



Association of  
Art Historians

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# Bulletin

September 1996

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## news reports

# A Professional Association for a Professional Membership

Change has for some time been on the AAH agenda; past-Chair Nigel Llewellyn asked the membership to consider the best way forward for the Association and, as you all know, the Executive has been developing a strategy. At the Northumbria AGM this year the AAH membership gave the Executive overwhelming support on two key motions:

- to establish a new journal – *The Art Book* – which aims to meet the wider needs both of the profession generally, and, in particular, of lesser-represented

groups such as Museums and Galleries, Schools and Further Education. The first issue will appear in January 1997, and we are delighted to welcome the Executive Editor, Sue Ward, and the AAH Honorary Editor Howard Hollands. As members of the Association, you will now have three publications: *Art History*, *The Art Book* and *Bulletin*.

- to revise the membership subscription rates in line with the increased production costs of *Art History* and in

respect of changes related to the introduction of the new journal.

### A New Administrator for the AAH

The responsibilities which fall to the EC – and to the Chair, Executive Officers and Conference Conveners in particular – have grown immeasurably in scope and scale over the past few years. Our excellent, dedicated and long-standing Administrator, Kate Woodhead, gave notice at the London AGM in April 1995 that she would be retiring from her post in

## ATTENTION standing orders to direct debit

As reported in previous issues of *Bulletin*, the use of standing orders for paying membership subscriptions has proved problematical. To make administration easier for all concerned, it has been decided to cancel the use of standing orders and to initiate a Direct Debit Scheme.

Using Direct Debit, you will have no other forms to fill in, no cheques to sign and post and your annual membership will be automatically renewed.

Enclosed with this copy of *Bulletin* is a letter cancelling all standing orders.

**IF YOU PAY BY STANDING ORDER,  
PLEASE FILL IN ENCLOSED LETTER  
AND SEND IT TO YOUR BANK.**

A Direct Debit Instruction form is also enclosed with this copy of *Bulletin*. I hope you will consider paying your subscription by this method. See page 16 for more information.

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April 1997. Since that time the Hon Treasurer Peter Baitup, the Hon Secretary (then Claire Donovan, now Fintan Cullen), Kate Woodhead and I have given serious consideration to the future administration of our large professional body. With the imminent launch of our new journal, *The Art Book*, we recognise that the time has come to consolidate and modernise the Association's administrative base.

We plan to appoint a full-time professionally qualified Arts Administrator for the Association, whose appointment will not only improve the administration of the AAH and extend the services it offers the membership, but will enhance the Association's professional standing. We are seeking a person with a good undergraduate qualification in art history, an MA in Arts Administration, experience in IT and desk-top publishing, and good communication and networking skills. Our new Administrator, whom we hope to have in post by March 1997, will be a full-time, focal presence for all members.

S/he will assume responsibility for membership and the related database, including the new Direct Debit scheme which the EC Officers are currently setting up for the membership. The new Administrator will take over the planning and production of *Bulletin* which will, from 1997, appear three times a year in March, June and September. This new three-issue format is designed to contain all the AAH business at present included in *Bulletin*. Our newsletter's current features and review items – the whole immeasurably enhanced over the past three years thanks to the dedicated work of *Bulletin*'s Associate Editor Toshio Watanabe, Editor Jannet King, and Designer Roger Harmar – will from 1997 be incorporated into *The Art Book*.

## Raising the profile of the AAH

One of the greatest advantages we see for the membership in the appointment of our new Administrator is that s/he will provide a permanent, centralised administrative service for the annual AAH Conference. Each year for the past few years, the issue of an ever-increasing workload in running Conference, and of identifying both the funds and the individual to provide this service, has posed serious problems for the EC and Conference Conveners alike. The new Administrator will take over Conference booking and assist Conveners with administration and publicity.

We are planning, too, to engage the new Administrator in developing a higher Public Relations profile for the Association; s/he will be expected, using the membership as a starting point, to develop an extensive media and political network to ensure that the AAH is in the press, that our views are sought when issues relevant to the Arts in the broadest sense are in the headlines, and our members are identified as specialists to consult. Using an extended database, s/he will be able to put the media rapidly in touch with the appropriate specialist, and the AAH can ensure that its voice is heard over issues as diverse as arts funding cuts, copyright, education and the export of artworks.

Another key task for the new Administrator will be fund raising; both for the Association and its specialist groups generally and, more specifically, for Conference. With both funding and representation in mind, s/he will also coordinate the marketing of Association membership: the AAH needs to extend its membership base, both among less well-represented groups in the UK, and in the areas of corporate and overseas membership.

The new Administrator will, as a matter of course, attend the Executive Committee and other officers' and Open meetings, attend Conference, and provide on-going assistance and support to the EC Officers to ease their current administrative burdens. S/he will also assist in the work of the AAH subcommittees, in particular providing a clearing-house for information and collaborative effort. The most fundamental role of the new Administrator, however, will be the continuing efficient management of the AAH office and budget; we plan to introduce email, and to consolidate the Association's presence on the Internet.

## A Permanent London Office

The AAH Officers are proposing to establish a permanent base for the Association, probably in London. A permanent office will provide a professional focus for the AAH, while enabling us to develop new services for the membership. Linked to these administrative changes, the Officers have reviewed the Association's income and expenditure. AAH members receive *Art History* at very preferential rates – and will continue to do so; the new journal, *The Art Book*, is being offered to members at a comparably preferential price. However, the Association's profits from our highly successful journal *Art History* are at present being heavily used to subsidise membership rates, to bridge the gap between the real administrative costs of running the Association and the actual income from membership – which is currently set at an unrealistically low level for the services it provides.

## GROUP TRAVEL CONNECTION

### Art History in Europe



Would you like to take your students to see a gallery, private collection or a special exhibition in Europe?

Would you like your group to look "behind the scenes" at the work of the curators and restorers?

Many lecturers and group organisers use our services because we offer efficient administration, competitive group rates, free places and full professional support.

We organise tours for DFAS, National Trust, Museums and Galleries, Adult Education and University lecturers and tour leaders who use our services to run their tours.

We would be pleased to send you a copy of our brochure and regular details of new itineraries and exhibitions.

Contact us free on 0800 92 94 96 or by fax 01225 482236

♦ see our advertisement later in this issue for details on this Autumn's exhibitions ♦



Group Travel Connection L:td  
36 New King St, Bath BA1 2BN



It is no longer feasible to continue using the income from our main journal to subsidise to the same degree the costs of professional membership to the Association. In the first instance, profits must be used to ensure the long-term financial stability of the AAH. Arguably, profits should then be used more strategically – for example, to support Conference, to assist special needs and interest groups, to support the spread of art history in schools, to lobby and take action on crucial professional issues; in other words, to facilitate activities with the main AAH aim in view – to develop and strengthen the profession as a whole. With this in mind, we have separated the costs of membership itself from the costs of subscription to *Art History* and *The Art Book* and are following the lead of the majority of professional associations – namely to charge a more realistic sum for the benefits of membership (including *Bulletin*, which all members automatically receive, and which will, in future, be distributed with the other two journals), while at the same time improving those benefits. Membership will, of course, remain partially subsidised by *Art History* and, we hope, eventually by profits

from *The Art Book*; however, we will no longer be using journal income primarily to fund the Association infrastructure, and any such support will, in future, be carefully monitored. A large professional organisation of the standing of the Association of Art Historians requires an appropriate administration in order to function adequately. To this end, and with the full support of the Executive, membership rates are being revised (full details below).

**Give your Association the wholehearted support which it needs to effect these vital changes!**

**Get involved with your new journal. Full details are included as an insert in this *Bulletin*.**

***The Art Book* ... subscribe to it, support, and contribute to it!**

**Anthea Callen**

## NEW MEMBERSHIP SUBSCRIPTION RATES

### Ordinary membership

Member with <i>Art History</i> and <i>The Art Book</i> :	£68	\$125
Member with <i>Art History</i> only:	£55	\$103
Member with <i>The Art Book</i> only:	£48	\$92

### Subsidised student/unwaged membership

Member with <i>Art History</i> and <i>The Art Book</i> :	£53
Member with <i>Art History</i> only:	£40
Member with <i>The Art Book</i> only:	£33
Member with <i>Bulletin</i> only:	£15

### Joint membership

Members with <i>Art History</i> and <i>The Art Book</i> :	£90
Members with <i>Art History</i> only:	£75
Members with <i>The Art Book</i> only:	£68

### Corporate membership

With all publications and three membership cards: £150

### Overseas membership

As for all above membership rates plus: Europe £5 postage; ROW £10 postage p.a.

### Founder membership

With <i>Art History</i> and <i>The Art Book</i> :	£40
With <i>Art History</i> only:	£25
With <i>The Art Book</i> only:	£18

• *Bulletin* comes automatically with membership

# New members on the Executive Committee

*Three new members were elected to the EC at the 1996 AGM, and the newly appointed Secretary took up his post at the same time. We thought that the membership would like to know more about the members who serve them on the Executive Committee.*



## **Fintan Cullen, Honorary Secretary**

At the 1996 AGM, Dr Fintan Cullen became Hon. Secretary of the AAH, in succession to Dr Claire Donovan. A Lecturer in Art History at the University of Nottingham, Fintan Cullen has been a member of the AAH since 1987 and organised the 1990 Annual Conference at Trinity College Dublin. Fintan Cullen's scholarly interests are in the area of Irish and British art post 1750, and spring 1997 sees the publication of his book: *Visual Politics. The Representation of Ireland, c.1750–c.1930* (Cork University Press).

He writes: 'As a result of my experience as a conference organiser, I am anxious to assist the AAH in setting up some Guidelines for Annual Conferences (see page 14). I am delighted to take on the role of Hon. Secretary and am most grateful to my predecessor for filling me in on the duties involved. I look forward to working closely with the Chair, Anthea Callen, and with other members of the Executive Committee in formulating constructive agendas for forthcoming meetings.'

