



Association of
Art Historians

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Bulletin

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news reports

New Year Update

The new journal

Progress on the proposed new AAH journal to complement *Art History* has gathered pace since the possibility was first raised at the 1995 AGM at the V&A. During the Autumn the Executive Committee formulated a brief for such a journal: more populist, appealing to (and hopefully attracting into AAH membership) a wider audience, particularly museums and gallery personnel, FE lecturers and school teachers of art history. Our aim is to launch the new journal in early 1997.

A meeting between myself, Kate Woodhead, Claire Donovan and Scholar Press in early December, although interesting, unfortunately proved fruitless. On the other hand, progress with our *Art History* publisher looks far more optimistic; I met with Angela Thomas at Blackwell in mid-December, and she and colleagues are currently preparing a business plan for another meeting in January. After further deliberations at the February EC meeting, the new journal will be on the agenda for discussion at the AAH Open Meeting, to be hosted by our colleagues at the Imperial War Museum in London, on Saturday 9 March. There will be another opportunity to discuss the new journal during the AGM at the Northumbria Conference in the spring, so please come forward with your views – and write to me in the meantime with ideas.

Slide Library Licensing

Regarding the issue of slide library licensing, the AAH Executive Committee decided in November to take the initiative,

gathering the necessary information – from legal and other specialists – to place the AAH EC in a position to offer constructive, practical advice to members on the problem of copyright in slide libraries. We are still engaged in this process while, at the same time, developing a dialogue with the Committee of Vice-Chancellors and Principals (CVCP) on the possibilities for support and co-operation between them and the AAH. We hope also to involve SCOP – the Standing Conference of Principals. We maintain that an organisation established to represent copyright holders (DACS represents certain living artists or their estates) cannot simultaneously represent educational users effectively and impartially: these two sets of interests are apparently irreconcilable – certainly in the punitive and restrictive terms outlined in DACS's latest slide library licensing scheme proposal. We will circulate all departments and slide libraries as soon as we have obtained our own clarification of the legal position. There will also be a review of developments at the AAH Open Meeting on 9 March.

The Open Meeting

The third AAH Open Meeting, at 2.00 pm on Saturday 9 March, is to be held for the second year running at the Imperial War Museum in London, thanks to the kindness of colleagues there. It is open to all members; you are encouraged to come and share with each other and with the Executive Committee ideas for current and future developments in the Association.

Members are also invited to write to me with particular items they would like to see on the Agenda.

Last year's meeting was very stimulating and constructive and, arguably, this year could prove even more vital to the AAH, with so many important issues at stake. In addition to the new journal, and to slide library and reproduction copyright problems, we shall be discussing the review of our membership terms of reference, the Teaching Quality Assessment exercise which will shortly impinge on all of us in higher education, and, perhaps most crucially, the Association's overall future strategy. **Do come and join in!**

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The Artists' Papers Register

The Artists' Papers Register is a project which the Association of Art Historians has been developing over several years. Its objective is to compile a guide to papers and primary sources relating to artists, held in archives and publicly accessible collections in Great Britain. The project will cover the documentation of individuals, groups and institutions whose work comprises the history of art and design in Britain from the post-medieval period to the present day. Collections surveyed will include national, regional and local archives and libraries, galleries, museums and universities, societies and institutions. Material to be sought out will include letters written by artists and designers, personal and professional papers, diaries and business records.

The importance of archival material

Effective research in art history depends not only on the study of art-objects themselves but also upon archival materials. Art historical writing that is based on secondary sources tends to highlight the role of those individuals prominent in textbooks and biographical dictionaries. Consequently, the tendency is to emphasise fine art in accordance with

conventional and exclusive views of what constitutes 'art', and to separate art historical study from its context. Questions of patronage, the broader issues of the dissemination of ideas and images, and matters pertaining to the social history of art and design can only be addressed within a serious historical framework by reference to a wider range of documentation than is readily available at present. The scope of the register, which will include archives documenting art and design activities at every level of society and achievement, will dramatically widen the perspective from which the practice of art and design can be studied. By facilitating contact with archival primary source materials as an integral part of studying art and design history, the register will heighten the value of the subjects in education as a humanist discipline.

One of the most pressing problems for art and design historians today is that of access to information about the location of primary source materials. In the last forty years in particular, the network of archive repositories in Britain, from County Record Offices to university libraries, has collected a vast amount of invaluable, but often little-known, archival source materials, particularly those of the 19th and 20th centuries.

The need for a central source

Since the 1970s the lack of a central source of information devoted to the archives of artists in the United Kingdom has been felt. In 1982 a proposal which had been made to the Advisory Committee on Manuscripts of the Standing Conference on National and University Libraries (SCONUL) led to the establishment of the Location Register of Twentieth Century English Literary Manuscripts and Letters at the University of Reading. The procedures adopted for this project were seen as a possible model which could be followed for a register of artists' papers. As a result, an *ad hoc* working party was formed to consider such a proposal and a conference at the British Library was organised by Glasgow University Library in September 1985.

In April 1986, the Association of Art Historians undertook to carry out a pilot study, under the guidance of a subcommittee which included representatives of relevant institutions and professional groups. The Getty Trust generously agreed to provide funding for a six-month exercise. The pilot study was based at Glasgow University and concentrated on the West of Scotland, with Liverpool also included for comparative purposes. The report on the pilot study was published in January 1988.

The regional approach

One of the pilot study's recommendations was that the project should concentrate, at least initially, on coverage of archives and repositories outside London. Accordingly, proposals have now been developed for the work to be carried out from two centres, Leeds and Birmingham. A two-year contract post, to be based at the Henry Moore Institute for the Study of Sculpture in Leeds, has been jointly funded by the Henry Moore Foundation and Leeds University. The post-holder, to be appointed in early 1996, will cover artists' papers in the north of England and Scotland. A second two-year contract post covering the south of England and Wales will be based at the Barber Institute at Birmingham University. It is hoped to extend coverage to Northern Ireland and the Republic of Ireland in a subsequent phase of the project. Both the Trustees of the Barber Institute and Birmingham University Library have offered financial support to the project, but more funds are still required and the applications process is underway.

Thanks

Thanks are due to the members of the subcommittee, especially Rowan Watson and Dick Sargent, as well as to the previous and present AAH Chairs, Nigel Llewellyn and Anthea Callen, for their support, advice and encouragement.

Jonathan Franklin

CHAIR, ARTISTS' PAPERS REGISTER
SUBCOMMITTEE

NEW YEAR UPDATE CONTINUED FROM PAGE 1

The 1997 London Conference

We have a definite venue for the 1997 London AAH Conference. The Courtauld Institute of Art has kindly offered to host the Conference again, provisionally under the title 'Frameworks' – designed to further the debates raised in their last Conference – and with some input from The National Gallery and The National Portrait Gallery. Particular thanks to John House, whose initiative this is, and to his colleague Susie Nash, who will be the Conference Administrator. Watch this space!

A Happy and Successful New Year to you all.

Anthea Callen

CHAIR

Artists' Lives

Artists speak for the future



One of the participants of the project, the sculptor Kenneth Armitage in his Notting Hill studio in 1957 (Photo: courtesy Roger Mayne)

Artists' Lives is a recording project in which artists, both young and old, speak about their childhood, their upbringing and early memories, through to their artistic development and current preoccupations. This particular project was developed in association with the Tate Gallery Archive and the National Life Story Collection, which is based at the British Library National Sound Archive. The project is only one of several pursued by the NLSC, which aims to capture sound recordings of people from a whole range of professions. Of the resulting taped interviews, some are succinct, some extremely long; some are available for listening to now, others only in 30 years' time.

