



# BULLETIN

## ASSOCIATION OF ART HISTORIANS

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### NEWS REPORTS

# THE SLIDE COPYRIGHT ISSUE

#### CVCP-DACS talks

Almost a year ago the Committee of Vice-Chancellors and Principals (CVCP) requested comments from Higher Education institutions on the Design and Artists' Copyright Society's (DACS) proposed licensing scheme for slide libraries/collections. Of the 46 respondents, 22 supported the scheme 'in principle' and 24 did not support the scheme. Furnished with detailed responses from these HE institutions, the CVCP is currently engaged in talks with DACS which, according to the CVCP, is preparing a revised licensing scheme proposal in response to institutional criticisms; this will form the basis for discussions in mid-October. The CVCP should be encouraged to refer back to those institutions affected for comments on this proposal prior to recommending any policy.

The CVCP circular of November 1994 made it clear that while institutions welcomed the prospect of relief from the problems posed for slide libraries by the Copyright Designs and Patents Act 1988, there was 'general agreement between those who ... in principle ... support the [DACS] scheme and those who do not about the problems associated with it.' Consistent with the problems identified by the AAH, institutional concerns focus on DACS as an organisation, questioning both its interpretation of the Act and its ability to offer indemnity. Specific problems include:

- the high cost and organisational complexity of the proposed scheme
- exorbitant charges per slide (25p) in addition to annual licensing fees
- inclusion within the scheme of visual

material regardless of whether or not it risks copyright infringement, and of collections in existence prior to the 1988 Act

- the exclusion of certain categories, for example medical illustrators
- the open question of digitised images – would indemnity include these, or be only partial?

In addition, recurrent charges to institutions would be inflated by the hidden costs of administering the scheme, which currently proposes six-monthly return forms, detailing every slide made or acquired regardless of copyright status, to be submitted to DACS. The main administrative costs of (and the responsibility for) monitoring copyright legality would effectively be devolved onto institutions: a responsibility for which they would then pay, and at a price which would for many be prohibitive, making damaging inroads into acquisition budgets and curtailing librarians' time at their real work.

#### Restrictions on use

Multi-site licensing – the multiple-fee charging system proposed by DACS for institutions with more than one slide collection – and the constraints proposed by their scheme upon academics wishing to transport their visual material for lectures/conferences to other sites both in the UK and abroad, would effectively undermine all educational activity in the visual arts and the capacity for scholars to share their ideas with others. Can this be good for the copyright artists and designers that DACS is setting out to protect? Do these practitioners seriously wish their work to

become invisible and no longer the subject of serious scholarly debate? Surely this is precisely how their work becomes known, recognised and acclaimed.

The AAH has no wish to see living or copyright-protected artists denied their just fee; indeed, a further concern voiced by the Association and reiterated by HE institutions to the CVCP was precisely how DACS intended to locate copyright holders and distribute fees: a question so far not adequately addressed. It is evident that the Department of Trade and Industry does not endorse nor authorise any particular agencies to give indemnifying licenses against copyright infringement. Indeed, since slide librarians are highly responsible professionals, and now thoroughly alerted to potential copyright problems, one could imagine HE establishments finding it cheaper to turn to their institutional insurers for protection in the unlikely event of successful legal action over infringement.

#### Clarification of the 1988 Act

Our energies are misdirected if focused solely on the fine print of copyright licensing schemes; what is needed first and foremost is a clarification of the 1988 Act in order to establish an *a priori* need for licensing academic slide libraries, since the Act's 'fair dealing' can only have been intended to regulate, and not to exclude or inhibit genuine educational and scholarly needs. Perhaps the CVCP could best assist us in lobbying for just such a clarification?

Anthea Callen  
October 1995

## REGISTER OF INDEPENDENT ART & DESIGN HISTORIANS

A register of the members of the AAH who are independent from the institutions and therefore provide services on a freelance basis has existed since 1989. It started as a list held on a personal computer and has gradually developed to include as many relevant names as possible and to provide more comprehensive data. The ever-increasing demand from potential employers for information, from the register is clear evidence that it is fulfilling a useful role. However, success also brings problems. The burden upon the secretary of our subcommittee, Deirdre Robson, arising from the frequent calls upon her to supply or update information, has made it essential to find a more efficient way of providing access to the register for all potential users.