The Hon. Secretary keeps a close eye on the Constitution of the Association and advises the EC on correct procedure, as well as taking the minutes. I would welcome suggestions from the membership on issues to be raised and invite members to consider joining the EC as elected members. There will be four vacancies on the EC at the AGM in 1997. Nominations require the name of the proposer and seconder, both of whom must be current members of the Association. The written consent of the nominee, with brief c.v. should also be included. Nominations should be sent to the Hon. Secretary no later than 1 March 1997.'

## **Marjorie Allthorpe-Guyton**

Marjorie Allthorpe-Guyton is Director of Visual Arts for The Arts Council of England. She writes: 'As a long-standing member of

the Association and someone whose career experience has touched many areas of the profession, I am now pleased and honoured to serve on the Executive. The AAH must address a wide range of interests and constituencies, some of which, I feel, have been less well served than others. The museum curator, in particular, has been marginalised in the vigorous pursuit of volatile academic debate. Likewise, the continuum of art historical issues and the complexity of contemporary art practices has not been fully acknowledged. The last conference held at Newcastle was a welcome shift. In my present role I am focused on contemporary art and contemporary critical theory. However, my scholarly interests are rooted in earlier published work and research in 18th- and 19th-century western art, in particular British landscape painting and in the history of art education and the training of the artist.'

## **Griselda Pollock**

Griselda Pollock is Professor of the Social and Critical Histories of Art and Director of the Centre for Cultural Studies at the University of Leeds. Her interests fall chronologically within the period 1800 to the present, dealing with issues in modernity and postmodernity across the full range of visual arts and critical theories, with a special interest in psychoanalysis. She is Director of Studies for an MA programme in Feminism and the Visual Arts and will be participating also in the newly founded Centre for Jewish Studies, which at Leeds will open up the area of Jewish studies in art and art history, while placing both in a broad, cultural context of Jewish experiences and modernity.

Her forthcoming publications include a collaboration with Fred Orton: *Avant-Gardes and Partisans Reviewed* (Manchester University Press), an edited collection of essays on art by women in the twentieth century: *Generations and Geographies in the Visual Arts: Feminist Readings* (Routledge) and a major analysis of issues of canonicity and feminism: *Differencing the Canon; Feminist Desire and the Writing of Art's Histories* (Routledge).

Griselda Pollock, at the behest of the Chair, will be working to raise the profile of the AAH as a professional body in the eyes of the national and international media. It is hoped that at moments when informed comment is required on artistic matters journalists might be directed, via the Association, to relevant specialists – as an alternative to the ubiquitous Brian Sewell!

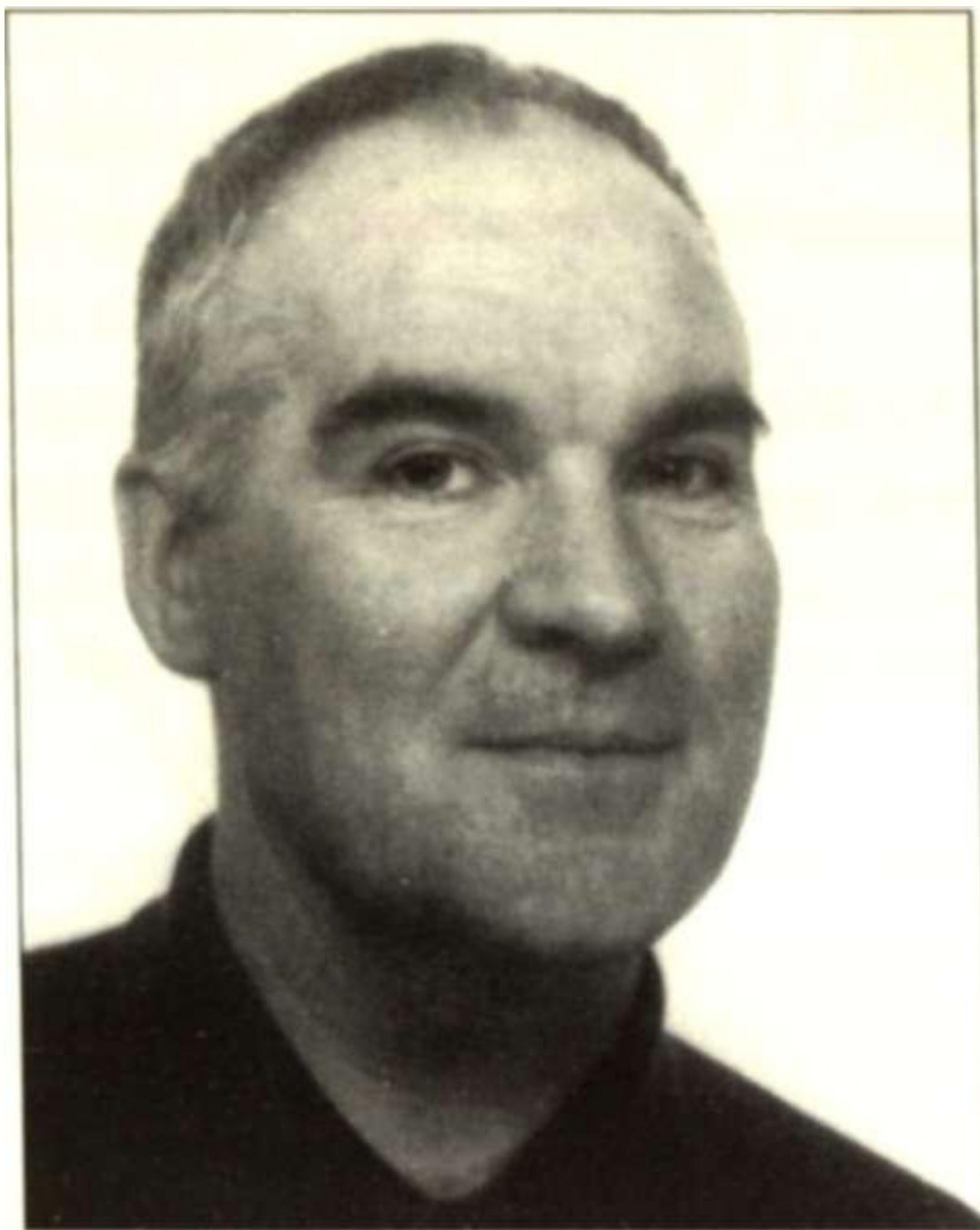
She lives in Pudsey, near Leeds, with a Professor of Informatics – a household with a scrape of chairs – and two children.

## **Colin Cruise**

Colin Cruise was born in Northern Ireland. He studied Fine Art at Hornsey College of Art and English Literature at the University of Keele. He has been teaching Art History at Staffordshire University since 1987 and has a research interest in 19th-century British art and its relationship to literature, particularly 'decadent' art and literature in France and Britain at the turn of the century. He also lectures regularly at the Tate Gallery in

London on Victorian painting.

As a member of the Universities' Subcommittee he has been, until recently, the organiser of the annual AAH Thesis Prize. He represents the Association as one of the organisers of the forthcoming conference on the role of historical and critical studies in studio education (*History and Studio Practice*, Manchester Metropolitan University 20-22 September).



He writes: 'I am keen to promote a greater interest in art history as a subject of interest to painters, sculptors and designers, as well as to those involved in the media and the humanities. I hope that the new journal will give a wider exposure and understanding of the Association and its aims and achieve a popular recognition of art history as a discipline.'

## Reyahn King

Reyhan King studied History at Balliol College, Oxford, and Art History at Boston University. She is Periodicals Librarian at the National Gallery, where she is involved in the implementation of a new database for the in-house Periodicals Index. Her scholarly interests are British 18th- and early 19th-century art, and she is Guest Curator of the exhibition *Ignatius Sancho (1729-80): An African Man of Letters* to be held at the National Portrait Gallery from 24 January-11 May 1997.



She writes that 'The Artists' Papers Register is an important project which will facilitate art historians' access to a wide range of archival material. Thanks to the work of the Subcommittee, and particularly the former Chair, Jonathan Franklin, this is an exciting time to be asked to become Chair. Since David Tomkin's appointment as Project Officer earlier this year, the Leeds-based part of the project is already under way. I look forward to working with the Subcommittee on this project and to its expansion to include a second Project Officer post based at the Barber Institute at Birmingham University.'

## Christopher Bailey

Christopher Bailey's first appointments as a part-time lecturer, after graduating in Art History from the University of East Anglia, were to the history of art and design in London art schools in the mid-1970s. He then taught history of design at Stoke Polytechnic, moving to Wolverhampton Polytechnic where he led the subject

group in History of Art and Design. In 1992 he was appointed Head of Department of Historical and Critical Studies at Northumbria, and in 1994 was awarded the title of Professor.

During his career in education he has lectured widely in this country and abroad on his interest in the history of crafts, cultural policy and the history and theory of public and community arts. His publications include papers on crafts history, the development of technology networks by local authorities in the 1970s and 1980s, and a short, commemorative history of West Midlands Arts, an organisation for which he worked in numerous honorary capacities from 1977 to 1983. His more recent commitments are to new technology projects, such as the ADAM Internet service, to the *Journal of Design History*, of which he is Editorial Secretary, and to intervention in regional and national cultural politics as the opportunity arises.

He writes: 'A pessimist's vision of the next few years would include a DfEE national curriculum for art history degree courses, the loss of research income for almost all departments and the imposition of banal definitions of graduate 'competencies'. I persist in the belief that collective action can produce a better future, in which research is more widely published and genuinely diverse, and the curriculum continues to be dynamic and to spring from the practice of the discipline in its broadest sense.'