It is a strange business, the recorded narrative. It is not exactly an interview – more an opportunity for reminiscence

and reflection. The occasion can bring the artist and the interviewers – two people who may hardly know each other – unusually close. In many ways one has to put the recording sessions to the back of one's mind, to pretend they never quite happened, if one wants to return to a normal footing with the person interviewed, or with those who know him or her. One has entered an extremely personal world on an official passport, and that special condition must not be forgotten.

Thirty interviews are now completed, with another sixteen currently in progress, and most are accompanied by transcripts for ease of use. Completed interviews include artists such as Eileen Agar, Anthony Caro, Elisabeth Frink and John Golding. These interviews give exceptional information about the artists in question, and cry out to be heard. There is already a substantial 'waiting list' of artists whom the committee would like to see interviewed when circumstances are conducive. The order of the waiting list is therefore subject to circumstance, and efforts are made to juggle the increasing age of one artist with the readiness of another to get involved. The programme is pursued by the NLSC as funds allow, as their income is generated on a project basis and largely depends on the support of outside interests.

For further information on the project and to make an appointment at the Sound Archive, ring Jean Rigby on 0171 412 7404, or fax 0171 412 7441. The Artists' Lives tapes can also be heard at the Tate Gallery Archive and any devoted to sculptors can be heard at the Henry Moore Institute in Leeds.

Penelope Curtis
NOVEMBER 1995

A NEW LOOK FOR 1996

It will not have escaped your notice that 1996 sees the launch of a new logo for the Association, based on the letters by which it is generally known – AAH.

This is the culmination of a process that started just over a year ago, when Angela Weight of the Imperial War Museum and member of the Executive Committee presented a paper to the EC in which she argued that the Association, after more than 20 years of existence, was badly in need of a facelift. A clearer logo and consistency of style across all published material would present a more youthful and vigorous image for the nineties and beyond.

With the agreement of the Executive Committee, Angela Weight and Kate Woodhead obtained outline proposals and quotations from two designers. A small company called AREA was eventually commissioned to undertake the redesign. AREA is based in London and its clients include many art organisations and galleries, so it was very sympathetic to the Association's needs. After several consultations, the chosen design was presented to the Executive Committee in October 1995 and duly approved.

Membership pack

The previous format for the membership pack was a card folder with separate leaflets inserted. The leaflets included a description of the Association, the constitution, names and addresses of subcommittee chairs and a list of current Executive Committee members, plus an application form. This was expensive to produce, as the leaflets needed constantly to be updated, the pack was time consuming to assemble and bulky to distribute. The new format is an A4 sheet printed in black, red and white with details of the AAH, the benefits of membership and a tear-off application form. It is striking in appearance and will be easier to distribute to museums, galleries and art history departments, schools etc. If members would like copies of the publicity leaflet/application form to help publicise the Association, please contact Kate Woodhead.

Bulletin

Once the new logo had been decided on, Roger Harmar, who has been doing the typesetting and layout of the *Bulletin* for the past year, was given an opportunity to redesign the newsletter. The intention was to make the layout both more interesting to the eye and more flexible to work with. A variety of column widths is now used, enabling us to match layout to content, and giving Roger greater leeway when trying to fit the text on to the page. Contrasting typefaces provide the range of headings needed in order to present information effectively about, in particular, conferences. Because of the way the *Bulletin* is now produced, with film being run out from the designer's disk, it is also possible to use the second colour much more extensively without incurring additional costs.

It is hoped that you will all appreciate the changes, which will, we believe, present an image of a much more progressive and businesslike AAH to the world at large, and to potential members in particular.

Jannet King
Bulletin EDITOR

Beauty?

University of Northumbria at Newcastle

AAH Annual Conference, 1996

12-14 APRIL 1996

The 1996 Conference on the theme of 'Beauty?' will be a timely re-examination of the role of the aesthetic in the production and reception of fine art, architecture and design. As is customary, the main business of the conference will be the academic sessions (45-minute papers), panel discussions, receptions and visits. However, a novel feature this year will be a number of exhibitions and specially commissioned art works and installations which delegates can visit during the conference, many of which specifically address the theme of *Beauty?*.

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 3015; Fax 0191 227 4572.

General Information

Bookings

A booking form, giving the address and phone number of the conference office, is included in this issue of the *Bulletin*. There is a £20 reduction for those booking at least two weeks before the Conference.

Accommodation

Bed and breakfast in Halls of Residence may be booked through the conference office. Accommodation at the nearby Forte Crest Hotel has been negotiated at a favourable rate. (See booking form for details.)

Catering

The conference fees include morning coffee, a buffet lunch, and afternoon tea; these will be served in Ellison Refectory on the City Campus. The conference programme will give a list of recommended restaurants in Newcastle's Chinatown and Quayside.

Registration

It will be possible to register from 9am onwards on Friday 12 April in the foyer of Ellison Building, City Campus.

AAH Business

The Special Interest Group meetings will take place from 5.15pm until 7pm on Friday 12 April. The AAH AGM will be held in the Main Lecture Theatre, Ellison

Building, from 11.30am until 1pm on Sunday 14 April.

Receptions

Friday 12 April: Delegates may choose either the private view of the Baselitz exhibition at the University Gallery or a civic reception at the Laing Art Gallery, to be opened by the Lord Mayor of Newcastle. The Laing Gallery will then be host to a major exhibition of recent acquisitions by the Tate Gallery.

Saturday 13 April: Delegates are invited to attend a reception at the Hatton Gallery, University of Newcastle, which will be staging an exhibition of recent acquisitions by the Arts Council.

Exhibitions

Public Exhibitions

University Gallery:

Georg Baselitz – works on paper. Comprising engravings, woodcuts and linocuts dating from 1965 to 1992, this exhibition demonstrates the wide variety of content and form, of motif and technique, by the German artist Georg Baselitz, who is now not only regarded as one of the most important catalysts of post-war German art, but also the most highly charged exponent of New Expressionism internationally.

Laing Art Gallery:

Tate on the Tyne. A major exhibition of the Tate Gallery's recent acquisitions, comprising four sections:

British Figurative Painting – Frank Auerbach, Francis Bacon (second version of *Triptych*), Lucian Freud, (*Standing by the Rags*) and others.

Sculpture – Tony Cragg, Antony Gormley, Mona Hatoum, Anish Kapoor, Alison Wilding.

Photography – John Coplans, Paul Graham, Andreas Gursky (the recent work *Thebes West*), Craigie Horsfield, Thomas Struth, Hiroshi Sugimoto

Installation – The first showing of Cornelia Parker's *Cold Dark Matter: An Exploded View*.

Hatton Galley:

Ace! Arts Council Collection New

Purchases. 'Ace!' aims to present a selection of highlights from the recent collections of contemporary art assembled by the Arts Council. These works have never before been on public display and represent the full range of art currently being acquired. There are approximately 30 artists in the exhibition, including Michael Craig Martin, Damien Hirst, Gillian Ayres, Tania Kovats, Mark Wallinger and Rachel Whiteread. The curator of the exhibition is Gavin Robson, painter and Director of the Hatton Gallery.

Zone Photographic Gallery:

This is my Body... This is my software is the UK premiere of the work of French multi-media/performance artist Orlan, whose current project utilises the technology of plastic surgery as a medium with which to articulate self-transformation. Using photography, video and her own body, she combines Baroque iconography, medical technology, theatre and mass communication networks to present a critique of traditional notions of idealised female beauty and to challenge Western concepts of identity. Orlan's practice addresses the idea of process – of hybridity, change and the in-between. She begins with computer-generated morphs of her own image and that of her chosen models which are used as surgical guides. During the operations/surgical performances, she reads from literary and psychoanalytical texts, directs photography and video, and answers

questions via fax, under local anaesthetic. She also conserves every element from the operations/surgical performances, which she later uses to create autonomous pieces of art.

