had selected a list which had been submitted confidentially. The Chair had, unsuccessfully, written to request further time, in order to consult widely at the Conference. He had requested that at the next occasion, the HEFC(E) would take note that the annual conference of most scholarly associations take place around Easter, and that in order for full consultation to take place, a date in May be agreed for submission of recommendations for this important panel.

The report was accepted: proposed: Craig Clunas; seconded: Mark Evans.

#### **4 Director of Publicity and Administration's report on membership:**

The membership report for the year to 31 December 1994 had been posted up. The year had ended with 1275 members, some 65 fewer than at the end of 1993. The dip in membership was associated with the rise in the membership fee. 230 new members were recorded. The membership database had provided more detailed information on the categories of members. The student support fund had raised £400 by 31 December, and donors were thanked. The report was accepted: proposed Elizabeth Miller; seconded Sandy Heslop.

**5 Honorary Secretary's Report:** The Honorary Secretary's written report had been 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: Robert Gibbs, Toshio Watanabe, Angela Weight. Two nominations for the Executive Committee had been received: Dr Shearer West, University of Leicester, and Professor Tim Benton, Open University. The Honorary Secretary proposed that they be elected

unopposed. The meeting unanimously approved.

The Chair introduced the revisions to the Constitution proposed by the EC, as set out in *Bulletin* 56. The revisions to the Constitution were welcomed by Jo Darracott, but he drew attention to paragraph 7, which failed to recognise the existence of Life members, who did not pay subscriptions. He proposed an amendment (i) that read: 'All members, with the exception of Life Members, will pay ...'. The amendment was seconded by Francis Ames-Lewis.

The question of the proposed introduction of the office of President was discussed. The decision to recommend the introduction of this new office had been taken following full debate at the Executive Committee, which supported the revisions presented to the AGM.

The role of the President was outlined for the membership. It was envisaged that this senior member of the Association would offer support to the Chair: through taking on some of the external duties currently necessitating frequent attendance at meetings in addition to the EC; through offering support in undertaking discussions with associations on matters of joint concern; that the President would be in a position to assist in raising the profile of the Association and furthering its role as the professional association for art history; that the President would, through conducting the Annual General Meeting, enable the Association to consider the business undertaken by the Chair in his or her executive role in a more detached manner. The President, as an *ex-officio* member of the EC, would be entitled to attend all meetings, and would receive all papers. The wording of the proposed paragraph 12 had been carefully drafted, to confirm the executive and decision making role of the Chair in association with the Executive Committee, and to affirm the remit of the President as limited to offering support in promulgating those views.

Will Vaughan spoke in favour of this innovation, based on the EC's recognition of the increasing load carried by the Chair.

Martin Kemp supported the idea of the President, but proposed that arrangements for chairing the AGM in case of the President's absence be written in to the Constitution. Other concerns were expressed by Marcia Pointon, for example, the risk of undermining the Chair's position, and of the President acting independently without the full authority of the EC or the Chair, which could outweigh the potential benefit of any gain to the profile of the Association; and concern that keeping the President informed could create rather than distribute work.

The meeting agreed that the revisions be voted on as follows: Amendment (i) on life membership, as described above; the Standing Orders for future AGMs, as outlined in *Bulletin 56*, as amendment (ii); and all references to the presidency, as outlined in *Bulletin 56*, as amendment (iii).

Amendment (i) to clause 7 read 'All members... passed *nem con*.

Amendment (ii) passed *nem con*.

Amendment (iii) was rejected by many votes to two.

The draft revisions to the constitution, as amended by (i) and (ii) above was passed *nem con*.

A motion was presented, asking the EC to give further consideration to the role of the President – to further define the role and purpose of the proposal: proposed, Martin Kemp, seconded, Marcia Pointon; passed, *nem con*.

**6 Honorary Treasurer's Report:** The written report from the Honorary Treasurer had been posted up at the Conference. The accounts for the year ending 31 December 1994, showing a closing balance of £21,666, were presented. The Treasurer reported that this had been a successful year financially, with the increased subscription contributing to a considerable increase in the closing balance over the previous year. The Treasurer explained the sum of £12,132 for Legal and Professional fees as comprising the remuneration of Kate Woodhead, the honorarium for the Treasurer, the fees in relation to the VAT refunds, and other small

legal costs incurred. The Treasurer explained that the financial success of *Art History* was not fully expressed in the accounts as set out. This would be considered during the year, and a clearer format designed. A proposal to accept the accounts was received from Craig Clunas, seconded by Theo Cowdell, and unanimously accepted. Peter Baitup was thanked for his valuable contribution to the work of the Executive Committee during the year.

A report from the Directors of Pitchfactor Ltd, the trading company of the Association, was submitted, proposing some further activities, including student study travel. A cheque for £1000 was presented to the Honorary Treasurer.

#### **7 Report from the Editor of the *Bulletin*:**

The written report from the Editor of *Bulletin* had been posted up at the Conference. Toshio Watanabe, Associate Editor, had assisted Jannet King in producing articles of broad interest, initiating the 'Art Historians at Work' slot, and would welcome further offers of articles. The report was accepted: proposed, Peter Baitup; seconded, Mark Evans, passed *nem con*.

#### **8 Report from the Editor of *Art History*:**

The written report from the Editor of *Art History* had been posted up at the Conference. Subscriptions have increased again, by the end of vol 17 (1994), and earnings to the Association increased, for 1994 to £26,905. The Editorial Board had agreed to publish one special issue per annum. Some bookshops now carry *Art History*. The Editor thanked all those associated with the success of the journal. The report was accepted: proposed, Dennis Farr; seconded, Kate Woodhead, passed *nem con*.