# Leicester University

Department of History of Art  
and

Department of Museum Studies

## RESEARCH ASSISTANT

Applications are invited for the position of Research Assistant available for three months from October 1996 for the project 'Sculpture in Britain and Italy 1710-1851: Collection and Display' in collaboration with the Dipartimento di Storia delle Arte of the University of Pisa. The position involves archival work in the UK. Applicants should possess a first degree in History of Art. Relevant research or museum experience would be an advantage.

The salary will be towards the lower end of the R&A 1B Scale (£14,317 - £15,986 pa under review). Written applications including a full CV and the names and addresses of two referees should be sent to **Professor Yarrington, Department of History of Art, University of Leicester, University Road, Leicester LE1 7RH.**

Towards equal opportunities

# Structures and Practices

AAH Annual Conference, 1997

4-6 APRIL 1997

**Courtauld Institute of Art, London**

The Conference will address issues raised by artistic structures and practices and the relationships between them. The idea of structures will be treated in the broadest terms. We shall explore formal art institutions, such as academies and art education, museums, patronage and the commercial structures of the art world, etc; but we shall also focus on external frameworks, whether conceptual or institutional, in their relation to practice. In addition, we shall explore the practice and institutions of the art historian.

The conference will offer a broad spectrum of areas and periods of study, and will explore the theme from a wide variety of historical and theoretical perspectives. In addition, we hope that sessions will address issues raised by

non-western art and by visual practices that fall outside conventional notions of 'fine art'.

Proposals for papers in the sessions listed below should be sent directly, with a brief abstract, to the first-named convener of that session.

Academic sessions will take place at the Courtauld Institute of Art, in Kings College London, and at a number of other Central London sites, including the National Gallery, the National Portrait Gallery and the British Library.

The Academic Conveners of the Conference are Dr Susie Nash and Professor John House at the Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN.

Contact us for further information (Tel 0171 873 2408; Fax 0171 873 2410).

## **Producing the Past: Aspects of Antiquarian Culture and Practice 1600-1850**

Conveners: Lucy Peltz (University of Manchester), 23 Asmara Road, London NW2 3SS, and Martin Myrone (Courtauld Institute of Art).

Antiquarianism was a popular and increasingly widespread activity throughout the early modern period. Although it encompassed a heterogeneous and shifting set of practices and discourses for dealing with the past, it has long been considered marginal by cultural historians. The session starts from the belief that it had a significant role in shaping modern culture and social relations. By considering its diverse visual and literary products and their impact upon both public and private spheres, the session will reassess the importance of antiquarianism and evaluate its socio-political implications.

It is hoped that some of the following

questions will be addressed. Who were antiquarians, and why? How did antiquarianism package the past? Is there a specific antiquarian aesthetic? How did market forces and entrepreneurs shape the antiquarian project? What relationship did antiquarian texts have with 'high' art? Did antiquarianism lay the foundations for modern art history and museum culture?

We invite proposals focusing on broad theoretical or aesthetic issues as well as specific case studies. Contributions that address the issues of gender, cultural consumption and national identity will be especially welcomed.

## **Plan/Non-Plan**

Conveners: Simon Sadler (Open University), 21 Trinity Green, Mile End Road, London E1 4TS, and Dr Jonathan Hughes (Courtauld Institute of Art)

The power of the built environment to structure the practices of everyday life has

received increasing attention since the Second World War. We invite speakers to discuss the attempts made in recent decades to analyse, promote, reform or overturn these frameworks, and in particular to consider the relationship of theory to architectural and urban projects actually undertaken.

Analyses of the interaction of architecture and everyday life offered by the New Left (in the work of Henri Lefebvre and the Situationists, for instance) and by post-structuralists has been broadened by feminist criticism, by the assertion of minority voices and by the rise of 'postmodern geographies'.

Many attempts to promote and reform the regulative and planning power of architecture and urbanism have been issued by the architectural establishment, whether by the supporters of modernist discipline and clarity or by the promoters of more flexible architectures, like 'open-plan', 'plug-in' and 'modular design'.

At the same time, radical oppositional stances have had an enormously varied political and ideological complexion. Direct intervention into the urban fabric has attempted to counter the very institutions of architecture and town planning, whether through the legitimated practice of 'community architecture', the semi-legitimate practices of appropriation and squatting, or the transgressive violence of riot and sabotage.

## **Spanish Art and its Regulators**

Convener: Dr Nicholas Tromans, 17 Fremont Street, London E9 7NQ

The session will consist of papers examining processes of control, censorship and administration imposed upon Spanish artists by institutions beyond their own profession. Subjects from all periods of Spanish art will be welcomed.

The most obvious form of policing was at the hands of the Church; countless commentators upon 'Golden Age' Spanish art writing since the eighteenth century have generalised crudely about the effects of 'the Inquisition'. But clerical pressures were multifaceted and frequently subtle, and theological concerns might act as a catalyst as well as a hindrance, encouraging the evolution of a peculiarly Spanish repertoire of Christian iconography. In this context, speakers

might examine how the theological interests of particular monastic orders and lay confraternities informed the art they commissioned.

Less immediately conspicuous was the influence from legal and governmental administration. Speakers might address problems relating to specific judicial wrangles, or to the effects on iconography of fiscal systems that taxed different types of pictures at varying rates.

Another rewarding area of study may be the relationships of artists to the Court. Beyond the questions of royal patronage and propaganda, there is the problem of the artist's professional position within an institution with its culture of highly codified etiquette. Finally, the impact on the visual arts of Spain's turbulent twentieth-century political history may provide subjects.

### Landscape, Space and Gender

Conveners: Steven Adams, School of Art and Design, University of Hertfordshire, Manor Road, Hatfield, Herts AL2 9TL (Fax 01707 285310), and Dr Anna Robins (University of Reading)

This session examines issues around landscape and gender in visual culture. It explores ways in which both the representation and the consumption of real and imagined spaces have taken on a gendered inflexion in western and non-western cultures, and aims to provide an interdisciplinary platform for art, architectural and cultural historians.

Particular areas of interest include the gendering of modernist discourses around landscape painting – how, for example, the representation of the countryside was cast as an essentially male activity while landscape imagery might be gendered as feminine. The representation of the city and the suburb, and the ways in which these spaces were articulated through

gendered discourses, will be a further concern.

The production and consumption of landscape imagery in the popular culture of the nineteenth and twentieth centuries will also be explored, as well as the ways in which romantic and realist iconography could create imaginary realms for women.

Although the session is primarily concerned with landscape imagery and gender in the fine and applied arts of the modern period, we would also welcome proposals that cross the boundaries between the fine and applied arts and literature, and from historians working on architecture, film and computer-generated environments.

### Ars Longa? The Trouble with Public Art

Conveners: Johanna Darke (Chief Executive, Public Monuments and Sculpture Association), c/o The Conway Library, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN (Fax 0171 267 1742), and Ian Leith (Royal Commission on the Historical Monuments of England)

'The trouble with public art is the public'. This session investigates the matching of vision with reality each time a commission is proposed, funded, created, sited and unveiled as an unfamiliar presence in a familiar space.

Can a new work ever avoid public opprobrium? Must the brilliant patina always succumb to pigeons, magic-markers and acid rain until, after years of neglect, it is cheaply and ruinously cleaned. What happens to a new-town art collection once the original Development Corporation is disbanded?

Moving into a new age of public art, how best to care for contemporary materials like resin, ciment fondu, neon lighting? As post-war art ages, should not post-1945 sculptures be candidates for listing, or the

excellence of architectural sculptures on an indifferent building be recognised as meriting protection through listing? Do we necessarily require permanence in contemporary public installations? Can public consultation avoid banality?

Papers are sought that deal with any aspects of public sculpture and reactions to it, in relation to contemporary and recent projects and to historical issues and examples.

### Patronage in German Art 1870–1945

Conveners: Dr Shulamith Behr, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN (Fax 0171 873 2410), and Dr Joan Weinstein (The Getty Grant Program)

From the reign of Wilhelm I through the years of the Third Reich, the historical discontinuities of German history highlight the problems of adopting generalised models of social and cultural development. Papers are invited that address the narratives of patronage operative in the art world during this period, particularly as they relate to the search for 'national' identity.

Topics may include the interplay between public and private patronage and collecting; the role of marginal groups, including women, in promoting artistic practice; and the discursive formation of the modern patron in the press. It is hoped that some contributors will bring theoretical issues to bear on particular exhibitions, publications, institutions, curatorial practices, dealerships or examples of dilettantism as they relate to the larger issues of patronage in Germany.

### Performance and the Performative

Convener: Dr Andrew Stephenson, Art, Design and Film History Department, University of East London, Greengate House, Greengate Street, London E13 0BG (Fax 0181 849 3694)

Critical writing since the 1960s has acknowledged a shift towards a performative conception of artistic subjectivity as well as asking how issues related to performance and the performative have revised any understanding of the dynamics of artistic production and consumption.

In broad terms, the subject of



performance has engaged with those contextualised rituals, pageants and tableaux vivants that provide the theatricalised space within which the art work was sited. Papers might investigate the ways in which these stagings and environments informed the spectacular nature of this encounter and provided varied viewing practices and sites for the activity of looking. They might also examine the roles that social rituals and institutional framings played in endorsing the cultural prestige of the art work and in validating certain modes of viewing.

On another level, papers might offer historical and theoretical reassessments of body-orientated art practices (including performance art, video and photography) that questioned formalist frameworks and challenged modernism's exclusions and phallogentrism. Papers might engage with the sexual politics of embodiment and body art as part of a wider feminist enquiry, or examine how performance art offered a means of interrogating body codings.

Beyond this, speakers might explore the theoretical issues that underpin the notion of 'performativity' in contemporary critical writing, and investigate its potential to question the operations and constraints of discourse and its effects in the artistic field.