Specially commissioned artworks

Jane Wheeler's large figurative painting *The Wardrobe Mistress* will be executed directly on to the walls of a circular lobby area outside one of the main lecture halls in Ellison Building. It will use such devices as disjuncture and fragmentary cinematic-type narratives to make a critique of the crude objectification of the female image in our society and of the part that the fiction of beauty plays in such objectification.

Mark Haywood's *Museum with Wall* addresses the history of certain devices which, though formalised in antiquity, continue to underpin many of our attitudes to the subject of beauty. This installation, to be erected in Ellison Refectory, is based on a section of an interior wall at Belsay Hall [see Visits], a Greek Revival country house near Newcastle (1807–17), designed by Sir Charles Monck and closely modelled on various classical buildings which Monck had seen on his extended honeymoon tour of the centres of European culture. The Wall will be hung with a collection of picture frames containing images of computer-generated 'Ideal Sculptures', unrealisable outside the digital world of 3D CAD program, which chart the genealogy of aesthetic conventions affirmed by the Grand Tour and education of a 'gentleman of taste'.

Karen Knorr's *Being for Another*. In this video piece, Canova's white *The Sleeping Nymph* (Victoria and Albert Museum) is fragmented into fetishistic 'blazons' and caressed by a disembodied black hand, disrupting the framed space of cold inanimate beauty. The line and the shadow haunt the Platonist pretence of ideal forms. This piece forms part of the artist's 'Academies' Project, a series which proposes a critique of the eurocentric classical aesthetic that was predominant in the academy until the 19th century and which still informs the popular conception of how 'real art' should look.

Jamelie Hassan will be showing her billboard *Linkage* (1993). *Linkage* shows an area of southern Iraq mythically identified as the earthly site of the Garden of Eden. The vision of palm trees is overlaid with texts referring to nostalgic ideas about paradise in childhood and the Bible and to the ruination of this original beauty by the pollution generated by the Gulf War.

Eddie Hardy will be showing new work which addresses the notion of beauty in relation to disability.

Staff-Student Show. Students and staff of the Department of Visual and Performing Arts will present visual artworks on the theme of the conference. In the words of the curator the 'exhibition is presented at this moment of disjuncture or crisis and stands as a marker for fundamental cultural, social, philosophic and scientific reassessment which seems to gather pace as the century closes'.

Panel Sessions

The Beauty of Situation: Legacy of the Letterists and Situationists. 'The new beauty can only be a beauty of situation' (Debord, 1955). Situationists' and Letterists' formulations, practice and legacy will be discussed. Panellists include Phil Edwards (author of a forthcoming book on Debord), Simon Sadler and Tonya Carless.

Art History and Computers. *The Art of Being Digital*. This panel discussion will address the extent to which information technology influences and enables our work as teachers or researchers. Behind the 'information superhighway' hype are serious questions about how useful the technology really is, how good the 'content' is, and about how prevalent it may soon become. The panel members have been asked to talk about the projects with which they themselves are associated and the impact of information technologies on the working methods of the historian of visual cultures. Each presentation will last about 15 minutes and it is hoped that a broader discussion of shared interests and concerns will ensue. The debate will inform the user-needs survey being

conducted by ADAM, the Art, Design, Architecture and Media Information Gateway Project. The panellists will include Tony Gill, Project Leader, ADAM, Yvonne Deane, Director, AXIS and Tim Benton, Dean of the Faculty of Arts, Open University.

Meet the Publishers. In this session, issues of mutual interest to publishers and delegates will be debated. Panellists to be confirmed.

Meet the Artists. A panel discussion featuring the artists commissioned to show work in Ellison Building: Eddie Hardy, Jamelie Hassan, Mark Haywood, Karen Knorr and Jane Wheeler. The Chair will be Stuart Morgan, the critic and the organiser of last summer's *Rites of Passage* at the Tate Gallery.

Students' Forum. This session will consist of three papers by research students which have previously been given at the Student Group conferences around Britain. This will be an opportunity for the speakers formally to present their work to others, and for the audience to learn about the types of research which are being produced. Presently, Jonathan Hughes of Warwick University is scheduled to speak about Hospital Architecture in relation to town planning; two other papers will be chosen from the next conference, which will be in Liverpool in March [see Conference News]. Emma Roberts, the chair of this very active group, will introduce the speakers.

Tate Panel. This panel will look at the Tate Gallery's recent acquisitions policy in the light of the exhibition at the Laing Art Gallery (See Exhibitions). Panellists to be confirmed.

Conservation. An opportunity to view and discuss current research projects (both easel paintings and works on paper) being undertaken by students on the University's MA Conservation of Fine Art programme at its home, Burt Hall. The latter is a fine 1896 building (close to Ellison Building) which used to be the headquarters of the Northumbrian miners' union – well worth a visit in itself.

Orlan. To coincide with her exhibition at the Zone Gallery [see Exhibitions], the French performance artist Orlan will be giving a presentation, to be followed by a round-table discussion. Panellists include Francette Pacteau (author of *The Symptom of Beauty*), Michelle Hirschhorn (curator of the Zone Gallery), Sarah Wilson (Courtauld Institute of Art) and Parveen Adams (psychoanalyst, Brunel University)

Visits

Bowes Museum

A grandiose neo-Renaissance-style palace set amidst the rugged landscape of Teesdale, the museum houses an extraordinary collection of European paintings (Tiepolo, El Greco, Boucher, Canaletto, Sassetta etc) and decorative arts (furniture, ceramics and costumes). Described by an early 20th-century visitor as 'a veritable "South Kensington" set down in the loneliness of a Northern wild'. Howard Coutts, keeper of ceramics, will act as guide.

Durham Cathedral

The famous 12th-century cathedral perched above the River Wear, where the buttress, rib-vault and pointed arch of the Gothic were first demonstrated. Once described by Pevsner as 'one of the great experiences of Europe to those with eyes to appreciate architecture.' Eric Fernie (Courtauld Institute) will give a talk. [See *Medieval Perceptions of Beauty*]

Alnwick Castle

On the outside the suitably grand home of the Duke of Northumberland is a fascinating mixture of medieval Gothic, very fanciful Gothick by Robert Adam and weighty Victorian Gothic by Anthony Salvin. Amongst the treasures inside are pictures by Titian, Tintoretto, Palma Vecchio, Sebastiano del Piombo, Claude Lorrain, Van Dyck, Dobson, Canaletto and Turner.

Cragside

This highly picturesque early Norman Shaw mansion was built for Lord Armstrong, the Newcastle engineer and arms magnate, in the 1870s and 1880s. In Pevsner's words, 'the site is Wagnerian and so is Shaw's architecture'. Hugh Dixon (National Trust) will be the guide.

Belsay and Seaton Delaval

Seaton Delaval (1718–29) is a highly individual house in the Baroque style by Sir John Vanburgh. Pevsner describes it as at once 'sombre' and 'theatrical'.

The main attraction at Belsay is the severe Neo-Classical house in the Greek Doric style [For further details see Mark Haywood exhibition.] There is also a fine 14th-century castle and a ruined Jacobean mansion, connected to the house by a picturesque quarry from which the house was built. Tom Faulkner (University of Northumbria) will lead the tour.

Wallington

The home of the Trevelyan family, Wallington is a fine 18th-century country house with a central saloon designed in the 1850s by the local architect John Dobson on the advice of John Ruskin. The latter is the setting for a fascinating series of large paintings illustrating scenes from Northumbrian history by the Pre-Raphaelite circle painter, William Bell Scott. Phoebe Lowery (National Trust) will lead a guided tour.

Byker and Civic Centre

The redevelopment of the Byker district of Newcastle in the 1970s (architect, Ralph Erskine) has been cited as a milestone in community architecture as well as an early instance of postmodernism. Roger Tillotson (University of Newcastle) will be the guide. The lavish Newcastle Civic Centre (1960–68) is an extraordinary testament to a short-lived moment of civic pride; in its way it might be described as the last of the great Victorian town halls.