#### **9 Subcommittees**

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

#### **Freelance**

The subcommittee invited more freelance members to make contact. The subcommittee

wished that a change to the title of the group to Independent Art Historians be discussed, and welcomed views. Brigitte Corley was thanked for her work as Chair, and her election for a further year was unopposed. The report was accepted.

#### **Schools**

The report highlighted the Nicholas Cann Travel Award for school students, and urged members to assist publicity. Further issues of *Artefact*, a newsletter for school teachers, had been produced. Elizabeth Allen as Chair, was thanked, and was re-elected unopposed for a further year. The report was accepted.

#### **Students**

*Careers in Art History* had been published. The Student Support Fund has contributed to the attendance of a number of students at the Conference this year. The Chair, Pauline de Souza, has been active this year, visiting student groups around the country. She was warmly thanked for her work on the subcommittee, both this year as Chair, and formerly as secretary. She was retiring this year. Emma Roberts was elected as the new Chair. The report was accepted.

#### **Art Galleries and Museums**

Sylvia Lahav was thanked for the successful programme of meetings reported. She was to be joined as Chair by Angela Weight. A discussion on the importance of the Art Galleries and Museums subcommittee was opened from the floor, raising a concern that the advertisement for the job of Director of the Victoria and Albert Museum had specified no qualifications and offered no criteria for the appointment. The professionalism of the directorship of so important a Museum should demand relevant academic credentials. It was agreed that these were issues of importance to the Association. Among the meetings planned by the subcommittee, discussions on such matters would be included. The report was accepted.

#### **Universities and Colleges**

A number of activities were reported, many through working parties, including

information gathering related to teaching and research, and the running of the thesis prize. After Chairing the Universities subcommittee, Will Vaughan had been elected as Chair of the merged Universities and Colleges group, taking on the range of joint issues. He is standing down this year, and was thanked for his contribution. The newly elected Chair, Dr Penny Dunford, University of Humberside, presented him with a print on behalf of the subcommittee. His contribution to the EC had also been considerable, taking on additional projects, and Nigel Llewellyn thanked him on behalf of the EC and the Association.

### **The Artists' Papers Register Project**

Jonathan Franklin, National Portrait Gallery, had taken over as Chair from Rowan Watson during the course of the year. He has been engaged in undertaking discussions on the location of the re-focused project, and visiting other archive projects. It is intended that a plan will be formulated shortly. Jonathan was thanked for his work in restarting the project; and Rowan Watson thanked for his work as Chair until July 1994.

**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 submitted to the Honorary Secretary, but unfortunately was not to hand at the Conference. The Chair reported that it would be published in the next issue of *Bulletin*. He reminded the membership that the CIHA Congress in Amsterdam in 1996 will be on the theme of *Memory and Oblivion*. The Chair requested that the report be accepted, despite its absence: proposed, Kate Woodhead; seconded, Mark Evans; passed *nem con*.

### **11 Hand-over to new Chair, Dr Anthea Callen**

The business of the previous year being complete, Nigel Llewellyn handed the office of Chair to his successor. He thanked the whole Executive Committee for its support,

and the tireless work of Kate Woodhead. He mentioned particularly the two Hon Secretaries with whom he had worked, Elizabeth Miller, whose guidance had been invaluable in his first year as Chair, and Claire Donovan. Dr Anthea Callen asked that the Honorary Secretary thank him on behalf of the Executive Committee and the membership. Claire Donovan expressed the thanks of every member of the Executive. He had always chaired these complex meetings briskly, but with great humour and spirit, ensuring that all members were kept fully informed on progress. She presented two gifts from the Association: a publication of the Obituary Roll of John Islip, Abbot of Westminster; and a copperplate engraving by George Vertue in 1742 of the Battle of Carberry Hill, 1567.

### **12 Conferences**

#### **Northumbria 1996**

The 1996 Conference will be held at the University of Northumbria in Newcastle in April. The Conference convener is Dr Paul Usherwood, assisted by Dr Malcom Gee. It will be on the theme of *Beauty?* and has already a number of sessions proposed. A feature of the Conference will be visits to the many important sites, and as 1996 is the Year of the Visual Arts in the North-East, to a range of exhibitions. It is intended that there should be a strong contemporary arts strand. The conveners look forward to a good attendance. Full information will be published in the *Bulletin*.

### **13 Motions**

No motions had been received.

### **14 Any Other Business**

The Chair offered the floor to Sarah Wilson and Mark Gisbourne to introduce a proposal for close links between the Association and IECA – the international association of art critics. IECA was explained as an organisation with interests which cover all those working in the visual arts. With 3,500 members worldwide, and many issues in common, the unique nature of the AAH meant that we should forge links to ensure that the international issues are properly

represented through the Association. Its annual international conference should be given a greater level of interest from British art historians. After discussion it was agreed that the Executive Committee would consider the best way for links between the two associations be formed.

The Association's activity on behalf of members in relation to copyright issues was described. At the 1994 AGM, the EC was given the full support of the membership to press for action on this, particularly through disseminating information on the proposed Design and Artists Copyright Society (DACS) licensing scheme for institutions' slide libraries. In line with the concern expressed, and following advice on the inadequacy of the scheme, the Chair had decided to withdraw from the DACS steering group. An information sheet had been widely circulated to institutions and to the CVCP, providing the Association's concerns and policy, and urging institutions not to support the scheme by signing up for a licence. It was noted that the Arts Council no longer contributes to the funding of DACS. ARLIS have yet to decide to support the Association's opposition to the DACS scheme, although there is little evidence that DACS would be able to sustain a prosecution of any educational slide library. While the AAH recognise the difficulty of the librarians' position, it is important that institutional libraries do not break ranks, which might provide the leverage DACS is seeking. In connection with this, Martin Kemp informed the meeting that proposals exist for a computer company to take over the management of copyright fees on digitised images of items from a wide range of galleries and museums. He will keep the Executive Committee informed on what could be an extension of the problem. The meeting requested that the EC should formulate a formal request to ARLIS for support on the DACS issue. The EC should endeavour to work with ARLIS to provide guidelines for the operation of slide libraries within the current law, seeking to work within the bounds of fair practice.