### **The Museum and its Metaphors**

Convener: Michaela Giebelhausen,  
Department of Art History and Theory,  
University of Essex, Wivenhoe Park,  
Colchester, CO4 3SQ (Fax 01206 873598)

The aim of this session is to direct attention to the architecture of the museum and to explore the ways in which it determines the museum's relationship with its collections and visitors and with the built environment. Both the display of the collections and the experience of museum visiting are profoundly influenced by the architectural structure of the museum, which has been described in a wide range of differing metaphors. Treasure house, cathedral, enlightened temple of the arts, panopticon of knowledge or department store: the metaphorical evocations of the museum have been many.

The session seeks to investigate the importance of these metaphors for the

function and meaning of the museum as distinct building type as well as in regard to display practices and visiting habits. It also seeks to address the ways in which architecture stages the museum's claim as cultural institution and the different ways in which this claim has been expressed over time. In this context the museum's specific site and the role it plays in a given urban or rural context need to be examined. A discussion of the function and meaning of the museum as architecture is particularly important since the museum is one of the very few public building types that are seen to be of symbolic relevance to contemporary society.

Papers engaging with these and related aspects of the museum will be most welcome.

### **Feminising the Framework**

Conveners: Gudrun Schubert, University of Brighton, School of Historical and Critical Studies, 10–11 Pavilion Parade, Brighton BN2 1RA (Fax 01273 681935), and Rosemary Betterton (School of Cultural Studies, Sheffield Hallam University)

This session will consider how women working in the broad field of design and visual art have engaged with the institutional structures of their time and how this has affected their working practices. Issues will include adapting to professional codes or setting up alternatives, assumptions about the creative woman, iconography and subject matter, the uses of media and/or genre, private and public patronage, exhibiting practices and markets, and critical reception.

Proposals of papers on these and related themes will be most welcome.

### **Architecture and Language**

Conveners: Dr Georgia Clarke and Dr Paul Crossley, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN (Fax 0171 873 2410)

The idea of architecture as a language, particularly as grammatical style, is at least as old as Cicero and Vitruvius. But architecture as a semiotic system, as an 'iconography', has been the particular concern of historians only in the second half of this century; while the parallels between architectural vocabulary and

linguistic structure have only just begun to be uncovered.

This session sets out to examine broadly the relationship between architecture and language in the medieval and Renaissance periods. What are the limitations of architectural iconography, not least in its assumptions (or lack of them) about audience and reception? How useful is the idea of 'architectural quotation' as a method of constructing a visual-political language? What parallels are there between linguistic structures and architectural vocabularies? Is there a significant connection between the evolution of 'national' and 'regional' languages and dialects, and the creation of corresponding architectural styles? What do contemporary *ekphrases* of architecture tell us about architectural perception and the limitations of verbal description?

This session seeks to explore the rich implications of these juxtapositions in the history of medieval and Renaissance architecture. Papers might examine issues of architectural language and style, deal with the nature and influence of descriptions of architecture on both perceptions of buildings and their design, or consider how architectural history itself responds to the theme. It welcomes papers exploring all aspects of this topic in relation to theory and practice.

### **British Portraiture: Structures and Practices**

Conveners: Dr Peter Funnell, National Portrait Gallery, St Martin's Place, London WC2H 0HE, and Dr Shearer West (University of Birmingham).

This session will explore the material circumstances in which British portraiture was produced in the eighteenth, nineteenth and twentieth centuries. Papers could address issues of artistic practice, patronage and consumption, or the display of portraits, whether in a private or institutional setting. Aspects of the historiography of British portraiture, and indeed the role of the National Portrait Gallery itself as a repository of likenesses of the famous, might provide further subjects. Reflecting the Gallery's collection, it is hoped that papers will explore portraiture in any medium, and that some will consider portrait photography.

Sessions will take place in the Lecture

Room of the NPG, and one or two papers that relate closely to works in the NPG's collection might take place on the floor of the Gallery itself.

**The Making of the Illuminated Manuscript Book**

Conveners: Dr John Lowden, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN, and Dr Scot McKendrick (Department of Manuscripts, British Library)

This session will focus on the illuminated manuscript book primarily as a physical object, with special emphasis on its manufacture and use. We hope to examine manuscripts of many types and from many periods and sources, and invite proposals of papers that aim to explore the making of manuscripts from a wide variety of perspectives. Papers are particularly invited that relate to manuscripts in the British Library. We are also keen to engage with issues related to the scientific examination of manuscripts, an area which is just beginning to be explored. New technology for such examination will be demonstrated and discussed.

The session will take place in the seminar room of the British Library, and it is hoped that manuscripts relevant to the papers will be on display to participants. We intend to make considerable time available for the discussion of papers and for the pooling of ideas and expertise.

**The Legacy of Surrealism**

Convener: Dr Fiona Bradley, Tate Gallery Liverpool, Albert Dock, Liverpool L3 4BB

This session will explore the continuing dominance of Surrealism in debates about

contemporary art: the ways in which the critical vocabulary formulated within and around Surrealism structures both the practice and, perhaps more importantly, the critical reception of contemporary art.

Offers of papers will be welcomed that explore any aspect of Surrealism's legacy, in any media, in Europe, North America and beyond.

**The Renaissance Fork: European Decorative Arts c.1300–1600 and their Display**

Conveners: Dr Evelyn Welch and Ms Marta Ajmar, Research Department, Victoria and Albert Museum, Cromwell Road, South Kensington, London SW7 2RL

This session has three main aims: first, to explore objects now classified as the 'decorative arts' in their original historical contexts; second, to explore how the distinction between the 'decorative' and 'fine' arts became institutionalised in this period; and third, to explore the ways in which current museum practice is informed by these factors.

Offers of papers dealing with any aspect of these themes will be welcomed.

**Patronage at the European Courts c.1500–1800**

Convener: Dr Robert Oresko (Institute of Historical Research), 53 Bedford Gardens, London W8 7EF

This session will deal with patronage of the visual arts at sovereign courts. It will address itself to the phenomenon of multiple foyers of patronage at courts; that is to say that no court was a homogeneous unit, but all were a heterogeneous collection of circles. It will examine the

roles of the artists as courtiers, their income and their court offices in tandem with their artistic creations. The widest range of media will be explored, including the 'decorative' arts, ephemeral events such as pageants and festivities, as well as portraiture and the other 'fine' arts. The history of active patronage will be a central focus, as well as the history of collections.

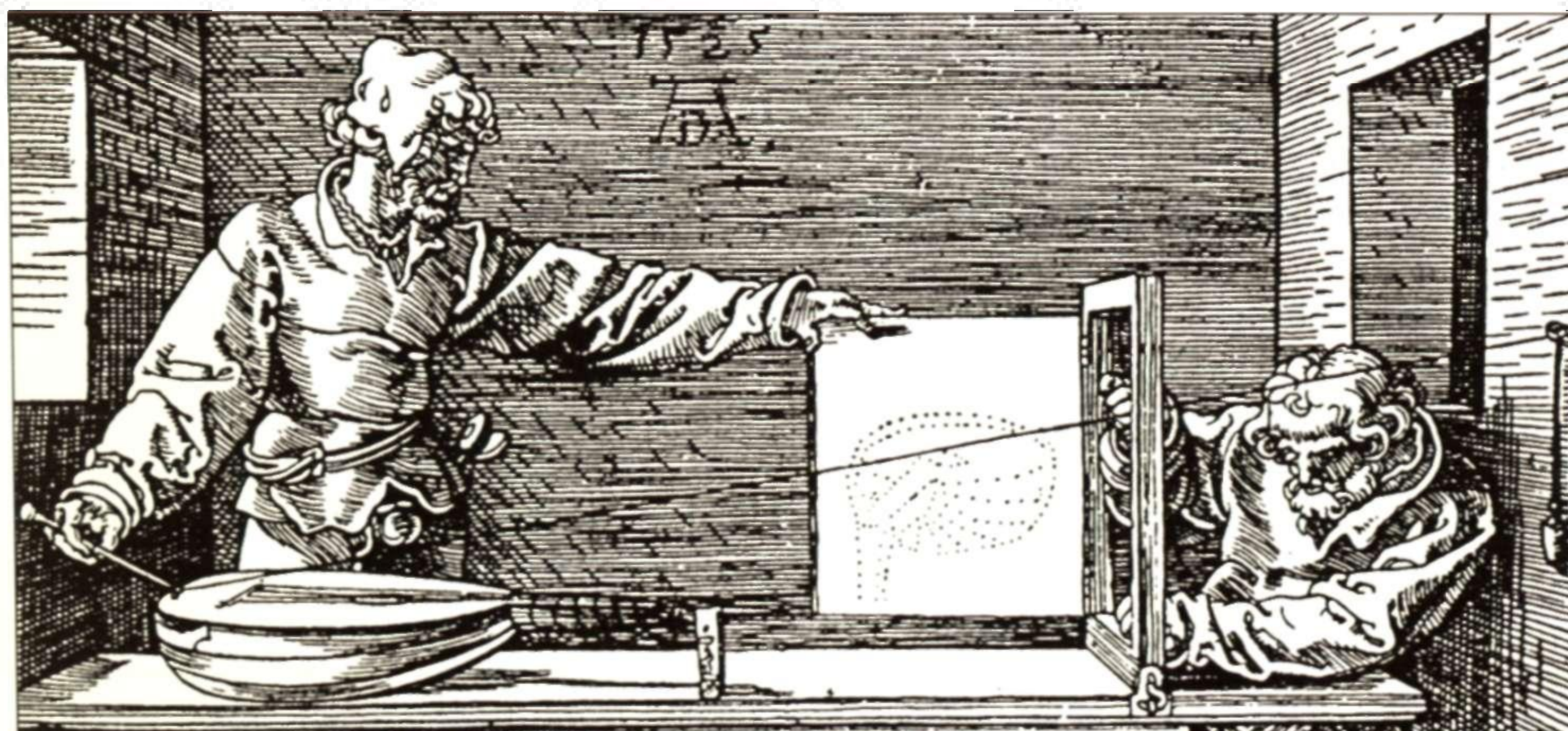
Offers of papers are welcome that tackle these issues in the broadest terms.