Architectural Tour of Newcastle (Friday 10.30am–12.30pm)

A tour of Newcastle's city centre taking in the elegant stone classical streets (1834–39) laid out by various architects for the developer Richard Grainger, including the winding, sloping Grey St described by Pevsner as 'one of the best streets in England'; and the Quayside, with its views of the various bridges over the Tyne, the recently completed Crown Court and the offices/leisure development of the East Quayside currently under construction (overall plan, Terry Farrell).

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 Canadian 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 be: 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*; Ysanne Holt (University of Northumbria): *Augustus John and the Mothers of a Tribe*; 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*; Tag Gronberg (Birkbeck College, University of London): *A Physiognomy of Effacement – the 1920's Shopwindow Mannequin*; Monica Lea (The London Institute: London College of Fashion): *Fashion Mannequins in the High Street 1946–1966*.

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?

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.

Speakers will be: 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 Athanasopoulou (Courtauld Institute): *Artistic Identity and the Phallic Artist: 'Art', 'beauty' and male subjectivity in Gilbert and George's Living Sculptures*; Dr Anthea Callen (University of Warwick): *Ideal Masculinity and the Medical Anatomy*; Dr Tim Barringer (Birkbeck College, London) *'The Pride of Manly Health and Beauty': Masculine beauty and the labouring body in Victorian visual culture*; Martin Myrone (Courtauld Institute): *Aesthetics, the Sublime and Masculine Beauty in Late Eighteenth-Century British History Painting* (to be confirmed); Dr Pam Bracewell (Open University): *The Man Behind the Eyes: Dualities of mind and body in the work of Wyndam Lewis*; Dr Penny Florence (Falmouth School of Art) *Why is Beauty Like the Phallus? Female homoerotic appreciation of male beauty*.

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*; 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*; Diane Radycki (University of Houston): *Pretty/Ugly: Morphing Paula Modersohn-Becker and Marie Laurencin*.

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 be: 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*; Susan E Reid (University of Northumbria): *Destalinization and the Re-aestheticization of Art*; Stanley Mitchell (University of Derby): *Mikhail Lifshits and Soviet Aesthetics*; Pat Simpson (University of Hertfordshire): *Visions of New Socialist Woman 1949–50: Beauty, nationality and gender roles*; Catherine Cooke (Open University): *'Beauty' as a route to the 'svetloe budushchee' (the radiant future): Responses of Soviet architecture*

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 be: 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*; Robert Radford (Winchester School of Art): *Fashion and Authenticity*; 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? The papers in this session approach the various ways in which beauty and matters of the beautiful and the ugly were perceived and formulated in the middle ages. How were the materials valued – whether gold, silver and jewels, or gold leaf and ultramarine? Was there meaning in beauty, or just beauty in meaning? Where does the question of 'style' break in? Influences of far away or long ago may introduce a new fashion, but how far was a perception of beauty a factor in its development? In whose eye did the perception of beauty lie – the artist, the patron, or the viewer from outside? And how might those perceptions change? This session concludes with a visit to Durham Cathedral, and an on-the-spot perception of medieval beauty from Eric Fernie.

Speakers will include: Sandy Heslop (School of World Art, University of East Anglia): *From Sensual Beauty to Intellectual Beauty: A shift in 12th-century aesthetics*; Lindy Grant (Courtauld Institute, London): *Baubles, Bangles and Beads: Abbot Suger and medieval aesthetics*; Claire Donovan (Southampton

Institute): *Two-hander Initials in the Winchester Bible: A changing aesthetic?*; Paul Binski (University of Cambridge): *Angelic Beauty at Lincoln*; Lynda Harris (London): *Beauty and its Flip-side: Misericords, drolleries and the art of Hieronymous Bosch*; Mark Evans (National Museum of Wales, Cardiff): *Fouquet and Italy: A question of taste*; Eric Fernie (Courtauld Institute, London), whose contribution will be given on site at Durham Cathedral on Saturday afternoon.

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*; Paul Crowther (University of Oxford): *The Depths of the Aesthetic Surface: A Reworking of Kant*; Margaret Iverson (University of Essex): *Edward Hopper and the Uncanny*; David Bellingham (Institute of Classical Studies, London): *Polykleitos and Poly-Culture: The Ideal and the Other in Classical art*.

'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*; Andrew Morrison (Courtauld Institute of Art): *The Idealised 'Self' and the Primitive 'Other': Images of the body in German First World War propaganda*; Reina Lewis (University of East London): *'Othered' Looks: Women's cross-cultured representations of female beauty 1870-1930*; Johann Reusch (Bucknell University): *Scarred, Studded and Branded: New Primitives and modern morphologies of the body*.

African Arts

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

The exhibitions, events, and conferences in England about African arts in 1995 made clear the interest and importance of their study. Problems of the scope and definition of African art are not easily resolved, and may be approached in different ways. This session takes for its focus questions of aesthetics seen from an African perspective, partly in African traditions but perhaps more significantly in recent and current practice. Speakers will include: Joe Darracott: *The Fred and Diana Uhlman Collection of African Art in Newcastle* (to be followed by a discussion); Sultan Somjee (National Museums of Kenya): *Indigenous African Aesthetics*; Elizabeth Harney (School of Oriental and African Studies): *Post-Independence Senegalese Art*; George Shiré: *Towards an African Aesthetic*.

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 be: 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 (Northwestern University): *'His Dress Concealed Him Not': Homoerotic statues in the art criticism of John Addington Symonds*.

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 concentrates on the relationship between 'beauty' and architecture, urbanism, and the built environment and examines the extent to which the city can be regarded as an aesthetic artefact. What constitutes the cultural infrastructure of the city? What is the social meaning of buildings and environments such as churches, squares, parks, art galleries and arcades? In attempting to look at these issues the section includes discussion of 18th- and 19th-century town planning, the idea of 'improvement' and representation of the city in painting and literature, as well as sessions which examine the city in the light of contemporary theoretical perspectives.

Speakers will be: Elizabeth McKellar (Birkbeck College, University of London): *The City and the Country: The sub-urban fringe in late 17th- and early 18th-century London*; Dana Arnold (University of Leeds): *Re-presenting the Metropolis: The social and cultural significance of George IV's vision for London*; Mireille Galinou (Museum of London): *London - Portrait of the Contemporary City: Palimpsest and Modernism*; Christopher Webster (Staffordshire University): *The Concept of Improvement in the late Georgian Provincial Town: Beauty or Utility?*; Peter Quinn (University of Sunderland): *'Visits to Remarkable Places': William Howitt and the streets of Newcastle*; Julian Holder (University of Sheffield): *Building the Fourth City: Early town planning in Sheffield*; Hentie Louw (University of Newcastle): *A Progressive Generation: A Gothic future re-visited*; Elizabeth Norman (Sheffield Hallam University): *City Beautiful: A woman's touch*; Malcolm Miles (University of Portsmouth): *From the Agora to the Plaza: City, fragmentation and gender*; Andrew Ballantyne (University of Newcastle): *Practising Urbanism: The volatile commonplace*.

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 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): *Monuments, Museums and Marbles: John Ruskin and the making of the grotesque*; Colin Trodd (University of Sunderland): *The Physicality of the Grotesque*; Nicola Bown: *'Tangled banks': Browning, Dadd and the Darwinian Grotesque*; Heather McPherson (University of Alabama at Birmingham): *Reconsidering Romanticism: The Grotesque, the sublime, and the modern.*

Concepts of Beauty in Renaissance Art

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

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

Contributions might range from discussions of theoretical questions (such as the changing values of terms like *bellezza* and others associated with it), to analyses of critical appreciations of works of art in their material and formal aspects; from discussion of *grazia* in colour and lighting, in contrapposto, in movement and in behaviour, to analysis of the *vaghezza* or *leggiadria* of female figures, of the *amenità* of landscape, or of changing styles of beauty in life, in manners, in dress and accessories, in architecture and interior design, indeed in all aspects of the natural or man-made world.