Standing Conference on Art Documentation (SCOAD), with the AAH

and the support of ARLIS, had arranged a day conference in October on the shortage of material for teaching art and design history. Despite strong support from librarians, the day was cancelled due to the registration of too few teachers and lecturers. It is now planned to set this up again during the 1996 Conference.

The Chair reported that the EC had debated a proposal for a new publication for the Association, to address the whole constituency of the Association. This would supplement the information-based *Bulletin*

and the research journal *Art History*. It was suggested that the EC should take this proposal to a publisher at an early stage. The meeting broadly welcomed the proposal.

The Chair invited Chris Bailey of the University of Northumbria to inform the meeting of proposals relating to the WorldWideWeb gateway proposals. He informed the meeting that at the CHArt Conference in the autumn the gateway on to the internet for Social Science had gained interest, and Claire Donovan had proposed that CHArt with the AAH and the Design

History Society might consider the feasibility of preparing a bid for funding for a similar scheme for art and design history. Progress had been made, and a full bid for funding with a consortium of other associations would be prepared. It was agreed that the Executive Committee would be provided with regular reports on progress on this proposal.

There being no other business, the meeting was closed.

## CONFERENCE NEWS

### **Awakening the Spirit of Art Deco**

World Congress on  
Art Deco III  
1–7 July 1995

Brighton and London

*Hosted by the Twentieth  
Century Society*

Art Deco was the progressive but popular style of the inter-war years which bridges the past and future. Art Deco satisfies our desire for fantasy, richness and ornament – and variations of the style exist all over the world.

In July, Brighton becomes the home for the biennial World Congress on Art Deco, an event of midsummer madness and scholarly delight – placing the British contribution in an international context and opening up undiscovered riches of Southern England.

Speakers include: Emmanuel Cooper, Piers Gough, Paul Greenhalgh, Tag Gronberg, Bevis Hillier, Michael Kinerk, Gillian Naylor, Peyton Skipwith, Alan Powers, Mary Schoeser, Gavin Stamp, Christopher Wilk and Jonathon Woodham.

For further information contact: Yvonne Courtney, 8 Hornton Place, London W8 4LZ. Tel 0171 795 6001; Fax: 0171 795 6002.

### **Diversity and Unity in the Art of David Jones (1895–1974)**

*A Centenary Conference*

22–24 September 1995

University of Wales, Lampeter

Speakers discussing David Jones' visual and verbal art will include: R S Thomas, Paul Hills, Derek Shiel, Jonathan Miles, Anne Price-Owen, Valerie Wynne-Williams, Euan Clayton, Colin Wilcockson, William Blissett.

We are willing to receive offers of papers for this conference.

For details of this conference, please contact Belinda Humfrey, Department of English, University of Wales, Lampeter, SA48 7ED. Tel: 01570 424764.

### **Memory and Oblivion**

*CIHA Congress*

1–7 September 1996

Amsterdam

The deadline for receipt of abstracts is 1 June 1995. Unfortunately, details of the Congress arrived too late for inclusion in the February *Bulletin*. To receive the Second Announcement of the Congress, due in October, write to: XXIXth International Congress of the History of Art, c/o Amsterdam RAI-OBA, PO Box 77777, 1070 MS Amsterdam, The Netherlands.

### **Nicholas of Verdun**

*CIHA Colloque*

27–29 September 1995

Vienna

It may still be possible to offer papers for this conference. For all information, contact: Professor Hermann Fillitz

CIHA, Osterreichisches Nationalkomitee  
Institut für Kunstgeschichte  
Universitatstrasse 7  
1010 Wien  
Austria.

## NEWCASTLE CONFERENCE 1996 BEAUTY?

University of Northumbria at Newcastle  
12 –14 April 1996

'Beauty?' is the theme of the 1996 conference. Both as an historical issue and as a matter of continued, if not always openly debated, concern to interpreters and practitioners of the visual arts, we think it offers a wide range of possibilities for conference sessions. And the response to date tends to confirm this.

At present the topics are weighted somewhat to the modern period. We would, therefore, particularly welcome proposals relating to art, design and architecture prior to 1800. We would also, however, like the conference to include sessions on contemporary art matters – particularly as in 1996 the North-East region will be host to the Arts Council's *Year of Visual Arts*.

The sessions listed below have already been agreed. Anyone wishing to contribute a paper to any of these should write directly to the session convener.

We would also welcome suggestions for further sessions or workshop sessions. Please send these to: Malcolm Gee & Paul Usherwood, The Conveners, AAH Conference, Department of Historical and Critical Studies, University of Northumbria, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 3777; Fax: 0191 227 4572.

### **Beauty and the Body: Defining the feminine**

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

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

### **Beauty and the Beast: The aesthetics of the male body**

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

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

The subject of this session will be the aesthetics of the male body and the ways in which ideals of beauty inflect, and are inflected by, definitions of masculinity. Although the session will be quite closely focused on beauty, it is hoped the papers will

represent a diverse range of questions from a variety of methodological perspectives, and will explore not only social historical issues around, for example, class and race, but also more specific art historical questions of material, technique, patronage, and function, as well as broader philosophical debates about aesthetics and corporeality.