The chosen solution is a printed version, which will be widely distributed and can be

freely consulted by anyone who is looking for an independent art historian to undertake a specific project. Recent requests have included those for art historians to lecture, organise an exhibition, undertake research, write a book or catalogue, and provide an opinion related to something within their expertise.

In turning the register from soft to hard copy many improvements have been made. My thanks go to all the members of our small subcommittee who have worked on the project, but especially to those who have given their time unstintingly to turn the ideas into reality – to Deirdre Robson, Tru Helms and to Duncan Branley, whose computer expertise has been invaluable.

The register is intended to be easy to use. There are two main sections, the first listing the art historians by subject specialisation

(see Duncan's comments below on the problems arising from this) and the second listing the same individuals alphabetically, giving concise information about each. It should be explained that, although the format is standard, the facts have been provided by the individuals themselves and remain their responsibility.

One loss from going into print is the ability to update on a frequent basis, and I would wish to apologise to those members who have contacted us too late to be included in the present issue. In order to keep the information as fresh as possible it is intended to publish an addendum to the printed register in the *Bulletin* in August 1996. Forms will be sent out with the *Bulletin* in May, asking members on the register to confirm or amend their entry, and giving the opportunity for members to be added to it. A completely new edition is planned for August 1997.

This is very much a 'first edition' and so any constructive comments would be welcomed. Copies of the Register can be obtained from Kate Woodhead for £3.00 (postage and packing included; cheques made payable to the Association of Art Historians).

Brigitte Corley  
Chair, Independents

### On the Index

Does specialising in Artemesia Gentileschi signify a feminist art historian or an art historian who is interested in women artists? Would someone claiming an interest in tribal art think of themselves as an anthropologist or just have a liking for 'primitive' art? These questions of disciplinary identities were at the forefront of the minds of the members of the committee of the Independent Art Historians when discussing the structuring of the newly published Register.

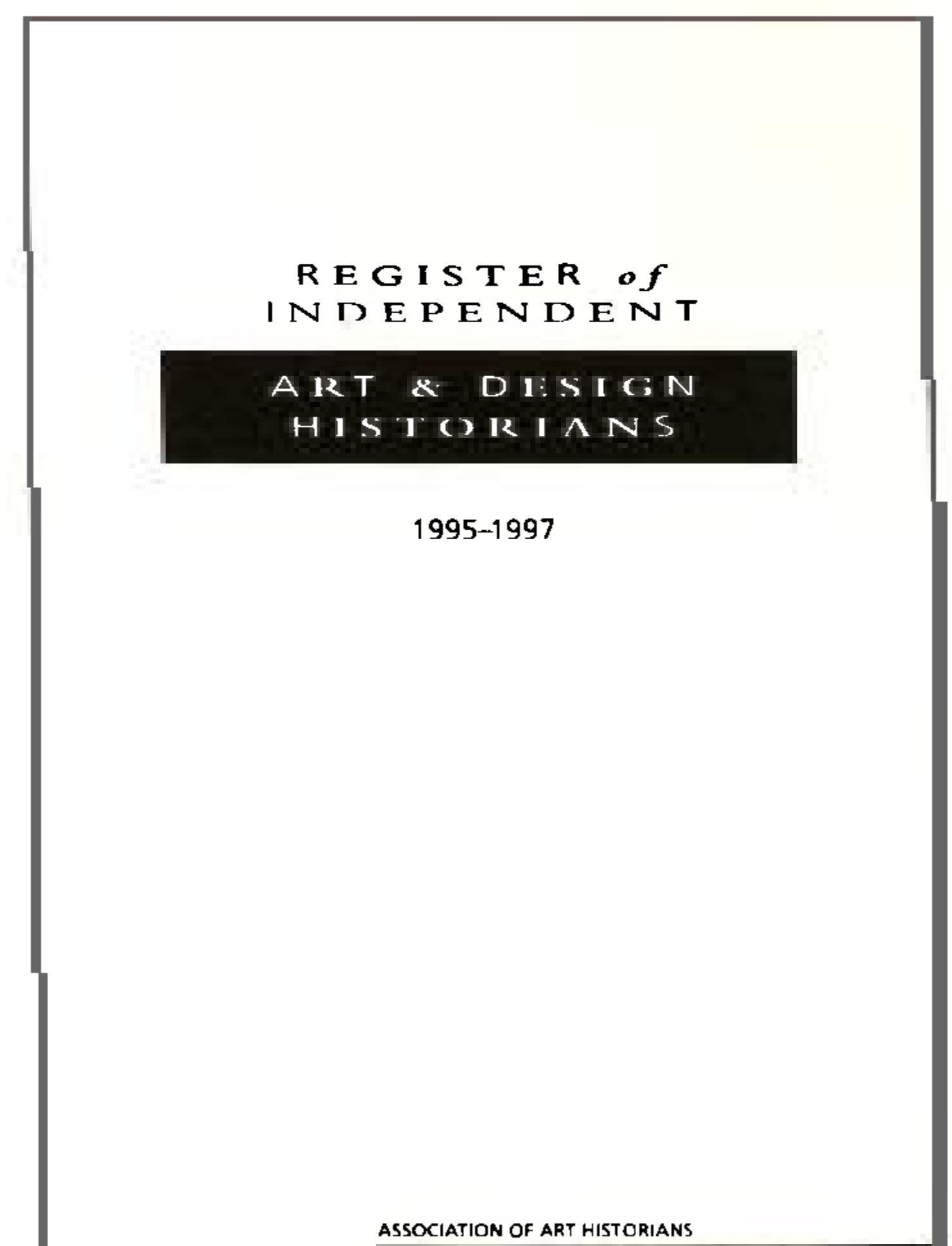
The primary purpose of the Register is to provide an easily accessible listing of art and design historians wanting to do independent work. In short, it is a marketing document. It had to be structured with ease of use uppermost in our thoughts.