Speakers will be: 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*; Thomas Frangenberg (University of Leicester) and Robert Williams (University of California at Santa Barbara): *The concept of Beauty in Bocchi's Bellezze della città di Fiorenza*; David Hemsoll (Barber Institute of Fine Arts, Birmingham) *Botticelli's Aesthetics.*

Timetable

Friday 12 April

From 09.00 Registration
 10.30–12.15 Architectural Tour of Newcastle
 11.30–13.00 Buffet Lunch
 13.00–13.30 Welcome by Professor Kenneth McConkey
 13.30–15.00 Academic Session 1
 15.00–15.30 Tea
 15.30–17.00 Academic Session 2
 17.15–19.00 Special Interest Groups: Independents, Universities and Colleges, Students, Museums and Galleries, Schools
 19.00 Reception at the Laing Gallery/ University Gallery

Saturday April 13

09.15–10.45 Academic Session 3
 10.45–11.15 Coffee
 11.30–13.00 Panel Sessions: The Beauty of Situation, The Art of Being Digital, Meet the Publishers, Meet the Artists, Students Forum, Tate Panel, Conservation
 13.00 Packed Lunch
 13.15–17.30 Visits: Alnwick Castle, Cragston, Wallington, Belsay, Durham Cathedral, Byker and Civic Centre
 18.00–19.30 Lecture on Baselitz or panel discussion around work of Orlan
 19.30 Reception at Hatton Gallery

Sunday April 14

09.30–11.00 Academic Session 4
 11.00–11.30 Coffee
 11.30–13.15 AGM
 12.00–14.00 Buffet Lunch
 14.15–15.45 Academic Session 5
 15.45–16.30 Tea
 16.30 Closing address by Professor Christopher Bailey

NB All academic sessions will run over the three days of the conference, except Medieval Perception of Beauty (Friday and Saturday only) and African Arts (Friday only).

Constitution of the Association of Art Historians

As amended and approved at the Annual General Meeting of the Association held on Sunday 9 April, 1995.

At the 1995 AGM, a revised Constitution was put to the membership, which had been published as a Draft Revised Version in *Bulletin* 56, February 1995. In addition to a resetting of the paragraphs to clarify its layout, a proposal was made to introduce a new office of President. It was debated at the AGM, and agreed that further clarification of the proposed role of the President should be brought forward to the 1996 AGM. The amended constitution, as published in *Bulletin* 56, with a minor amendment to para 7 (to note that the Founder members do not pay an annual subscription) and all mention of the President removed (there printed in bold) was approved by the membership. This approved amended constitution is here published. Copies will be available shortly. As stated in paragraph 23, 'no amendments may be brought to the vote unless they have been previously published in *Bulletin*'. Any motion relating to the President, or indeed any other matter affecting the Constitution, must be notified to the Honorary Secretary 21 days in advance of the AGM (ie by 24 March 1996), but no Constitutional change can be brought to a vote before the 1997 AGM.

- 1 The name of the Association shall be the Association of Art Historians (AAH).
- 2 The Association is a Charity whose aim is to advance the education of the public by the study of Art History and by publishing or otherwise publicising the results of this study.
- 3 Membership is open to professional art historians and researchers in the field, and to all those involved in the study, teaching and propagation of art history and those with an active interest in and commitment to the subject.
- 4 All members shall be entitled to attend, speak and vote at General Meetings, and to stand for office in the Association.
- 5 All members shall receive a membership card and a copy of the Constitution.
- 6 The Association reserves the right to deny or withhold membership from anyone who, in the opinion of the Executive Committee, is likely to bring the Association into disrepute. Appeals against expulsion or exclusion may be made in writing to the Executive Committee, whose decision shall be final.
- 7 All members (other than Founder Members) shall pay an annual subscription, due on 1st January. Rates of subscription shall be proposed by the Executive Committee and ratified at the Annual General Meeting (AGM). The audited accounts of the Association (and of any wholly owned subsidiary company of the Association) shall be presented at the AGM.
- 8 The management of the Association shall be in the hands of an

Executive Committee (EC). The EC shall meet as often as necessary for the transaction of business, and the meetings shall be called by the Honorary Secretary with the authority of the Chair, or at the written request of three members of the Committee. Its proceedings shall be presented for approval in a written report to the AGM.

9 The Chair shall be elected for a period of three years after which he or she shall not be eligible for re-election for a period of three years, but shall be a supernumerary member of the EC for the year after ceasing to be Chair.

10 The Chair shall be elected by postal ballot of the membership, to be conducted by the Electoral Reform Society or by a Committee of five members of the Association appointed for this purpose by the EC. Nominations in writing (duly seconded by two members and with the agreement of the nominee) shall be with the Honorary Secretary not later than the AGM one year in advance of the retirement of the current Chair. Notification of the timetable for election to the Chair shall be given in writing to the membership.

11 The Executive Committee shall consist of Officers who shall be the Chair, the Honorary Treasurer and the Honorary Secretary, nine elected members, ex officio members and up to six co-opted members. The editor of the *Bulletin* and the editor of *Art History* shall be ex-officio members of the EC.

12 The Honorary Treasurer and the Honorary Secretary shall be elected by the EC and shall normally be present or past members of the EC. There shall be no term on the office of Honorary Secretary or Honorary Treasurer, but persons holding these offices shall be subject to re-election at the AGM every three years.

13 The EC shall have the authority to create standing sub-committees and working parties from among the membership. All acts and proceedings of any such sub-committee or working party shall be reported back to the EC. Sub-committees shall elect their own Chair, who will be an ex-officio member of the EC.

14 The EC shall also have the power to co-opt no more than six persons to fill vacancies on the EC, or to provide representation for interest sections among the membership that would otherwise lack adequate representation. The Chair of the British National Committee of the Comité International d'Histoire de l'Art (CIHA) shall also be a co-opted member of the EC. Members co-opted to fill vacancies may submit themselves for election to the EC at the next AGM.

15 Other persons associated with the work of the Association may be invited to attend meetings of the EC, without voting rights.

16 No member other than the Honorary Secretary, the Honorary Treasurer, the ex-officio members and the Chair of the British National Committee of CIHA shall serve on the EC for more than five years, after which one year shall elapse before he or she is eligible for further service.

17 The EC shall elect from among itself a vice-Chair. In the event of the death or resignation of the Chair, the vice-Chair shall immediately take office as Acting Chair and agree with the EC a time-table for electing a new Chair.

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

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

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

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

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

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

24 In the event of a tie, the Chair shall have a casting vote in all matters at General Meetings.

25 No amendment made to Clauses 2, 23, 28 shall take effect until the written approval of the Charity Commissioners or other authority having charitable jurisdiction has been obtained; and no alteration shall be made which would cause the Association to cease to be a charity in law.

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

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

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

Standing Orders for the Conduct of AAH General Meetings

- 1 Order of business
 - i Apologies
 - ii Minutes of the previous AGM
 - iii Chair's Report
 - iv Membership report for previous year
 - v Honorary Secretary's Report
 - vi Honorary Treasurer's report
 - vii Report from the Editor of the *Bulletin*
 - viii Report of the Editor of *Art History*
 - ix Reports from sub-committees, and formal hand-over to new representatives
 - x Report from British Chair of CIHA
 - xi Motions
 - xii AOB
- 2 After a motion has been moved and seconded the Chair shall call for any amendments to be moved, seconded, discussed and voted upon, before moving to the substantive motion for discussion and vote. No member shall normally speak more than once on any motion, with the exception of the mover exercising the right of reply.
- 3 The decision of the Chair shall be final. If this decision is challenged, this issue shall be taken as the first item of business at the next General Meeting.