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

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

### **Ugliness**

Convener: Dr Shearer West, University of Leicester, University Road, Leicester LE1 7RH

Although canons of beauty have long been debated and established, considerations of ugliness have more often been evaded or

deflected. Ugliness has become another form of 'otherness' in aesthetic theory, and a taboo in high art before the twentieth century. This session is meant to consider the idea of 'ugliness' in as broad a way as possible: from medieval gargoyles and Renaissance grotesques to eighteenth- and nineteenth-century caricatures and other 'low' modes and genres. It is hoped that the papers will range from those which focus on theoretical or aesthetic issues, to considerations of specific historical circumstances and examples.

### **Representing War and the Limits of Depiction**

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

Art and war are two terms which seem to hinge on a series of oppositions. Art and creativity are said to be the antitheses of war; art is not disruption, pollution, mutilation, destruction, objection, violence or horror. The actuality of war is repeatedly named by witnesses as indescribable and unspeakable, an experience for which no visual language seems sufficient. By contrast, because spectacle and mystification may be fundamental to its conduct, going to war is sometimes described as the discovery of a terrible beauty, a sublime which is impossible to mediate to the non-participant. But attempting to represent the indescribable

and giving form to human suffering raise issues of decorum for art about the limits of depiction and what lies beyond in an unbridgeable gulf between experience and representation.

This session seeks to explore the representation of war and the limits of depiction. Papers could address questions such as: how is it possible to invent a language to speak the unspeakable, to make imagery which tells without exploitation? What are the differences in war art by veterans, combatants and non-combatants? Are there shifting standards of decorum in war art? Is beauty in war art impossible? How does the imposition of censorship and self-censorship affect the production and reception of works of art? Can meaning be made out of war? Is the function of art to redeem the irredeemable? Can war, should war, be depicted?

### **Socialist Realism and Aesthetic Value under Stalinism and Destalinisation**

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

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

Can traditional aesthetic categories such as beauty, taste, the sublime, be usefully applied to the study of socialist realism? How did Soviet artists and theoreticians address the relation between ideological

content and specifically artistic quality at different times? What role is there for aesthetic pleasure in the Soviet conception of art? Can Stalinism itself be regarded as an 'aesthetic phenomenon' and the entire Soviet order as 'Stalin's total work of art', as Boris Groys has argued provocatively? If 'aesthetics is the ethics of the future', as Maxim Gorky proclaimed, and if socialist realism remodeled the world according to laws of beauty, then what canons of beauty informed this ideal new order? If, on Chernyshevsky's authority, ideals of human physical beauty are socially determined, then to whose ideal of masculine and feminine beauty were the exemplary new Soviet man and woman to conform? How was the relation between physical beauty and inner, moral beauty conceived? How did normative concepts of good and bad taste operate in the aesthetics of everyday life?

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

### **Anti-art and the Anti-aesthetic**

Convener: Dr David Hopkins, Edinburgh College of Art, Lauriston Place, Edinburgh EH3 9DF

This session will explore iconoclastic tendencies within the art of this century. Papers are invited on any aspects of art movements and related sociopolitical ideologies (e.g. Dada, Futurism, Constructivism, European and American 'neo-Dada', Fluxus, Situationism etc) which sought to debunk existing canons of taste and/or value and to radically challenge the categories of art and the aesthetic. Whilst the presentation of new research on central figures and works (eg Duchamp, Latham's destruction of Greenberg's 'Art and Culture' etc) will be particularly welcomed, it is hoped that certain papers will be more thematically based (e.g. purgative strategies in Ad Reinhardt or aspects of Conceptual art) and sensitive to highly particularised contexts. Similarly, it is hoped that, in many instances, anti-art/aesthetic enterprises will

be linked to broader issues of art/cultural politics (eg the refusal of the gallery in the 1960s or of authorial 'presence' in the 1980s) and/or the politics of identity.

### **'Other' Bodies: Representations of beauty across cultures**

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

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

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

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

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

## **Philistine and Aesthete in Victorian Britain**

Convener: Dr Liz Prettejohn, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN

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

'aesthetic value' in opposition to commercial, moral, or other spheres of value.

## **Taste**

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

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

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

between the recognition of quality in materials and the identification of 'quality' of thought in their use? How has the experience of taste as pleasure been related to its role as marker of status?

It is hoped that papers will cover a wide range of cultural history, dealing with such topics as Medieval and Renaissance formulations of taste, the eighteenth century figure of 'the man of taste', the Victorian distinction between 'good' and 'bad' taste and the modernist identification of formalist values in opposition to the increasing importance of the figure of the consumer and the proliferation of 'kitsch'.

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

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

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

This section examines the role played by the literature of architecture in the formation of taste, particularly in the context of provincial practice, and its impact on the creation of civic identity, through the design of town halls and other public works and the treatment of historic buildings within redevelopment schemes.

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Tel: 0181-547 2000  
ext. 4062.

**Constructions of  
Gender in the  
Eighteenth Century**  
Saturday 11 November 1995  
Manchester Metropolitan  
University

*Call for Papers*

Papers on the following aspects of the subject will be particularly welcome, but other topics and suggestions for panels in gender studies in the eighteenth century will also receive serious consideration:

- Gender, Property and Consumption
- Gender and Politics
- Gender, Writing and Reading
- Towns and Gender.

Prospective contributors should send in a short summary (about 200 words) of their intended argument. Papers should be between 25 and 30 minutes in length.

We intend to pursue the possibility of publishing the conference proceedings, if papers of appropriate quality are forthcoming.