The information was provided directly by the individuals themselves. Some filled in a form which gave a certain amount of leeway in the description of the specialisations, experience and publications. Others submitted CVs too. Deirdre Robson and I standardised these entries to ensure that a just comparison between people could be made by a user of the Register.

The range of specialisations demonstrated the breadth of approaches to the discipline and provided the raw material for the index. Initially I designed the index with temporal specificities privileged over geographical and gave precedence to both over media. This seemed good historical practice – particularly in a document published by an organisation for historians. The Register is not intended as a taxonomy of the discipline, but as a practical document to guide a potential employer accurately, quickly and comprehensively to independent art historians.

Market research suggested, however, that for many users medium was at least as important as period and place and so I had to adapt the index to take this into account. Therefore the main headings are all media based apart from two: (i) 'Individuals' – where the emphasis is on particular knowledge of an individual artist or critic – and (ii) 'Critical Approaches' – where the member is interested in the ideological significance of the approach to cultural objects.

Duncan Branley



# FEMINISM AND THE AESTHETICS OF DIFFERENCE

8–9 September 1995

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

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

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

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

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

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

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

#### The logic of re-location

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

#### Centrality

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

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

#### Aesthetics

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

Penny Florence  
Falmouth College of Arts  
Conference Organiser

## Going Places

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

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

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

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

### London

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

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

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

### Cornwall

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

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

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

had to be cut due to re-scheduling.

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

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

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

Lyndsey Stonebridge  
University of East Anglia

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# THE VISUAL CULTURE OF ART AND SCIENCE