**Words for Images: the Vocabulary of British Art Criticism c. 1550–1850**

Conveners: Jeremy Wood, Department of Art History, University of Nottingham, University Park, Nottingham NG7 2RD, and Dr Carol Gibson-Wood (University of Victoria, British Columbia)

Discussions and descriptions of the pictorial arts became much fuller and richer in Britain during the seventeenth and eighteenth centuries, as the market for pictures expanded dramatically, as art theoretical treatises appeared, as discussions of painting were included in contemporary discourses on taste, politeness, etc., and as art institutions and exhibitions were established.

Papers are invited that examine aspects of this practice of articulation. Issues to be considered could include the following. How did changing ways of describing works of art in inventories and catalogues respond to the demands of the emerging art market? How was the developing English art vocabulary related to the languages of British literary criticism, philosophy, 'new science', etc., and with what effects? Did the practice of translating continental art literature result in new conceptualisations of theoretical issues, and how did English art critical language define distinctive formal and evaluative categories for art? How did different vocabularies address different classes and genders of readers, viewers and consumers?



## Back to Basics

Audiences and Collections

30 SEPTEMBER – 4 OCTOBER 1996

**Harrogate International Centre**

*Museums Association  
Annual Conference*

This year's annual conference of the Museum's Association focuses on two themes. Papers on issues relating to 'audiences' discuss the skills museums need to attract new and bigger audiences and consider what they can do to improve the experience of every museum user, especially the elderly and young adults. Papers on issues relating to 'collections' consider how to maximise use of this fundamental resource through improved care, management, museums partnership and opportunities for income generation.

For more information and a booking form, contact: Samantha Evans, Museums Association, 42 Clerkenwell Close, London EC1R 0PA. Tel: 0171 250 1836.

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## Art History Today

A Profession in Evolution

7 SEPTEMBER 1996

**Amsterdam**

*Organised by SPKO and VLAKAM*

The Foundation for Postacademic Art Historical Research, The Netherlands, and the Flemish Art Historians, Archaeologists and Musicologists, Belgium are organising a 'satellite' meeting, to follow on directly from the CIHA Congress.

In the morning Professor David Carrier, Professor Otto Karl Werckmeister and Dr Petra ten-Doesschate Chu will give their response to the conference. In the afternoon the meeting will focus on the issue of helping (young) art historians to make a career in their profession. The final part of the day will consist of a forum discussion, with contributions from organisations of art historians around the world.

For further details and registration information please contact: SPKO, PO Box 742, 3500 AS Utrecht. Tel: 030 253 62 24.

## Obscure Objects of Desire?

Reviewing the Crafts in the 20th Century

10-12 JANUARY 1997

**University of East Anglia, Norwich**

This multi-disciplinary conference will explore the range of desires that have enabled the crafts to survive and flourish in a variety of cultures in the twentieth century. The opening plenary session will look at early modern writing on the authentic object with papers on Walter Benjamin, Heidegger and Rilke. Further plenary sessions will be devoted to national identity, oral history, with a concluding debate: 'Still Obscure?'

In addition there will be four main parallel sessions:

- The crafts and regional and national identities
- Relationships with Modernism and Postmodernism
- Production, consumption and value
- The language and poetics of crafts.

For further details, contact Alison McFarlane, Crafts Officer, Eastern Arts Board, Cherry Hinton Hall, Cherry Hinton Road, Cambridge CB1 4DW. Tel: 01223 215355; Fax: 01223 248075. Email: [crafts@eab.eastern-arts.co.uk](mailto:crafts@eab.eastern-arts.co.uk)

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## London – Arts Mecca

21 SEPTEMBER 1996

**Museum of London**

*A joint venture between the Leicester Urban History Centre, the Museum of London and the Whitechapel Art Gallery*

The conference investigates the artistic scene in London through contributions alternating between past and present situations. Contributors include: Caroline Dakers, David Panton, Robert Radford, Susan Jones, Pedro Lorente, Giles Waterfield, Sandy Nairne, Franco Bianchini, James Peto, Geraldine Norman, Michael Richardson, Zoe Linsley Thomas and Oliver Bevan.

The booking fee is £15 (£7.50 concession) and includes museum admission, tea and coffee (lunch is not provided).

For further information contact: Nikki Cross/Mireille Galinou, Department of Later London History, Museum of London, London Wall, London EC2Y 5HN. Tel: 0171 600 3699.

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## Sculptors on the Move

Continental Sculptors and Northern Markets, 1660–1760

19-20 OCTOBER 1996

**Leeds City Art Gallery**

A two-day international conference examining the European context for sculptors in the 17th and 18th centuries. The conference will address the migration of sculptors, the problems and opportunities sculptors encountered, the impact of migrant sculptors on British

sculpture, and tensions between national and supranational identities.

Tickets £60 (£20 concessions for students, unemployed and low-waged). For booking and further information, please contact: Jackie Howson, Henry Moore Institute, 74 The Headrow, Leeds LS1 3AA. Tel: 0113 246 9469.

## History and Practice Reading the Cloth

20-22 SEPTEMBER 1996

**Manchester Metropolitan University**

The conference will examine the role of historical and critical studies in the education of the studio practitioner and will focus on their evolution, present practice and future developments.

Speakers include: Alan Livingston, Charles Saumarez-Smith, Michael Ginsborg, Gillian Naylor and Suzette Worden. Talks are interspersed with workshop sessions.

For booking form and further information, please contact Jane Bedford, Department of History of Art and Design, Righton Building, Manchester Metropolitan University, Cavendish Street, Manchester M15 6BG. Tel: 0161 247 1931; Fax: 0161 247 6393; Email: J.Bedford@mmu.ac.uk

6-8 SEPTEMBER 1996

**Bretton Hall, Wakefield, W Yorks**

*The Textile Society's AGM/Conference*

A residential weekend, offering keynote speakers and papers on every aspect of textiles and a fascinating exhibition in an exquisite 18th-century Palladian mansion, set in grounds which house the internationally acclaimed Yorkshire Sculpture Park.

Members £140, non-members £160.

Bookings to:  
Kay Greenless  
Bretton Hall  
Wakefield WF4 4LG.  
Tel: 01924 830261.

## Looking at History of Art and Design

AAH FE Colleges Study Day

12 NOVEMBER 1996

**Tower Hamlets College, Poplar High Street, London E14**

This study day has been set up to give FE colleges an opportunity to exchange and share ideas and show examples of good practice in the delivery of art and design history on practical art and design courses.

The theoretical component within complementary studies modules on BTEC courses, Foundation and Access courses is wide and varied. There has been little opportunity for exchange of these practices.

It is hoped to have a mixture of invited speakers, open discussions and workshop sessions. If you would be interested in displaying material or in giving a short presentation about practice in your own college, or for further information, please contact: Shirley Walker, Tower Hamlets College, Jubilee Street, London E1 5HA.

## PAUL MELLON CENTRE

Modern Life & Modern Subjects

6, 13, 20, 27 NOVEMBER 1996

**National Gallery**

Professor Lisa Tickner of Middlesex University will present a series of lectures on early 20th-Century British Art.

Emma Hamilton:  
Naples & Enjoyment

NOVEMBER 1996-

FEBRUARY 1997

**Paul Mellon Centre**

A series of lectures, organised by Dr Chloe Chard and Dr Helen Langdon, will focus on Emma Hamilton and her relationship to the cultural issues of the time. Speakers: Bice Benvenuto, Gill Perry, Chloe Chard, Lori-Ann Touchette, Marcia Pointon, Helen Langdon, Ludmilla Jordanova, Asia Haut.

Millais in Context

1 OCTOBER 1996

**Clore Gallery Auditorium**

**Tate Gallery**

A one-day conference to mark the centenary of the death of Sir John Everett Millais. Speakers include Malcolm Warner, Anne Helmreich, Andrew Sanders, Jeremy Musson and Roger Bowdler.

The Grand Tour

6 DECEMBER 1996

**Clore Gallery Auditorium**

**Tate Gallery**

A one-day conference to complement the Tate's exhibition of the same name and the Centre's publication of the *Dictionary of British and Irish Visitors in Italy 1701-1800*.

For further details, please contact Paul Mellon Centre, 16 Bedford Square, London WC1B 3JA. Tel: 0171 580 0311; Fax: 0171 636 6730.

## Student Group Conference

NOVEMBER 1996

**Courtauld Institute, University of London**

No Fee - all welcome.

Still spaces for the presentation 2 or 3 more papers.

For more information, contact Emma Roberts, 113 Hartington Street, Chester CH4 7BP. Tel: 01244 681329

# Beauty?

## The 1996 Annual Conference from a student's perspective

First of all, I have to admit to feelings of both anticipation and apprehension at the prospect of spending three days in Newcastle, mixing with the people whose books I am used to taking from the shelves in the library. However, all the apprehension gave way to the thrill of actually being there in the midst of – and taking part in – a vivid and lively exchange of scholarly opinion. For me, personally, the conference proved to be a great opportunity to meet other people engaged in work on similar topics to my own research.

The 1996 conference proved to be equally exhilarating from the point of view of being a member of the Students' Subcommittee, chaired by Emma Roberts. Particularly encouraging, for the Students Group, was the lively interest shown by the unexpectedly large numbers of students attending the Students' Special Interest Group session on Friday, 12 April, as well as the more formal Students' Forum that took place on Saturday, 13 April.