Please send offers of papers, by **30 June 1995**, to:

Ms Jane Bedford  
'Constructions of Gender' Conference  
Organiser  
Department of History of Art and Design  
Manchester Metropolitan University  
Righton Building  
Cavendish Street  
Manchester  
M15 6BG.  
Fax: 0161 247 6393;  
Email: J.BEDFORD@MMU.AC.UK

**British Colonialism and Cross-Cultural  
Exchanges c16th–20th centuries**

February 1996

Session at CAA Conference, Boston  
*Convened by Historians of British Art*

*Call for Papers*

The session will examine the effects of colonial expansion on artistic life and production in Britain and in the colonies, focusing on painting, sculpture and graphic arts. A variety of investigations are encouraged:

- stylistic exchanges from Britain to the colonies and *vice versa*
- transformations of artists' social and economic roles through cross-cultural artistic contact
- artistic relationships between Britain and a colony (eg India)
- dissemination of information about colonial art in British art journals
- ideological ways colonial art was displayed, described and reproduced
- effects of non-British art on concepts of 'civilization' and 'primitive' in art and in art discourses
- links between art production/discourse and ethnography and anthropology and related museum practice

- British and non-British art collected by the British and by colonials, eg Indian Maharajas
- British art works sent by the government to the colonies.

Please send offers of papers to:

Julie F Codell  
School of Art  
Arizona State University  
Tempe  
AZ 85287-1505  
USA  
and  
Dianne Sachko Macleod  
Art History Program  
University of California  
Davis  
CA 95616  
USA.

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**Symposium on Pre-Raphaelites**

22–23 September 1995

Delaware Art Museum

This symposium is to be held in conjunction with the Samuel and Mary Bancroft Jr and Related Pre-Raphaelite Collection and the travelling exhibition *Visions of Love and Life: English Pre-Raphaelite Art from the Birmingham Collection* (11 August–15 October).

To receive a registration form and information brochure, contact:

Delaware Art Museum  
2301 Kentmere Parkway  
Wilmington  
Delaware 19806.

Tel: 302 571 9590; Fax: 302 571 0220.

## Feminism and the Aesthetics of Difference

8–9 September 1995  
University of London,  
Falmouth College of Arts and  
Tate Gallery St Ives

### 8 September – Institute of Romance Studies, London

A day conference with a full programme of plenary and parallel sessions. Contributors: Professor Anne Wagner (Berkeley), Professor Griselda Pollock (Leeds), artist Bracha Lichteberg Ettinger and artist-theorist Rose Frain, as well as many others.

Topics covered will be as follows: Reconstructing the imaginary; Black female desire; The body and colour; Dress, power and pornography; Identity; Enabling/disabling; High/low culture.

At the end of the day transfer by group train booking to Cornwall (discount fare) to overnight accommodation.

### 9 September – Falmouth College of Arts

A day of workshops designed to take up some of the issues of the Friday and focus them, with special reference to modernism and the artists and writers, especially the women, who came to Cornwall from or through London and Paris. The conference will be rounded off by an evening panel discussion and dinner at the splendid new **Tate Gallery St Ives**.

For further information, contact: Simona Cain, Institute of Romance Studies, Senate House, Malet Street, London, WC1E 7HU. Tel: 0171 636 8000 ext 3017; Fax: 0171 436 4533. Early booking recommended.

## Generations and Geographies

27–30 July 1995

University of Leeds

*Second Biennial Conference of the Feminist Arts and Histories Network*

### Call for Papers

The conference will consist of three morning sessions, in which artists present their work and participate in a discussion about it. The invitees agreed so far include Carrie Mae Weems (USA) and Vera Frenkel (Canada). One session will be devoted to women artists from South Africa.

During the afternoons there will be a range of seminars, with presentations on the following themes: Bodies that Matter...Gender and/as Performance, Masquerade, Displacement and Diaspora, Women and Violence: Representation/History and its Limits, The Meanings of Africa, Virtual and Other Realities, Beyond

Woman, Latin American Perspectives, The Question of Paint, Beyond the Phallus: New Feminisms, Classes and Bodies, Questions of Age.

Offers to convene a session or give a paper are welcome. Please write to the Professor Griselda Pollock at the address below. For further information and a booking form, please contact:

Feminist Arts and Histories Network,  
Department of Fine Art  
University of Leeds  
Leeds LS2 9JT.

Tel: 0113 233 5267; Fax: 0113 245 1977.

## African Artists school, studio and society

23–24 September 1995

Centre of African Studies, University of London

This weekend conference will address the formation of visual artists in Africa, as an issue of historical, critical and practical significance. New expositions will be based upon specific situations; discussions will draw on the careers and work of particular artists.

The programme comprises papers with respondents, artists' round table discussions and performance. Sessions will feature leading artist-educators from six or more African countries: Kenya, Nigeria, Senegal, South Africa, the Sudan, Zimbabwe and possibly Uganda.

The symposium is being held just prior to the opening of *(7+7=1) Seven Stories of Modern Art in Africa* at the Whitechapel Art Gallery, one week before the Royal African Society conference *Mediums of Change* and other special events of the **africa 95** season.