## From the Renaissance to the Present

12–14th July 1995

### An overview

Vivien Northcote

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

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

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

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

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

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

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

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

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

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

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

## A review of the papers Rodney Palmer

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

### Representation of science today

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

### Representation of institutions

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

### The iconography of evolution

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

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

### The earth

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

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

### Illustration

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

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

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

### The assisted eye

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

### Automation

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

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

### Towards a new history of the visual

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

### Science, architecture and design

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

### Perceptions

John Gage introduced this last section as the

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

### Concluding remarks

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

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

## BEAUTY?

12–14 April 1996

University of Northumbria at Newcastle

*AAH Annual Conference, 1996*

*Call for Papers*

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

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

### General Information

#### Contemporary Art

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

#### Receptions

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

#### Visits

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

### Panel Sessions

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

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

#### **The Beauty of Situation: Lettrists and Situationists – a reconsideration**

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

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

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

### Academic sessions

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## **Ugliness**

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

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

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

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

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

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

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

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

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

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

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

## **Taste**

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

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

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

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

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

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

## **Beauty? Medieval perceptions of beauty**

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

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

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

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

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

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

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

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

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

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

### **Beauty and its Shadow: The Negative Aesthetics of the Beautiful**

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

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

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

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

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

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

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

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

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

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

Interesting and complex issues around

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

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

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

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

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

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

Speakers will include: Caroline Arscott

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

## **African Arts**

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

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

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

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

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

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

1 To what extent can the city be regarded

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

- 2 What constitutes the cultural infrastructure of the city? Churches, squares, parks, art galleries, arcades etc.
- 3 What is the social meaning of these environments? Manifestations of civic pride, urban elites, cultural capital, knowledge, gendered space, spectacle, public vs private realms; metropolitan and provincial contrasts.
- 4 'Commodity, firmness, and/or delight': the changing meaning of beauty and function within the discourse and practice of design. Architectural education and criticism.

Papers are still invited for this session.

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

## **Victorian Culture and the Idea of the Grotesque**

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

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

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

## ANNUAL CONFERENCE

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

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

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

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

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

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

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

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

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

## CONFERENCE NEWS

### Art, Memory and Family in Early Renaissance Florence

27–29 June 1996

National Gallery and Courtauld Institute

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

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

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

### Student One-Day Conference

10.30 am – 4.30 pm,

6 December 1995

Warwick University

*Call for Papers*

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

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

There will be no attendance fee.

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

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

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

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

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

#### Anniversary

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

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

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

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

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

#### Please respond to:

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

### Leighton House and the Victorian Domestic Interior

11 April 1996

The Art Workers Guild & Leighton House, London  
*Organised jointly by the Leighton House Museum and the  
Paul Mellon Centre for Studies in British Art*

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

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

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

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

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

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

### Reading the 19th-Century Domestic Space

17–19 April 1996  
King Alfred's College,  
Winchester

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

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

## NEWS REPORTS

### Appointments

The following appointments have recently been made:

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

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

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

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

Many thanks  
Jannet King, Editor

### Schools Group

Regional meeting

14 October 1995

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

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

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

Elizabeth Allen,  
Chair, Schools Subcommittee

## OPEN FORUM

### A PLEA FOR CLARITY

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

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

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

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

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

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

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

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

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

Girish Sethna

## NOMINATIONS REQUIRED

### Editor(s) of *Art History*

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

#### Method of appointment

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

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

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

#### Editor's responsibilities

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

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

Anthea Callen,  
Chair

### Honorary Secretary

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

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

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

Anthea Callen  
Chair

### Executive Committee Members

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

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

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

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

### Research Queries

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

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

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

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

## Student Group

### Visits

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

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

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

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

### Open University Students

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

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

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

Emma Roberts  
Chair, Student Group

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## Art, Anatomy and the Body

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

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

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

## Architecture and the University Environment

Lecture-Debate Series  
1995-6

International Manufacturing  
Centre

University of Warwick

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

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

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

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

### Nicholas Cann Award

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

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

### Andrew W Mellon Fellowship

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

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

## ANNOUNCEMENTS

### Open Meeting

2:00 pm,

Saturday 9 March 1996

Venue in Central London,  
to be announced

This meeting, the third of its kind, is an opportunity for the members to discuss issues of concern to them, to do with the work of the Association, and to provide the Executive Committee with vital feedback on key issues.

The previous two meetings have been highly enjoyable, informal events, which it is hoped all participants have found useful. (For a full report of this year's meeting, see *Bulletin* 58.)

Please put the above date in your diaries!

## Letter from Kate Woodhead

### Renewal of subscriptions for 1996

Please return the enclosed renewal form with payment as quickly as possible. Administration is easier if payment is by cheque or credit card. Banks seem to be actively discouraging the use of standing orders in various ways; entering an account number instead of a name against the subscription payment is perhaps the worst example. Standing order payments for subscriptions in 1995 were made to three separate bank accounts and 21 different amounts were paid. As you can imagine, this caused considerable difficulty and used up a great deal of time.

### Student Support Fund

The generosity of members who added a donation to the Student Support Fund enabled the AAH to pay half the concessionary fee for 20 students attending

the conference at the Victoria & Albert Museum. I thank you all again and hope that you will be able to be as generous this year. All donations will be very welcome.

### Pitchfactor survey

Thank you to all those who returned the above. Your responses have been very helpful. I would be grateful if those of you who haven't yet filled it in could do so when you return your renewal form.