22nd Annual General Meeting

11.30 AM–1.00 PM, SUNDAY 14 APRIL

**Main Lecture Theatre, Ellison Building
University of Newcastle**

The AGM is open to all AAH members. Please bring your membership card with you. Any new member who has not received a copy of *Bulletin* 57, in which the minutes of the 21st AGM were published, is welcome to write to the Honorary Secretary (see back page for address) for the text of the minutes.

Agenda

- 1 Apologies
- 2 Minutes of the 21st AGM held in London on 9th April 1995 and Matters Arising
- 3 Chair's Report
- 4 Membership Report from the Director of Publicity and Administration for the year 1995
- 5 Honorary Secretary's Report
- 6 Honorary Treasurer's Report
- 7 Report from the Editor of *Bulletin*
- 8 Report from the Editor of *Art History*
- 9 Subcommittee Reports:
 - i Independents
 - ii Schools
 - iii Students
 - iv Universities and Colleges
 - v Art Galleries and Museums
- 10 Report from the Chair of CIHA
- 11 1997 Conference – Courtauld Institute, London
- 12 Motions
- 13 AOB

The Fine Art of Computing

CHArt 95

30 NOVEMBER – 1 DECEMBER 1995

Computers and the History of Art
Annual Conference

The conference, held at the Museum of London, raised the question of how computers are changing the way we look at, study and create art. It was a successful and most interesting event. Fourteen papers, delivered over two days, were concerned with issues relating to artistic practice, art and architectural history, research, documentation, reproduction and reconstruction of works of art. The use of digital technologies – digital imaging, 3D modelling, databases and multimedia – in all these fields, was what all the papers had in common. There were also demonstrations of the latest developments in electronic publishing and multimedia. CHArt prizes were awarded in both student and professional research categories.

Legal and ethical issues relating to the use of information technology were also discussed and met with great interest. Anna Booy presented complexities in copyright law and moral rights, in the UK and in other countries, and discussed the implications of new technologies for the art world. The threat of digital images to conventional photography is considerable, resembling the impact that the invention of the latter in the 1830s had on painting. When raising this issue Mac Campeanu also considered the problem of authenticity of digital images as visual records in light of the ease with which such images can be edited. In presenting examples of image manipulation from the past, such as photographs from the Crimean War, he showed that the problem is not as new as it may seem.

Computer projects

Robert Tavenor introduced the audience to the Alberti Project, in which three-dimensional computer models of Alberti's architecture were created and studied. The never-completed cupola was added to Tempio Malatestiano and one could 'walk' through the buildings. *The Flagellation* by Piero della Francesca was also modelled, allowing for a new examination of the composition and the source of light that no physical model or drawing could previously provide.

Japanese art collections abound in fragile works on silk and objects such as long scrolls and screens, all of which are very difficult to display. High-definition television imaging (HDTV) introduced into museums provides a new solution. This technology also offers a new type of simulated physical contact with objects and the possibility of 360° view, as a visitor moves and rotates a joystick. Two such applications were presented by Yuki Baba.

My Brighton, a project created for Brighton Museum, was praised for its creative design, and innovative approach in presenting local history. Photographs taken and commented upon by local inhabitants of diverse age and occupation were used in an interactive computer display showing a depth of information and a sense of humour too.

CONTINUED ON PAGE 17

Student Group Conference

University of Warwick

6 DECEMBER 1995

This conference was held in the Art History Department of the University of Warwick, and was organised by the Student Group as an experiment, to find out how much interest there would in such an event.

Spreading the word

And the response was encouraging: students came, stayed for a couple of talks and took the opportunity of meeting Emma Roberts, the Chair of the Student Group, who stressed the importance for students of getting involved in the AAH as a professional body acting on behalf of its members. The display provided by the Student Group, which included not only recent copies of *Art History* and the *Bulletin*, but also of *Careers in Art History* (available from Kate Woodhead and Emma Roberts), proved to be a focal point of attention. It was surprising to learn how few students are aware of the AAH, and in particular of the existence of a Student Group.

From the point of view of gaining publicity for the Student Group the conference at Warwick can be counted a success, but even more encouraging was the quality and variety of the papers presented by the postgraduate students.

It had been one of the explicit aims of the Student Group to provide a forum for first-time speakers in an informal environment – an opportunity taken advantage of by Gabriele Neher and Alison Hasbach (both from the University of Warwick) and Jonathan Hughes, whose paper on Hospital Architecture convinced with the professional nature of its presentation and content.

Careers advice

After the morning sessions, very much devoted to postgraduate research in progress, the talks in the afternoon were more dominated by practical aspects of being involved in art. Dr Anthea Callen, Chair of the AAH, very kindly agreed to be the keynote speaker for the day, and presented an engaging account of the development of career strategies, offering advice on crucial issues of interest to students. Dr Callen emphasised the importance of a professional approach to planning one's career, presenting strategies ranging from the compilation of a convincing curriculum vitae, to gaining teaching experience and getting one's work published – advice warmly welcomed by the audience.

The second speaker of the afternoon was Miss Amanda Dayle, assistant to the curator of the University of Warwick's Mead Gallery, who presented a fascinating talk on the issues involved in working in an art gallery, ranging from research for catalogue entries and the mounting and arranging of exhibitions, to the educational programme run by the Mead Gallery.

The day was concluded by Emma Roberts, who announced the next Student Group Conference as taking place in Liverpool on 13 March. [See the Conference News section for further details.]

Gabriele Neher

UNIVERSITY OF WARWICK

Student Group Conference

WEDNESDAY 13 MARCH 1996
10.30AM-4.30PM

Lecture Theatre
Architecture Building
Liverpool University

Keynote speaker: Fiona Bradley,
Curator, Tate Gallery Liverpool: *Susan Hiller: Working with contemporary artists.*

Coffee will be served from 10.00 am. There is no admission fee. For further information please contact Emma Roberts, 113 Hartington St., Chester CH4 7BP, 01244 681329.

Student Group Conference

JUNE 1996

University of Essex

Call for Papers

Proposals for papers on any research project are welcome. Please send an abstract, one or two paragraphs long, to Emma Roberts at the above address.

The Commedia dell'arte

Actors and Artists

9-10 MAY 1996

Wimbledon School of Art

For further information please contact:
Melissa McQuillan
History of Art and Contextual Studies
Wimbledon School of Art
Merton Hall Road
London SW19 3QA.
Tel: 0181 540 0231
Fax: 0181 543 1750.

Student Conference Days

Dear Students

You may recall a notice and call for papers in *Bulletin* 59 for a Student Conference that occurred at the University of Warwick on 6 December. [See the conference report by Gabriele Neher on the preceding page.] This was the first in a series of conferences which the Student Group has arranged for your benefit, and we hope to meet lots of AAH members during the 1996 round of these events.

It has been decided to organise approximately one conference every three months, each one in a different area of the country. In this way we anticipate giving many students an opportunity they would not otherwise have of presenting a paper. It is a wonderful chance to test one's research and obtain some feedback on it, and also to gain experience of presenting papers to an audience. I am therefore relying on the students of each region to take advantage of these opportunities, to offer to give papers and to come and listen to the proceedings.

All postgraduates welcome

Ideally, the speakers should be post-graduates who are producing an MA, MPhil or PhD thesis, who believe that they have been working on an interesting idea which would benefit from being coordinated into a conference paper. It is not necessary to be a final-year student; first-year postgraduates are welcome, too, as it is never a good idea to leave the presentation of one's work until the last minute.

Please watch out for the notices of the conferences and calls for papers in *Bulletin* and then simply write a paragraph or two about the content of your proposed paper and post it to me (address on back cover). This will simply be to give me an idea of the structure of the day's proceedings, as I will not be turning away speakers because their proposal does not fit in with the theme of the day. We have deliberately aimed to produce conferences without the restriction of themes, so that the breadth of postgraduate research is apparent. In fact the theme could be said to be the variety of postgraduate research projects!