For further information about the conference, write to: Mrs Jackie Collis, Centre of African Studies, SOAS, Thornhaugh Street, Russell Square, London, WC1H 0XG. Tel: 0171 323 6395; Fax: 0171 323 6254; Email: CAS@SOAS.AC.UK

## THE RSA AND THE 'POLITE ARTS'

The RSA (Royal Society for the encouragement of Arts, Manufactures and Commerce), founded in 1754 by William Shipley, 'encouraged art in boys and girls' by offering rewards for drawing and painting. Among the prizewinners were Cosway, Smart, Pars, Landseer and Millais. Prizes for architectural designs were awarded: Blore, Clayton, Donaldson (founder of RIBA), Habershom, Kendall and Papworth were among the prizewinners. The Society held the first exhibition of works of British artists in 1760, and the first exhibition of photography in 1852. The Society's Exhibitions of Decorative Art and Manufactures from 1847 to 1849 laid the groundwork for the Great Exhibition of 1851. The Society took an interest in artists' colours and in 1852 awarded its medal for

a 'shilling colour-box'. The RSA archive contains many examples relating to its 'polite arts' premiums, as well as correspondence and minute books.

The Society still occupies the house designed for it by Robert Adam in 1774. In 1995 Professor Duncan Macmillan will lecture on the series of pictures 'The Progress of Human Culture and Knowledge', painted by James Barry for the Society's Great Room, 1777-1801. Many artists, architects and historians have contributed to the Society's lecture programme and *Journal*.

The RSA Student Design Awards (began in 1924) continue to promote the value of good design to industry and commerce, and give the winning students the opportunity of work experience or travel abroad to research design. Following the British Art in Industry

Exhibition (1935), the RSA instituted the Faculty of Royal Designers of Industry (RDI), which numbers among its membership: David Mellor, Jean Muir (current Master), Ronald Searle and David Gentleman.

The RSA is an instrument of change; it works to create a civilised society based on a sustainable economy. It uses its independence and the resources of its Fellowship in the UK and overseas to stimulate discussion, develop ideas and encourage action. Its main fields of interest and influence today are business and industry, design and technology, education, the arts and the environment.

For further information, contact Susan Bennett, Archivist, RSA, 8 John Adam Street, London WC2N 6EZ. Tel: 0171 930 5115.

*Robert Adam's completed drawing of the facade of the Society's House, 1771. (When the building was constructed in 1774 the tag above the venetian window was anglicised to read Arts and Commerce Promoted', and the plaques, swags and statues were omitted. In 1994, thanks to the generosity of Sebastian de Ferranti, a Vice President of the RSA, modern statues based on Adam's design were finally put in place.)*



## THE WOMEN'S ART LIBRARY

The Women's Art Library is an archive of women's art, a centre for information on women artists and a focal point for the women artists' movement. It also acts as advocate for women workers in the visual arts. Its bi-monthly journal, *Women's Art Magazine*, provides a regular outlet for critics, historians and theorists of women's work, and also carries listings, reviews and detailed information of direct relevance to women working in the visual arts.

The library's archive houses 36,000 slides of work by women artists, together with books, journals, magazines, theses, international catalogues, videos, sound tapes, black and white prints, press-cuttings and ephemera. The collection aims to represent twentieth-century British women in the main, but it does possess an international collection, with particular representation from Europe. Slides are stored with textual information and cross referencing, and are also placed on microfiche. They are catalogued by artist's name, with a subject index accessible on database. There are plans to convert the database to CD-Rom during this year. Ninety per cent of the collection is of contemporary

*Elizabeth Frink at work*



art, with 3,000 slides in the historical collection. A 'documentation' section of the archive houses slides from shows and exhibitions of women's work. Additionally, the library holds the archives of two groups of women artists – the Society of Women Artists (founded 1857) and the Women's International Art Club (1900–78) – together with personal archives. Approximately 1500 books and catalogues on women artists are held, with a quantity of early (and often now defunct) magazines and journals concerned with women's art; a subscription list of 25 current journals is also kept.

### Events organised

The Library organises a variety of events – shows, touring exhibitions, conferences and seminars. During the past year it has organised an educational exchange programme with women artists in the Middle East and Indonesia. The Library has curated many shows, the first in 1982 was entitled *Women on Women* and consisted of self-referential work by seven artists; over several years it has shown work from its selection of artists featured in the annual *Women Artists' Diary* (in collaboration with the



*Caroline Coon: Self (1990), oil on canvas, 4'x3'.*

Women's Press) and currently there is an ever-rotating show of two-dimensional artworks on view at the Palace. During 1994–5 the Library launched a slide pack of 40 slides for sale, representing a range of work, both historic and contemporary, together with bibliographic information. The pack was designed particularly for teachers and the launch accompanied by a series of lectures, seminars and training sessions. Another pack is due this year with a greater selection of international artists and of historic works. An additional aid for teachers is a Teaching Resource Pack, which offers critical and theoretical guidance on how to look at, present and contextualise women's art work; this contains statistics, a bibliography and information on where to obtain slides and other materials as visual aids. The Library produced a *Women Artists' Calendar* in 1995 and will launch its new Diary for 1996.

In 1982 a newsletter was established for Library members, a venture which has developed into the present, well-produced

and glossy *Women's Art Magazine*. This bi-monthly, thematic journal has created a space for serious discussion of women's artwork and its attendant issues of theory. Whilst maintaining a supportive role for women, the magazine has intervened beyond that specialist network, so that in many ways the 'absence' of women is no longer the critical issue. *WAM's* new editor, Heidi Reitmaier, aims to address the 'presence' of women, adopting a committed, yet critical, stance – hopefully on the mainstream market.