### Special Interest Group session

Students attending the Special Interest Group session on Friday night used the opportunity to turn the meeting into a lively and very animated discussion regarding the activities embarked upon by the Students Group over the past year. The meeting also provided the committee with interesting ideas and new leads to follow up for further activities on behalf of the students it seeks to represent.

The revision and expansion of the British Voluntary Work List and the creation of an Overseas Voluntary Work List were received as a very welcome point of reference for students wishing to develop extra-curricular skills through practical work experience. Furthermore, the ongoing programme of Conferences on Students' Research in various parts of Great Britain was received very positively by the audience.

### Student Research session

In contrast to the informal discussion taking place on the Friday night, the Saturday morning session was a more formal venue, chaired by Emma Roberts, who not only directed the discussion of the Internet panel, but also introduced the two speakers presenting papers on their research interests which had previously been given at the Student Conferences.

The Internet panel, convened by Dennis Wardleworth (Open University; Email: [dennis.wworth@geo2.poptel.org.uk](mailto:dennis.wworth@geo2.poptel.org.uk)), offered a comprehensive introduction to the benefits of the Internet, and furthermore introduced ADAM, the Art, Design, Architecture and Media Information project going on-line in September, aiming to provide a search engine for a more coherent use of the Internet for art historians.

The audience showed great interest in a discussion on the use of Internet facilities, which, for the study of art history, will become increasingly important. The issue is of particular interest to students who are given the opportunity at university of gaining essential IT skills and of familiarising themselves with the use of a technology which is likely to become ever more dominant.

After the conclusion of the Internet panel, Emma Roberts introduced two speakers, Ann Gibson and Gabriele Neher, to repeat papers previously delivered at Student Conferences. (See *Bulletin* 60 and 61.)

In conclusion, then, the overall impression was one of curiosity awakened, and interests aroused, and I for one am certainly looking forward to attending the 1997 Annual Conference at the Courtauld Institute.

### Gabriele Neher

UNIVERSITY OF WARWICK

## The Third Student Group Symposium

22 MAY 1996

### Essex University

The symposium was jointly chaired by Emma Roberts and Dennis Wardleworth. The Committee offered a very friendly welcome and were ready to advise any prospective postgraduates about the publications and services offered by the AAH and their own personal experiences of finding research opportunities in university departments.

Jules Lubbock of Essex University presented the Keynote Paper on 'Joseph Addison's *Cato* and British Art', which was well received, while other speakers offered varied papers that included Warwick University's Duncan Givans on 'The Problem with Romanesque' and Gabriele Neher on 'Brescia and Eucharistic Imagery'.

The next symposium will be held in November at the Courtauld Gallery and a call has already been put out for papers on any topic. Please contact Emma Roberts for further information (for address see back page).

The Student Group extends a warm welcome to any student (whether or not they are an AAH member) who might like to attend the symposium as a member of the audience.

### Carol Snelling

## EC Nominations

Nominations are invited for Executive Committee members. Four vacancies will become available in April 1997.

Apply to Fintan Cullen, Honorary Secretary (see back page for address) by 1 March 1997. Enclose written consent of nominee and names of proposer and seconder (AAH members).

## The Parallels between the Visual and Verbal Joke

via an Investigation of Sigmund Freud's 'Jokes and their Relation to the Unconscious'

**JULIE WHIFFEN**

**Kent Institute of Art and Design, Canterbury**

The original purpose of my dissertation was to investigate the role of humour in the paintings of René Magritte and the late work (1968–80) of Philip Guston. This led me to read Sigmund Freud's 'Jokes and their Relation to the Unconscious', an ambitious account of verbal humour that identifies its multiple techniques and seeks to locate its obscure motivation. Though this account considers only verbal jokes, it could, I believed, be projected onto those disparate works of art that I regarded as somehow humorous. By so doing, I sought to explain my own amusement and to investigate the possibility of the strategies of verbal humour being paralleled within the sphere of visual art. Furthermore, I wished to address familiar works of art anew via the investigation of humour; could I deepen or extend my appreciation of them by way of this more oblique approach?

In this dissertation I have identified repeated affinities between verbal and visual humour in terms of either a minimal rearrangement, or a telling accentuation, of material which provides a necessary humorous 'twist'. A close study of Freud's notion of the 'tendentious joke' led me to view the late work of Guston from an altered perspective. The viewpoint enabled me to perceive the painter's final return to figuration in terms of a truly bitter rift. In these late works Guston not only breaks with a prevalent orthodoxy but also conceives them as a caustic assault on a repressive culture. Similarly, it was through Freud's proposition that humour serves to alleviate inhibition that I was able more fully to identify both the central issue of parental loss in Guston's last images and the significance of Magritte's *The Key of Dreams*.

## Songlines: Nomads, Cities, Architecture

**CARL CAIRNS**

**University of Newcastle upon Tyne**

In his novel *The Songlines* Bruce Chatwin tells the story of his unsuccessful attempt to write a book about nomads. He burnt the manuscript. Similarly, Jonathan Raban, in his book *Soft City*, stresses the difficulty of writing a book about the city. For him, 'the city and the book are opposed forms: to force the city's spread, contingency, and aimless motion into the tight progression of a narrative is to risk a total falsehood.'\*

This dissertation is about nomads and cities. By extension it is also about architectural theory, architects and the city-dweller. It was inspired by Chatwin's novel, and in searching for a suitable vehicle around which to organise my writing I was, perhaps inevitably, drawn back to the novel itself. *The Songlines*, then, is the theme that runs through this work. Like Chatwin's novel this dissertation should be read as a kind of 'Songline' itself: a narrative weaving its way through the theoretical landscape, with each section a different stage on the journey. Perhaps each introductory quote can be read as a kind of 'episode' along the way: like the tale associated with a particular rock outcrop or ancient mugla tree.

The sequence of Fred Williams' landscapes that accompany this exploration should be seen as a visual echo of our 'progress'. Starting from more figurative representations of landscape, they progress towards abstractions; so that for me they become 'musical' works. As the landscape expands into a vast spatial 'field', the tiny flecks of paint, scattered across the canvas, seem to take on a rhythmic and singular quality, just like musical notes.

\*Jonathan Raban, *Soft City* (first published 1974) (HarperCollins, 1988, p242)

### AAH PUBLICATIONS

#### **Careers in Art History**

A 48-page booklet outlining the options available for those seeking a career in art history.

Individuals: £2.00 (£1.00 for students and unemployed) plus an A5 s.a.e. to the value of 31p for UK members.

Institutions: £3.00 (including postage and packing) £4.00 for overseas institutions.

#### **Postgraduate Research Survey**

A 4-page leaflet providing information on nationwide provision of research degrees. Please send a large s.a.e. to the value of 20p.

**All publications available from Kate Woodhead, Directory of Publicity and Administration, Dog & Partridge House, Byley, Cheshire CW10 9NJ. Cheques made payable to Association of Art Historians.**

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

A directory of Independent members of the AAH who provide services on a freelance basis.

Price: £3.00 (including postage and packing).

#### **Guidelines on Professional Practice**

A leaflet by Professor Martin Kemp offering advice to art historians on conduct in a range of areas of professional activity.

Price: £1 (including postage and packing)

# A Code of Practice for Annual Conferences?

The Honorary Secretary, on behalf of the Executive Committee, welcomes reactions from the AAH membership on the proposed establishment of guidelines for the presentation of papers and the organisation of academic sessions at the annual conferences. Please send all suggestions to the Hon. Secretary (see back page for details).

## Suggestions

- 1 That normally all British-based speakers and session conveners at conferences be members of the AAH.
- 2 That no speaker be permitted to present more than one paper at the same conference.
- 3 That a convener of a session cannot give a paper outside the session organised by that convener but it permitted to give a paper in his or her own session.

- 4 That the session convener is the final arbiter of what papers go in their session.
- 5 That a firm timetable be agreed regarding the call for papers, the receipt of abstracts and the final appearance of a session line-up. This timetable should allow sufficient time for these tasks, which would mean the conference venue and theme being finalised at least 14 months in advance.
- 6 That all prospective speakers present an abstract by an agreed deadline, to be printed in the conference programme. The title of sessions and papers will, of course, continue to appear in an AAH publication.

It is proposed that the location of the annual conference become more flexible:

- That the search for a London venue every other year be discontinued and a wider distribution of venues be investigated.
- London would, of course, be considered as a venue, but in competition with other UK locations.
- That an attempt be made to hold the conference over the next decade in the capital cities of the four regions of the UK, namely, London, Edinburgh, Cardiff and Belfast.

## In support of the visual

I was distressed to see the Chair of the AAH giving further currency to the old notion of the 'effeteness' of connoisseurship (even in the form of a conjecture about student attitudes) in her report for 1996, published in the May *Bulletin*. Connoisseurship, by which I understand visual analysis, is not only the fundamental tool of the historiography of art; it is also one of the art-historical skills which is beginning to introduce advanced computer technology into the subject; and it is, and will continue to be, much in demand in the museum and commercial fields. Thus it should certainly appeal to those school-leavers who wish to develop their visual interests and aptitudes in an academic context, and who find that at present film and media studies are even more completely in the grip of theory than History of Art.

I am sure that many members of the AAH have been unhappy that the Association and its journal have not given more prominence and support to this inalienable visual basis to their subject; and may hope that the new journal will do something to redress this neglect, aimed as it will be at a wider public, whose concern for the subject is also likely to be largely visual.