Making connections

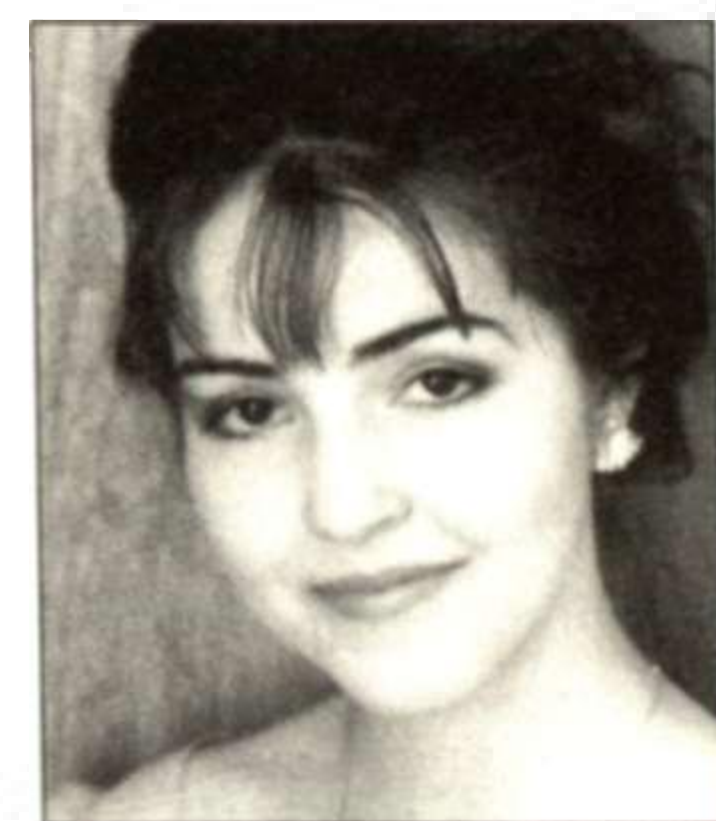
At each location around Britain we hope to encourage a sense of the pattern of research in that area, and leave everyone with a much better idea of who is working on which subjects. It is to be hoped that if two people are consequently found to be working on a similar area, then the result of the conference for them would be someone on which to test their ideas. Often postgraduates feel that they are alone in their work, when in fact it is quite possible that someone else is working on a similar topic at a nearby university. These conferences should help to increase a sense of postgraduate community and awareness of research, among other things.

Future venues

As you will notice from the pages of this *Bulletin*, the next conference is at Liverpool in March, and we hope that many of you will make the effort to come and listen to what is being done by other students at the moment in the Northwest. Following that is a conference in Essex in June, and if any readers would like to propose a paper for that, they are most welcome. Just get in contact with me during the next couple of months. Once more, I would like to reiterate that this is a marvellous opportunity, and the Student Group is looking forward to meeting you.

If any students would like to suggest future venues which would benefit from a conference of this sort, also please get in touch. We do have plans for Glasgow, Edinburgh or Aberdeen, London and Southampton, and would be glad to hear of other places which perhaps have quite a contingent of AHH student members.

Finally, do not forget that the *Careers in Art History* is still available, as is the British Voluntary Work Placement list.



Emma Roberts
STUDENT GROUP
CHAIR

Sir William Hamilton

Collector and Connoisseur

24–26 APRIL 1996

British Museum

Twentieth British Museum Classical Colloquium with the Department of Prints and Drawings

This year the British Museum is holding both a special exhibition (*Vases and Volcanoes*) and colloquium on the subject of Sir William Hamilton, KB, the 18th-century diplomat, antiquarian, natural scientist and collector of both paintings and antiquities. The colloquium will explore the background to Hamilton's life and interests, his activities in Naples, where he was based for nearly 37 years, the various collections he formed, and the influence of his publications and his life on contemporary and later art and thought.

The colloquium fee of £30 covers the cost of lunch each day and a reception in the Wolfson Galleries of Greek and Roman Sculpture on the evening of Wednesday 24 April. If you would like to attend the colloquium, please contact:

Dr Lucilla Burn
Department of Greek and Roman
Antiquities
British Museum
London WC1B 3DG
Fax: 0171 323 8355.

Obscure Objects of Desire?

Reviewing the Crafts this Century

11–21 JANUARY 1997

University of East Anglia

Call for Papers

In industrialised or industrialising societies craft practice is invariably kept alive by acts of will. This can mean the continuation, or reinvention, of a craft at grassroots level or a top-down initiative by the state, or by an arm's length agency of the state. A sense of frustrated consumerism, of familiar objects disappearing in a fast-changing world, is an important component of the 20th-century crafts revival, shared by makers and purchasers of craft alike.

In an industrialised, or fast-industrialising society, the crafts become 'good to think' – emblematic of a set of desires, ideologies, associations and artistic ambitions. Though this is also true of industrially produced goods (they are certainly objects of desire) their actual facture tends to be of little interest to the consumer. The craft consumer desires not only the object itself, but also an understanding of the way in which it is made, and, by extension, some sense of

intimacy with the maker. Thus, in the crafts there is an unusually powerful complicity between maker and consumer.

In the first half of this century only a small, albeit influential, coterie found the crafts 'good for thinking'. But for a movement to succeed it has to touch people's hearts as well as minds, and attract practitioners and consumers. The relative economic success of the crafts in the 1970s and 1980s in Britain and in the USA reflects the power of the crafts to fulfil people's desires and engage their imagination. On the other hand, the range of goods perceived to be 'craft' are heterogeneous in the extreme, and might include massproduced objects, which suggest handwork, or objects which invoke ideas of regionalisms.

Papers of 20–30 minutes duration are invited from writers and researchers in all disciplines. A title and a 150-word outline should be sent by 30 May to Tanja Harrod, School of World Art Studies and Museology, University of East Anglia, Norwich NR4 7TJ. Tel: 01603 456161; Fax: 01603 593642.

Sculptors on the Move

19–20 OCTOBER 1996

Leeds

Organised by the Centre for the Study of Sculpture

This two-day international conference will examine the practices of Continental sculptors in Britain in the period 1660–1760. It will complement the exhibitions *David Le Marchand* and *Peter Scheemakers: 'The Famous Statuary'*.

Issues to be covered will include:

- the making and meaning of sculpture
- the movement of sculptors
- the markets for sculpture.

Papers will be presented by speakers from Britain, Europe and the United States.

For further information please contact Dr Ingrid Roscoe, Fine Art Department, University of Leeds, Leeds LS2 9JT or Penelope Curtis, Henry Moore Institute, 74 The Headrow, Leeds LS1 3AA.

Carry on Collecting?

Developing a Strategy for the Future of Collecting

14–17 APRIL 1996

University of Leicester

This international interdisciplinary conference intends to address issues concerning the act of collecting by museums. It will attempt to challenge accepted philosophies, explore new approaches currently in practice and examine models for more effective and sustainable collecting. The conference will have a large discussion element, with workshops providing opportunities to talk through key questions.

Information will also be available over the Internet, and indeed it is hoped to have some Internet delegates. For more information contact: Simon Knell/Kevin Moore, Department of Museum Studies, University of Leicester, 105 Princess Road East, Leicester LE1 7LG. Email: sjk8@leicester.ac.uk. Web pages: <http://www.le.ac.uk/CWIS/AD/MS/CO/>

Sixth-Form History of Art Study Day

Materials and Techniques of
Renaissance Painting

WEDNESDAY, 20 MARCH 1996

Small Lecture Theatre

National Gallery

Society for Renaissance Studies

The Study Day is aimed specifically at A-level History of Art students, preferably in the second year of the course. It will include the following: Francis Ames-Lewis (Birkbeck College) on materials and techniques of Renaissance drawings, and Jill Dunkerton (National Gallery) on the materials and techniques of painting in tempera and oils. Michelle O'Malley (Royal Academy of Arts) will lead a discussion on selected paintings that illustrate the points made in the two talks.