### History of the organisation

Next year the Library celebrates twenty years of existence. Its genesis lay in discussions of the actively feminist Women Artists' Collective, which itself sprang from the radical Artists' Union of the early 1970s. The notion of a slide collection committed to the documentation of women artists further germinated in the mind of one collective

member, Pauline Barrie, who finally founded, with others, the Women Artists' Slide Library in 1976. The small collection was housed at a succession of venues – The Women's Art Alliance, The Women's Research and Resources Centre, the Women's Place – until it was given an office at the Battersea Arts Centre in 1982. Starting there with two filing cabinets and a desk, it expanded the collection, acquired a constitution and charitable status and formed a management structure, as well as committing itself to the organisation of several events in the Arts Centre each year. In 1987 there was a move to Fulham Palace in Bishops Avenue, where the Library now resides in several ground floor rooms overlooking magnificent palace gardens. It remains a membership organisation and its clients consist mainly of lecturers, teachers and students, for whom it is open for reference four days a week, receiving

approximately 1,000 visitors a year and hundreds of telephone enquiries each week.

The Women's Artists' Slide Library became the Women's Art Library in 1993, and this has signalled a broader future remit than that of the past twenty years. The Library's mature vision regards its general educational purposes as the guiding principle of its work. Whilst the major expression of that principle resides in its ever-growing and live archive, the Library aims to create a women's cultural centre with permanent exhibition space, including a sculpture park, conference venue and an educational resource space. The address of the Women's Art Library is: Fulham Palace, Bishops Avenue, London SW6 6EA. Tel: 0171 731 7618. It is open: Tues – Fri, 10–5pm.

Gillian Elinor  
University of East London  
*April 1995*



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Willa Cather  
*Death Comes for the Archbishop*

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Victoria & Albert Museum, South Kensington  
London SW7 2RL  
telephone: 0171 938-8500 ext. 5250



Issue 2 is out in June,  
a great value for 144 pages

## Student Support Fund

Members will be pleased to know that 24 students received half their delegate fee, leaving £105 still in the fund for next year. Many thanks to the following, who all contributed to the fund:

J C Allan, M Baxandall, H E Beale, L Booth, B Burman, A Callen, A Cernuschi, Wu Chao-Ying, R Coombes, D Coombes, E Conran, W Crinson, C Cruise, P de Souza, C Donovan, F Durrance, G Elinor, A Ford, J Gage, M Garlake, M Gaughan, M Gee, J Glaves-Smith, N Glendinning, F Goodhead, J Goodhead, P J Hill, S Holdway, D James, S King, E Kossoff, S Lambert, M Lawrence, N Llewelyn, S Malvern, P Marcheselli, W Measure, Ellie Miller, Elizabeth Miller, R Muir-Wright, J Murdock, S Muthesius, J Newman, D Philips, A Quarterman, N Repsyte, T B M Screech, A Stephenson, M Stone-Richards, J Sykes, R Sykes, P Treadwell, N Underhill, N Upfold, T Watanabe, R Watkins, M Weyland, Winchester College of Art, K Woodhead.

Grateful thanks, also, to our first Benefactor Member – Penelope Treadwell.

## Northern Design History Group

A regional group of the Design History Society has been set up in the North East, centred on Teesside, Durham and Newcastle. Events are held monthly and range from discussions of exhibitions and collections to literature reviews and behind-the-scenes visits to museums and galleries.

Anyone who would like to go on the mailing list, or would like more information, please contact:

Claire Walsh,  
University of Teesside,  
Middlesbrough,  
TS1 3BA.  
Tel: 01642 342374.

## Society of Architectural Historians of Great Britain Essay Medal

The Society particularly wishes to encourage those just beginning a career in architectural history, and to this end it offers an annual award for an essay on any subject contributing to the study of architectural history.

The Society awards a bronze medal, inscribed with the winner's name and in addition offers a cash prize of £200. The winning essay will be considered for publication in the Society's journal, *Architectural History*.

Entries must be submitted by **30 September**. For further information on the conditions of entry, please contact: Elizabeth Williamson, Society of Architectural Historians, Clucher Villas, 41 London Road, Canterbury. CT2 8LF.

## Roy de Maistre The English Years 1930–1968

In 1930 Roy de Maistre was 36 years old. Unable to make a living in art in Sydney – largely due, he felt, to the lack of acceptance of his modernist style – he decided to leave Australia and try his luck in England.

This new work on de Maistre – a sequel to the author's publication in 1988 of *Roy de Maistre: The Australian Years 1894–1930* – traces the artist's years in England, including his relationship with the Mayor Gallery 'circle', the Unit One group, and Francis Bacon, and his contribution to Surrealism and avant-garde film making.

To order a copy of the book, please send a cheque for £40 to:

IPD c/o PO Box 90,  
Reading,  
Berkshire,  
RG1 8JL.

Or pay by credit card by telephoning: 01734 560080.