### Dr John Gage

DEPARTMENT OF HISTORY OF ART  
UNIVERSITY OF CAMBRIDGE

## GROUP TRAVEL CONNECTION

### A UNIQUE OPPORTUNITY

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French Masters from the Pushkin Museum  
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13 Jul - 10 Oct 96

#### Jan Steen

Artist & Storyteller  
Rijksmuseum, Amsterdam  
21 Sep 96 - 12 Jan 97

#### Jan van Goyen

Landscape of the Golden Age  
Stedelijk Museum, Leiden  
12 Oct 96 - 13 Jan 97



We have arranged extremely favourable travel and accommodation rates to enable your group to visit a combination of three major exhibitions scheduled for this Autumn in Holland. Prices vary according to your choice of hotel and visits. An indication of prices, to include 1 free place, all travel and accommodation plus pre-booked entrance to two exhibitions is as follows:

4 days by coach from £189 per person based on groups of 30  
3 days by air from £275 per person based on groups of 20

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## AAH Student Thesis Prize

This year there will be two separate categories of entry:

- undergraduate students on predominantly studio-based courses
- undergraduate students on non-studio-based courses whose course comprises 50% or more of history of art, design or architecture (Please note that, due to a lack of entries, the prize for postgraduate theses has been discontinued.)

The prizes for this year's competition are to be offered by two publishers: **Reaktion Books & Yale University Press**

The judges are: Professor Anthea Callen (University of Warwick), Professor Christopher Bailey (University of Northumbria), Ms Barbara Burman (Winchester) and Ms Gudrun Schubert (University of Brighton).

The closing dates for entries is **11 October 1996**.

## Student Web Site

It was announced in the last *Bulletin* that the Student Subcommittee had set up a Web site. The address of this is:

**Http://indigo.stile.le.ac.uk/~art-hist/aah1.html** and its purpose is to provide a forum specifically for students.

Basic information presented in this site includes a statement of aims of the Subcommittee, notification of events and activities organised by us, and of major AAH events, such as the annual conference. The page will also carry up-to-date news about the student conferences and, if speakers permit, will include abstracts of the papers to be presented.

Information and photographs will be available about each member of the Student Subcommittee, which will help those attending Annual Conference to identify fellow students. In time we hope to provide each student with a form which, when completed, will contain information on that person. This will then be transferred to the web site, along with an index to that information. Combined with a correspondence facility, this should enable students to identify and contact fellow

students working on a similar area. Eventually it is hoped to extend this to students working in other countries.

### Reviews and notices

A most interesting feature of the web site will be the inclusion of reviews and notices about conferences and exhibition which we hope that you, as students, will provide. You are also welcome to place a notice on the web site as you visit or hear of interesting exhibitions. This will provide both practice at writing reviews, and a useful service for fellow students. All items will be quality controlled so you will not have to sift through inaccurate or misleading information in order to enjoy this web site.

The onus is therefore on you all, as students, to create the pages that you want and require. Use it and enjoy it. It might seem a little thin at present, but this is precisely because the site should really be created by yourselves.

**Emma Roberts**

CHAIR, STUDENT SUBCOMMITTEE

## Art History Course for Teachers

2-9 APRIL 1997

### British School at Rome

The Association is very pleased to announce a taught course for teachers of art history/history, supported by the AAH and organised in conjunction with the British School at Rome. The first course will be held during the Easter vacation next year.

Flights, travel and museum passes, meals and accommodation at the British School at Rome will be included in the price. An experienced tutor will accompany the small party.

Please contact Kate Woodhead (for address see front of *Bulletin*) for further details.

## Pitchfactor Correspondence Card

The first card published by Pitchfactor for the benefit of the AAH is now on sale. It is blank inside so that it can be used for both correspondence and greetings, and is available for £3.50 per pack of 5 cards (105mm x 150mm) and envelopes. Please send cheque (**payable to Pitchfactor Ltd**) to Kate Woodhead.

The image is a recent picture by a member of long standing, Ivor Davies, which he has generously provided free of charge to the Association. We hope that it will be popular, and contribute to the Association's funds; if so, we shall produce another card (ideas welcome) in the future, as well as a print, which we intend to publish on the occasion of the next conference.





## Direct Debit Instruction

### Your questions answered

**Q: Can I cancel a Direct Debit Instruction?**

A: Yes. Instructions can be cancelled by writing to your Bank or Building Society. Send a copy of your cancellation to the Administrator of the AAH.

**Q: Does signing a Direct Debit Instruction mean that the AAH can take money out of my account as they like?**

A: No. The AAH can collect only the authorised amount. If this or the date of collection changes, we will tell you at least 14 days in advance so that you have time to query the bill.

**Q: What if I have insufficient money in my account to pay a Direct Debit?**

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**Q: What sort of account do I need to use Direct Debit?**

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This guarantee is offered by all Banks and Building Societies that take part in the Direct Debit scheme. The efficiency and security of the Scheme is monitored and protected by your own Bank or Building Society.

If the amounts to be paid or the payment dates change, you will be told of this in advance by a least fourteen days, as agreed.

If an error is made by us or your Bank/Building Society, you are guaranteed a full and immediate refund from your branch of the amount paid.

You can cancel a Direct Debit at any time, by writing to your Bank or Building Society. Please also send a copy of your letter to us.

Overseas members may pay by Direct Debit if they have a British bank account.

**Please fill in and return the Direct Debit Instruction Form to Kate Woodhead before 30 NOVEMBER 1996.**

## Requests for books/journals

Kamal Echcharrady, a 20-year-old Moroccan student of mathematics is desperate for books on the **History of Cinema**, but has trouble obtaining or affording them. He would be grateful for any material, to be sent to: Kamal Echcharrady, BP 3614, Bendebab, 30000 Fes, Morocco.

Kate Woodhead is seeking *Art History*, vol 16 issue 3. Please contact her if you are able to help.

## Research Queries

I am currently researching for my PhD the life and work of the Russian-born sculptor **Dora Gordine** (?1898–1991), who settled in London in 1936. Her sculptural style has been defined in the tradition of Maillol. I would be extremely grateful to hear from anyone pursuing a similar area of research, or if you have any knowledge of this sculptor and the whereabouts of her work. Please contact: Amanda Crosswell, Room 924, Combe Martin, Kingston University, Kingston-upon-Thames, KT2 7LB. Tel: 0181 574 7255.

I would be grateful for information about the whereabouts of the pictures of **Rosa Bonheur** in British collections, both private and public, together with any details of their acquisition which may be available. Any information on prints made after such pictures is also of interest. Please contact: Gudrun Schubert, University of Brighton, 10–11 Pavilion Parade, Brighton, BN2 1RA. Tel: 01273 643104/691635 (evening).

## STOP PRESS CONFERENCE NEWS

### Art Criticism and Africa

Nigeria, Zimbabwe, South Africa  
and other participating countries

**23 NOVEMBER 1996**

*Organised by British Section of the International Association of Art Critics*

The conference has two aims:

- to encourage a public debate about art criticism in Africa in dialogue with the other participating countries
- for the British Section in AICA to facilitate the establishment of autonomous national sections of AICA in Nigeria, Zimbabwe and South Africa.

Speakers include art critics and curators based in both Africa and Britain on the topics:

- the role of the art critic as advocate
- art criticism for whom?
- institutional issues and administrative culture.

Enquiries to: Katy Deepwell, 38 Bellot Street, London SE10 0AQ.  
Tel/Fax: 0181 858 3331.

## Major Accessions to Repositories in 1995 relating to Art and Design

### Introduction to Thematic Digest of Accessions

The Historical Manuscripts Commission seeks each year to collect information relating to manuscript accessions from over 250 repositories and record offices throughout the British Isles. This information is then published on the Internet via the Commission's website (<http://www.hmc.gov.uk>) and in a series of thematic digests which appear in a wide range of learned journals and newsheets. It is also added to the indexes to the National Register of Archives (NRA), which are available for public consultation in the Commission's search room at Quality House, Quality Court, Chancery Lane, London WC2A 1HP, or via the Internet. Readers wishing to consult the NRA remotely may gain access via the Commission's website at the address noted above or via Telnet (telnet: public.hmc.gov.uk). The Commission will also answer limited and specific postal and e-mail enquiries. Readers should be aware that the manuscript collections noted in the following digest represent a very small part of the collected information available in the NRA.

### National, University and Special Repositories

#### University of Birmingham

University Library, Special Collections  
Department, Edgbaston, Birmingham B15  
2TT

**Edward Lucie-Smith**, poet and art critic:  
letter to Glyn Jones 1973

#### University of Glasgow

University Library, Hillhead Street,  
Glasgow G12 8QE

**James Abbot McNeill Whistler**, artist:  
corresp, incl letters (20) to Louise Kinsella  
1882–1900 (MS Whistler)

#### University of London

University Library, Paleography Room,  
Senate House, Malet Street, London WC 1E  
7HU

**Lesley Lewis**, art historian: papers rel to  
the campaign about the pre and post 1965  
forms of the London MA 1965–67 (ULL MS  
971)

#### University of Manchester

John Rylands University Library of  
Manchester, 150 Deansgate, Manchester  
M3 3EH

**Stephen Raw**, letter artist: documents rel  
to commissions, artist's proofs for  
Carcenet, publishers

#### National Library of Scotland

Department of Manuscripts, George IV  
Bridge, Edinburgh EH1 1EW

**Francis Campbell Boileau Cadell**, painter:  
corresp and papers, incl letters of Sir  
William Russell Flint, Pittendrigh  
MacGillivray and Samuel John Peploe  
1892–1942 (ACC 11224)

**Bernat Klein**, textile designer: papers  
c1965–94 (ACC 11216) Agnes Miller  
Parker, engraver: corresp and papers  
1913–72 (ACC 11238)

**Robert Macaulay Stevenson** (1860–1952),  
painter: corresp and papers rel to the  
'Glasgow Boys' school of painters, incl  
letters of Sir James Guthrie, Edward  
Atkinson Hornel and Edward Arthur  
Walton (ACC 11212)