The cost of the tickets is £8, and the Lecture Theatre holds 73, so early enrolment is advised. To enrol and obtain further details, telephone Mrs C Mulgan on 0181 340 7726.

CHART95 CONTINUED FROM P14

An abundance of ideas and applications were presented – too many even to mention here. They ranged from highly sophisticated projects involving specialist technical skills, substantial funds and international cooperation, like the methodology for art reproduction in colour (the MARC project presented by Kirk Martinez), to simpler (though often rich in content) student applications, carried out single-handedly and created using commercially available software (such as Eldad Druks's interpretation of the metaphysical art of de Chirico).

Information on CHArt activities and membership, which offers subscription to the CHArt Journal, can be obtained from the secretary, Robert Senécal, The Library, Goldsmith's College, University of London, Lewisham Way, London SE14 6NW, or on the Internet on <http://www.arts.gla.ac.uk/www/chart/chart.html>

Anna Bentkowska

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, 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 are available from Kate Woodhead for £3.00 (including postage and packing).

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.

Research Queries

I am currently researching a proposed study of the life and career of the Victorian artist and art educator **Thomas Armstrong (1832–1911)**, friend of Whistler, Poynter and George du Maurier, and Director of Art at the South Kensington Museum. I am seeking information on any aspect of his life and art and would be especially glad to hear about works in private collections or documentary source material (other than that held by the V&A). Patricia de Montfort, Centre for Whistler Studies, Glasgow University Library, Hillhead Street, Glasgow, G12 8QE. Tel: 0141 339 8855, ext 5631; Fax: 0141 330 4952.

I am compiling a catalogue of the work of the Nottingham artist **William Kiddier (1859–1934)**. In particular, I am trying to locate the work he exhibited in his last one-man show in 1933. I have all the details of the works taken into public galleries from this exhibition, and am now seeking details and locations of any of his remaining work. I am particularly interested in photographs of his work so that an assessment can be made of his output from the last 20 or so years of his life. Jeff Bugg, 90 South View Road, Carlton, Nottingham, NG4 3QL.

I am engaged in a comprehensive study of the life and work of the Scottish artist **John MacWhirter (1839–1911)**, and would welcome advice on sources which might provide me with archive and other material relating to the present location of works of John MacWhirter in the United States and Europe, and information about the itinerary of his tour(s) in the US and Europe, made in the late 19th century. John McWhirter, 'Berisay', 10 Strathern Road, West Ferry, Dundee DD5 1NL. Tel: 01382 774052.

I am seeking evidence of fingerprints on works known to be by **Pablo Picasso**. This is needed to establish the authenticity of a recently discovered work. Should any members know of any such fingerprint, but not have the means to photograph it appropriately, I can arrange for a Police photographer to undertake the assignment, whether in the UK or overseas. Mark Harris, Flat 2, Edenhurst, 2 Belsize Road, Worthing, Sussex BN11 4RG. Tel: 01903 213906/01798 831405.

Postgraduate Research Survey

Last year Will Vaughan and Ken Quickenden compiled a survey of postgraduate provision based on the responses to a questionnaire which they had circulated. The published report on the survey gives figures for the number of research students and the areas in which institutions can offer research supervision in the History of Art and Design. A copy of the survey has been sent to all student members of the AAH, and to all participating departments. Further copies are available on request from Kate Woodhead.

Update

Owing to the partial nature of the response and the time that has now lapsed since the data was collected, Ken Quickenden wishes to update the information and to attempt a more complete listing. Accordingly,

departments will be receiving in February/March a new questionnaire in a similar format, which will allow current information to be entered.

This provides an excellent service for students of our subjects and parallels the opportunities which some other professional and subject associations provide. As well as collating information which is normally scattered or unavailable to students, it will promote the study of the history of art at postgraduate level. I hope that all departments will ensure that they respond promptly to the questionnaire. We are grateful to Ken Quickenden for all the work he has put in on this project.

Penny McCracken

CHAIR, UNIVERSITIES AND COLLEGES
SUBCOMMITTEE

Open Meeting

2.00 PM SATURDAY 9 MARCH 1996

Boardroom, Imperial War Museum

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

Among the issues to be debated this year are the plans for a new journal, the problem of slide copyright, the Teaching Quality Assessment exercise, the review of our membership terms of reference and, perhaps most crucially, the Association's overall future strategy.

Anyone with suggestions for further topics they would like debated is welcome to get in touch with Anthea Callen in advance (for address see back cover).

Please remember to bring your membership card with you to ensure access to the Boardroom of the Imperial War Museum.

Membership Details

Current subscription fees for membership in 1996 are as follows:

- Individual – £34
- Joint – £39
- Benefactor – £150
- Institutional – £90
- European (including Republic of Ireland) – £39
- USA and Rest of World – £45 or \$80
- Student/Unwaged with *Art History* – £27
- Student/Unwaged without *Art History* – £10
- Founder Life members with *Art History* – £22.50

If you pay by standing order and have received a reminder letter with this copy of *Bulletin* it means either that your standing order payment is not correct, or that the payment has not been accurately presented on the bank statements. Please contact me if you have any queries so that I can process your membership and deliveries of *Art History* and *Bulletin* can continue.

Thank you to all the members who have generously donated to the Student Support Fund. It is such a worthwhile project to help students attend the annual conference and your donations are very much appreciated.

Many thanks also to members who sent me cards and good wishes for Christmas and New Year. They brightened many a dull day.

Kate Woodhead

DIRECTOR OF PUBLICITY AND ADMINISTRATION

Appointments

Robert Crawford took up his post as Director of the Imperial War Museum in October 1995.

Alex Potts has been appointed to the Chair at the University of Reading.

Ludmilla Jordanova has been appointed to the Chair in Visual Arts at the University of East Anglia.

Desmond Shawe-Taylor, a member of the AAH since 1980, has been appointed Director of Dulwich Picture Gallery as from 1 April.

Kathleen Adler, also a member, has been appointed Head of Education at the National Gallery.

Bulletin deadlines

Could I remind people that the copy deadlines for this year are as follows:

May issue: **1 April 1996**

August issue: **1 July 1996**

November issue: **1 October 1996**

I am always happy to receive news of, and reports on, conferences. Also, news of senior appointments is gratefully received. Remember that job vacancies may be advertised free of charge, so please inform your Personnel Department. Research queries are also welcome, as are contributions to Open Forum. Just keep on sending them in!

Jannet King

EDITOR

**OXFORD
BROOKES
UNIVERSITY**



For details apply to:
The Graduate Administrator
School of Humanities
Oxford Brookes University
Gypsy Lane, Headington
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Peter Krueger-Christie's
Fellowship

This fellowship is for a scholar with an MA, but who has not received a PhD, to pursue research in a field that complements the National Design Museum's interests and resources. Its collections/archives are: drawings and prints, textiles, wallcoverings, European and American decorative arts, contemporary art.

Using the museum's resources as a basis for scholarly study, the fellow will conduct independent research with support from staff.

Stipend: \$15,000 maximum, 12-month appointment; \$2,000 research-related travel.

The deadline for application is **30 April 1996**.
For information and application form contact
Caroline Mortimer, Cooper-Hewitt, National Design
Museum, Smithsonian Institution, 2 East 91st
Street, New York, NY 10128.



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*Further details on the Art History or other Cambridge University Summer Schools from: International Programmes (Ref AHB), University of Cambridge, Madingley Hall, Madingley, Cambridge CB3 8AQ, England
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(National Museum of Wales,
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Elected 1994 for 2 years

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(*Apollo*)

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Elected 1994

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