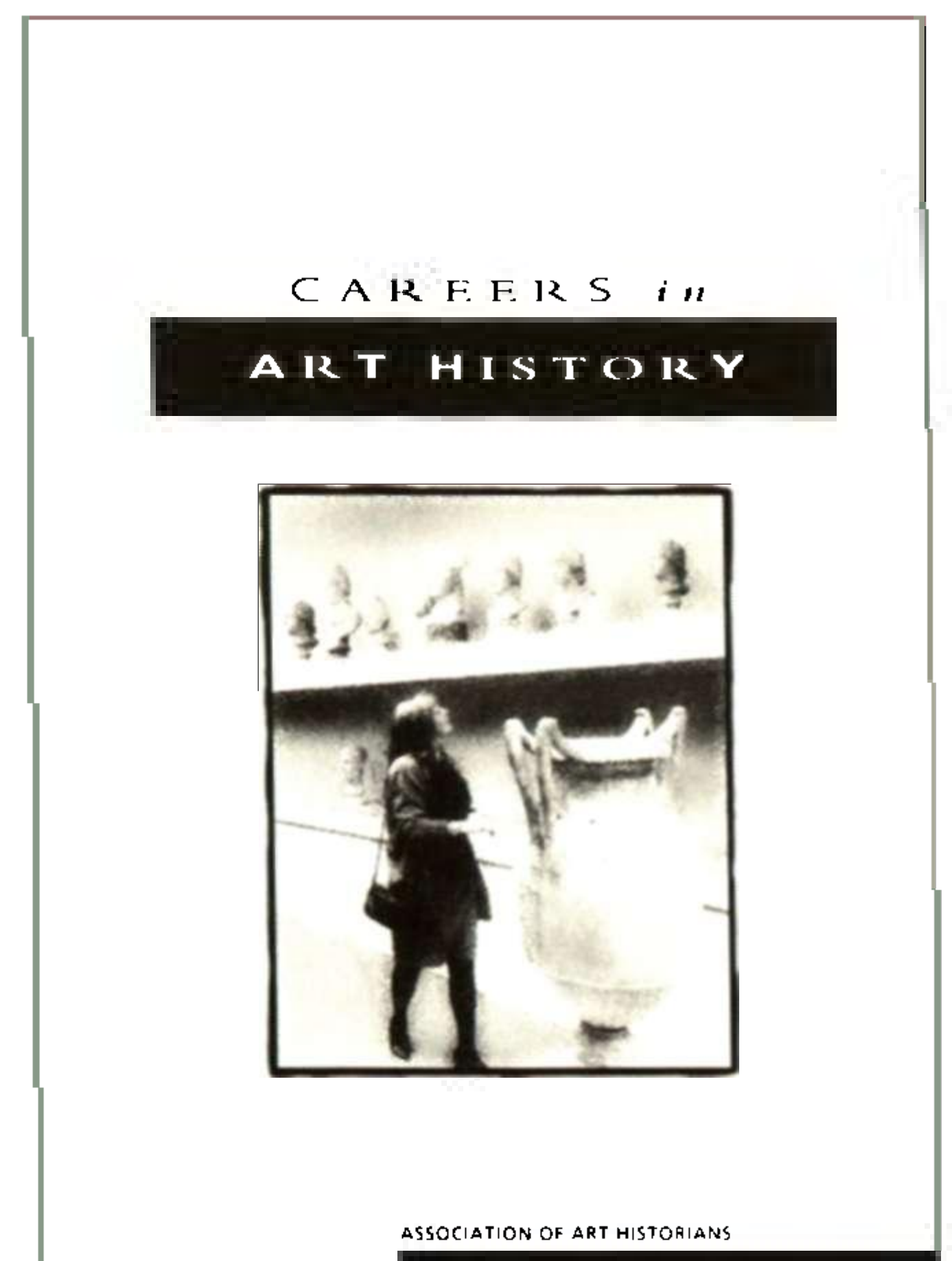
## Careers in Art History

The 48-page booklet, *Careers in Art History*, was compiled by Ruth Brompton, ex-Chair of the Students group, with the aim of providing students, and others seeking a career in art history, with some idea of the wide range of careers open to them. It contains contributions from 21 art historians in different areas, from museum curatorship to picture researching, conservation to lecturing, explaining what the job entails and how best to obtain employment in that field.

The booklet is available from Kate Woodhead (see front and back of *Bulletin* for her address) at the following prices (all profits to go to the Student Support Fund):

**Individuals:** £2.00 (£1.00 for students and unemployed) plus an A5 s.a.e. to value of 29p;

**Institutions:** £3.00 (including postage and packing).



(Unused postage stamps to the appropriate value are welcomed as payment.)

## *Guidelines on Professional Practice*

This document, originally drafted by Martin Kemp, offers advice to art historians regarding their conduct in such areas as: dealings with publishers, acting as a Reader of manuscripts, the role of examiner, both internal and external, negotiations with the art trade and relations with museums.

The leaflet is available from Kate Woodhead (see front and back of *Bulletin* for her address) for stamps to the value of 50p.

## *Bulletin Deadlines*

Copy deadlines for the *Bulletin* are as follows:

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

## HISTORIANS OF BRITISH ART

### Conference Grant

The HBA is offering a \$200 grant to assist a research student to attend one of the two CAA Affiliates' sessions at the conference in Boston, February 1996.

The deadline for application for one of the sessions has already passed, but in order to apply to the *Politics of Place* session, please send the following information: a one-page abstract of the proposed 15-minute paper, and a brief accompanying letter regarding the student's graduate status and interest in British art. Send by **1 June 1995** to Robert I Mode, Department of Fine Arts, Vanderbilt University, Nashville, TN 37235.

### Book Award

A \$100 prize (plus additional publicity) is offered to the best book published on any topic concerned with British art in 1994. The deadline for entries is 1 October 1995.

To enter, one copy of the book should be sent to:

Jody Lamb  
School of Art  
Seigfred Hall  
Ohio University  
Athens OH 45701  
USA.

## Research Query

Nottingham Castle Art Gallery is trying to trace the location and condition of paintings by the Nottingham-born marine artist **Edwin Ellis** (1843–95). Please send any information to: Ruth Brompton, c/o Neil Walker, Curator of Fine Art, Nottingham Castle Museum, Nottingham, NG1 6EL.



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- **British Portrait Painting, 1700–1815.**

**Contact: The Secretary, Department of Art History, The University of Nottingham, University Park, Nottingham NG7 2RD.**

**Tel: 0115 951 3185; Fax 0115 951 3194.**

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### Artists' Papers Register

Jonathan Franklin  
(National Portrait Gallery)

### Art Galleries and Museums

Sylvia Lahav  
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Tate Gallery  
Millbank  
London SW1P 4RG  
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Angela Weight  
Imperial War Museum  
0171 416 5000

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