#### National Library of Wales

Department of Manuscripts and Records,  
Aberystwyth SY23 3BU

**John Dyer**, poet and artist: misc notes, incl  
draft poems c1722–56 (MSS 23294–7)

**Lady Charlotte Guest**, collector and  
translator: journals 1824–91 (Lady  
Charlotte Guest Manuscripts)

#### University of Reading

University Library, Whiteknights, PO Box  
223, Reading RG6 6AE

**Nan Youngman** (1906–1995), artist:  
corresp and papers rel to her pioneering

work in promoting art through education

#### Tate Gallery

Millbank, London SW1P 4RG

**Institute of Contemporary Arts, London**:  
administrative records, departmental  
records, minutes, accounts, annual  
reports, bulletins, catalogues, printed  
ephemera, photographs, audio-visual  
material and press-cuttings 1947–87 (TGA  
955)

**Ronald Moody**, sculptor: corresp, writings,  
poetry, diaries, exhibition files and sketch-  
books c1930–84 (TGA 956)

**Kurt Schwitters**, artist: files (66) of  
corresp, documents, press-cuttings and  
photographs by or about Kurt Schwitters  
and Mrs Edith Wantee Thomas c1920–90  
(TGA 9510)

**Frederick Milner**, landscape and seascape  
painter: letters (40) to Mrs Brumfit  
1913–15 (TGA 9511)

**Thomas Barclay Hennell**, painter: papers  
incl letters (92) 1931–45 (TGA 9512)

**Professor and Mrs Hammacher van den  
Brande**: letters from Barbara Hepworth  
and Ben Nicholson 1954–75 (TGA 9513)

**David Michael Jones**, painter, writer and  
engraver: papers incl letters from  
Prudence Pelham 1931–51 (TGA 9514)

#### Victoria and Albert Museum

National Art Library, Cromwell Road,  
London SW7 2RL

**David Michael Jones**, painter, writer and  
engraver: Christmas cards (4) with ms  
annotations 1959–61 (MSL 1995/1)

**Ursula Sternberg**: letter to Jan van der  
Wateren 1995 (MSL 1995/5)

**Conrad Dressier**: letter to Mrs McKenzie  
1899 (MSL 1995/7)

**JG Lubbock**: drawings for *Landscapes of  
the Spirit* c1994 (MSL 1995/10)

**Henry Yont**, hat manufacturer: sales  
ledger 1840–53 (MSL 1995/11)

**George Fox** (c1816–1910): designs for ice  
pails (MSL 1995/12/1)

**Lewis Vulliamy**: design for a fountain for  
Sir John Thorold Bt (MSL 1995/12/2) Sir

Edwin Landseer: letters (251 items) to  
William Wells 1841–69 (MSL 1995/13)

**Ford Madox Brown**: lecture notes and  
corresp, incl letters (c60) from William

**Holman Hunt 1852–90** (MSL 1995/14)

## **Archive of Art and Design**

23 Blythe Road, London W14 0QF

**John William Lisle:** corresp and papers rel to C E Kempe & Co Ltd, artists in stained glass and church furnishings (AAD/1995/1)

**Hyders Ltd,** metalwork firm, Plaxtol: designs and annotated designs for furniture, master drawings, photographs, exhibition stands and catalogues (AAD/1995/2)

**Hayward Gallery:** photographs (609) for the exhibition catalogue *Thirties – British art and design before the War* (Arts Council, 1979), annotated colour transparencies and nine postcards (AAD/1995/3)

**Thea Porter,** fashion designer: samples of printed fabrics, stiff paper patterns, sketches and designs of garments, publicity drawings, showcards, press cuttings, photographs, contact sheets of fashion shows, address books, tearsheets, collection lists, business corresp, unpublished autobiographical material (AAD/1995/4)

**The Bag exhibition,** Boilerhouse, Victoria and Albert Museum: plastic bags (1274) and paper carrier bags (4) collected for the Bag exhibition but not included in the final display 1985 (AAD/1995/5)

**Ervin Bossanyi,** stained glass artist and painter: corresp, designs for furniture and home interiors, designs and test samples for pendants, designs for the Shivaji windows, journals, family photographs and extract from family history, photographs of stained glass commissions, photographs of paintings and art work, glass negatives, ceramic tiles (7) c1920–75 (AAD/1995/6)

**Garrard & Co Ltd,** crown jewellers, London: gentlemen's ledgers (97) listing individual accounts, some with indices 1735–1949, workmen's ledgers (5) 1766–1816, day books (6) 1777–1879, daily account books (2) 1797–1801, stock ledgers 1747–62, stock books 1797–1808, corresp and papers rel to John Wakelin's debtors 1790–1814 (AAD/1995/7)

**British Library,** London: collection of bookjackets (c5500) 1925–55 (AAD/1995/8)

**Wilfred Richardson,** furniture designer: teaching papers, sketches and papers rel to Taylor & Hobson, furniture mfrs c1930–56 (AAD/1995/9)

**Vivian Porter & Co Ltd,** designers and ladieswear wholesalers, London: press

cuttings, scrapbooks, advertisements and photographs of garments, photographs of offices and staff, original designs, sketches (AAD/1995/10)

**Pilot Fashions and predecessor,** ladieswear designers and wholesalers, London: sketches, samples of fabric, press cuttings, advertisements from fashion journals and photographs of fashion displays at trade fairs 1940–62 (AAD/1995/11)

**Reginald Mount and Eileen Evans,** graphic designers for the Central Office of Information: posters, booklets, leaflets, recruitment brochures c1950–79 (AAD/1995/15)

**Betty Newmarch,** fashion designer: papers incl sketchbooks, photographs, press cuttings, fabric samples (AAD/1995/16)

**Jacqueline Groag,** textile and wallpaper designer: designs for textiles and wallpapers, sketches, wallpaper samples and printed sample sheets, photographs, printed designs, fabric samples (AAD/1995/17)

## **Local Repositories in England**

### **Cheshire**

Cheshire Record Office, Duke Street, Chester CH1 1RL

**John Romney,** engraver, Chester: volume rel to work 1846–63 (D 5084)

Chester City Record Office, Town Hall, Chester CH1 2HJ

**Bradleys (Chester) Ltd,** outfitters: photographs, brochure, annual report 1927–69 (CR760)

### **Cornwall**

Cornwall Record Office, County Hall, Truro, TR1 3AY

**Symons & Sons,** watchmakers, Launceston: account books 1955–83 (X 964/1–17)

### **Humberside**

Kingston Upon Hull City Record Office, 79 Lowgate, Kingston Upon Hull HU1 2AA

**Rayner & Crook,** tailors: records (DBRK)

### **Kent**

Rochester-upon-Medway City Archives, Civic Centre, Strood, Rochester ME2 4AW

**HJ Cobb,** tailor, Rochester: records incl accounting books 19th–20th cent (DE458)

### **Greater London**

Greenwich Local History Library, Woodlands, 90 Mycenae Road, Blackheath, London SE3 7SE

**Sir John Gilbert** (1817–97), artist: autograph letters, receipts, portrait and a brief biography

### **Merseyside**

Merseyside Record Office, Cunard Building (4th floor), Pier Head, Liverpool L3 1EG

**Merseyside Arts:** papers incl financial records c1980–90 (1995/9)

### **West Midlands**

Birmingham Central Library, Archives Division, Chamberlain Square, Birmingham B3 3HQ

**John Hardman & Co Ltd,** stained glass and metalwork manufacturers: records include index to cartoons, miscellaneous leases and family papers 1820–1973 (MS 175, addnl)

**Smith & Pepper,** jewellers, Birmingham: financial records c1890–1945 (MS 1875) Transferred from Birmingham Museum and Art Gallery

Sandwell Community History and Archives Service, Local Studies Centre, Smethwick Library, High Street, Smethwick, Warley B66 1AB

**Camm & Co,** stained glass artists, Smethwick: cartoons (17) c1900–34 (ACC 9506)

Walsall Local History Centre, Essex Street, Walsall WS2 7AS

**Garman Ryan Art Collection:** records (ACC 835)

### **Norfolk**

Norfolk Record Office, Gildengate House, Anglia Square, Upper Green Lane, Norwich NR3 1AX

**Robert Herbert Flood,** stonemason and antiquary, Norwich: drawings, rubbings and notes especially rel to masons' marks, medieval graffiti and sacrament fonts c1870–1939 (MC 627)

### **Nottinghamshire**

Nottinghamshire Archives, County House, Castle Meadow Road, Nottingham NG2 1AG

**Nottingham and Notts Photographic Society:** records incl minutes, photographs 1892–1992 (DD 1915)



## accessions to repositories

### Suffolk

Suffolk Record Office, Bury St Edmunds Branch, Raingate Street, Bury St Edmunds IP33 2AR  
**Bury St Edmunds Art Society:** records 1947-94 (GC 551)

### Surrey

Surrey Record Office, County Hall, Kingston upon Thames KT 1 2DN  
**John and Edward Hassell,** watercolour painters: watercolours, drawings and maps rel to Surrey c1822-3, possibly for Manning and Bray's *History of Surrey* (4348)

### Sussex

East Sussex Record Office, The Maltings, Castle Precincts, Lewes BN7 IYT  
**Barbara Jeake:** photocopies of drawings (ACC 6579)

West Sussex Record Office, County Hall, Chichester PO 19 1RN  
**George Herbert Catt,** artist: sketches, watercolours and designs 20th cent (ACC 9,921)

### Tyne and Wear

Tyne and Wear Archives Service, Blandford House, Blandford Square, Newcastle upon Tyne NE1 4JA  
**Gateshead Art Club:** records 1965-86

### Yorkshire

Sheffield Archives, 52 Shoreham Street, Sheffield S1 4SP  
**James Dixon & Sons Ltd,** silverware and cutlery manufacturers, Sheffield: designs, product cards with costs, financial records, publicity material, order papers, technical reports and corresp c1836-1989 (1995/10)



## advertisements

### Master of Arts Degree at the Kent Institute of Art & Design

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(National Gallery, London)

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