### Change of address

Please notify me of any change of address. And if you have any difficulties with delivery of our publications, do let me know.

All good wishes for the New Year.

Kate Woodhead

## AAH PUBLICATIONS

The following publications are now available from Kate Woodhead (see address on front cover). Please note that all cheques should be made payable to the Association of Art Historians.

### *Careers in Art History*

This 48-page booklet provides those seeking a career in art history with some idea of the wide range of available options. 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.

All profits from the sale of this booklet 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). (Payment is accepted in unused postage stamps.)

### *Postgraduate Research Survey*

This leaflet provides the results of a survey carried out into the nationwide provision of research degrees. It gives information on the areas of expertise and historical periods offered, as well as the number of students accepted, and past performance. Copies are available from Kate Woodhead. Please send an A5 s.a.e. to the value of 19p.

### *Register of Independent Art & Design Historians*

A directory of the Independent members of the AAH who provide services on a freelance basis, giving details of their area of specialisation. Copies of this are available from Kate Woodhead for £3.00 (including postage and packing). (See page 2 for further details of this new publication.)

## *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) in exchange for stamps to the value of 50p, plus an A5 s.a.e. to the value of 29p.

## THE ART OF JUSTICE

**Law's Governance of Images  
An International Conference**

16-17 FEBRUARY 1996

CLORE AUDITORIUM

TATE GALLERY, LONDON

Organised by Birkbeck College and the Tate Gallery

'Justice must not only be done but be seen to be done.'  
The maxim suggests that the law is intimately involved with visuality. This international conference will explore the many different aspects of the relationship between law, the visual, the visual arts, aesthetics and the new reproductive and communicative technologies.

Speakers include: **Susan Buck-Morss, Beverley Brown, Regis Debray, Georges Didi-Huberman, Costas Douzinas, Katherine Fischer Taylor, Hal Foster, Suzanne Gibson, Martin Jay, Jonathan Ribner.**

Tickets: £90 (concessions £45) includes lunch and evening reception. Send cheques, payable to Tate Gallery, to: Events Bookings, Education Department, Tate Gallery, Millbank, London SW1P 4RG. Telephone enquiries: 0171-887 8922.

## CEZANNE AND THE AESTHETIC

**An International Conference**

FRIDAY 29 MARCH 1996

CLORE AUDITORIUM

TATE GALLERY, LONDON

Cézanne's work is both a cornerstone of most historical accounts of modern art and a paradigm for modern conceptions of how art should be experienced.

In this international conference, a group of distinguished philosophers and art historians have been asked to present papers and discuss Cézanne's work.

Speakers: **Susan Buck-Morss, TJ Clark, Tamar Garb, Charles Harrison, Richard Shiff, and Richard Wollheim.** Chair: **Paul Smith.**

Tickets: £25 (concessions £12) includes lunch and evening reception. Send cheques, payable to Tate Gallery, to: Events Bookings, Education Department, Tate Gallery, Millbank, London SW1P 4RG. Telephone enquiries: 0171-887 8922.

TateGallery

The Art & Design Directory

• for 1996 entry •

*"This Directory will help all students to make more informed decisions and is therefore highly recommended."*

National Art Library,  
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# EXECUTIVE COMMITTEE

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### 1992-5 Chair, *ex officio*

Nigel Llewellyn

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(University of Manchester)

### Editor of *Bulletin*:

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### Associate Editor of *Bulletin*

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Chelsea College of Art and Design  
Manresa Road, London SW3 6LS  
Tel: 0171 352 3655  
Fax: 0171 352 8721

### Elected 1993

Mark Evans  
(National Museum of Wales,  
Cardiff)

### Elected 1994 for 2 years

Robin Simon  
(*Apollo*)

George Noszlopy  
(Institute of Art and Design  
University of Central England)

### Elected 1994

Dawn Ades  
(University of Essex)

Craig Clunas  
(University of Sussex)

Helen Smailes  
(National Gallery of Scotland)

### Elected 1995

Shearer West  
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Tim Benton  
(Open University)

### Ex-officio member

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

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London SW1P 4RG  
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Angela Weight  
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0171 416 5000

### Artists' Papers Register

Jonathan Franklin  
(National Portrait Gallery)

### 1996 Newcastle Conference Conveners

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