A Bacchanal of Truth

Aron Vinegar, University of Oslo

'Look out!' I read this headline for the Association for Art History conference as a provocation launched in extremis. In the spirit of such an interpretation, this session is an exploration of the logic and passion of exaggeration, extravagance, hyperbolics, extremist positions, and excessive statements in and around art, art history, criticism, visual studies, philosophy and politics. It is an attempt to plumb the possibilities for and the necessity of exaggeration in order to generate new modes and thresholds of truth that do not entail adding knowledge to knowledge. Quintilian defined hyperbole as 'the proper straining of the truth'; Thoreau wrote, 'I am convinced that I cannot exaggerate enough even to lay the foundation of a true expression'; Badiou notes that, '(All) truths are woven from extreme consequences. Truth is always extremist'; and Hanna Arendt provocatively states that 'all thought is exaggeration'. This panel is not primarily interested in obvious examples taken from high modernism – 'the age of extremes' in art and politics – but rather in exploring modes of exaggeration concerning art's relationship to aesthetics, truth, and politics in and for our time

Are there different modalities or new techniques that we need to invent, and that we might add to those like hyperbole, assertion, tautology, rage, ellipses, or polemos? Does postmodernism and much of its aftermath necessarily mark the emergence of a postextremist state of consciousness, a 'neo-mediocre climate'? If capitalism is predicated on its ability to produce and absorb all excess, what are we to do? What about our current political climate and its extremisms?

Tom Wilkinson (The Warburg Institute, London)

Honest Dollars: Why did money start telling the truth during the German Hyperinflation, and could it do the same today?

In the early 1920s, German money went badly wrong. In an attempt to circumvent the hyperinflation, local authorities issued emergency money or *Notgeld*, redeemable only within their jurisdiction and usually valid for a fixed period. Whereas banknotes had hitherto been encrusted with national symbols and classical ornament – 'saints adorning the facade architecture of hell', as Benjamin put it – *Notgeld* was very different. Humorous tales, episodes from local folklore and history, and macabre depictions of witches and devils filled these banknotes. There were also direct references to the crisis in the form of images of the dance around the golden calf, piles of burning money, and anti-Semitic caricatures. In this situation of crisis, money loosened its tongue and began to confess. It was, as William Burroughs said of *Naked Lunch*, one of those 'frozen moments when everyone sees what is on the end of every fork.' But this 'honesty' was distorted by prejudice, ignorance and fear. What kinds of representation of economic crisis have we experienced in the ten years since 2008? Has the immateriality of cash deprived us of this arena of direct representation? Might this be a good thing, since so much *Notgeld* imagery was

exaggerated to the point of becoming inflammatory propaganda, or has it meant that the failure of capitalism could be swept under the rug? In the face of the widespread legislative indifference to white collar crime, should we return to economic hyperbole?

Ingrid Halland (University of Oslo, Norway)

'Nothing better than a touch of ecology and catastrophe.' On Jean Baudrillard's attempt to destroy the environment, 1970

At the 1970 International Design Conference in Aspen, Jean Baudrillard warned about the concept of environmental protection. The theme of the conference, Environment and Design, had brought together environmental collectives and radical architects, and a French delegation of designers and sociologists. Baudrillard attacked the emerging discourse of the 'environment', which he believed participated in creating an inescapable environment of global capitalism. According to Baudrillard, environmental protection was an indicator of *control* of the ecological system and, further, it transported natural resources like air and water into the 'field of value', that is, into late-capitalist market circulation. 'This holy union created in the name of environment', he argued, 'is nothing but the holy union of the ruling classes of rich nations'. He called for a different, more violent way of thinking about ecology and the environment.

Extreme problems need extreme approaches. Recent, radical developments in the humanities, especially within environmental history and continental philosophy, argue that we must rethink the concept of 'the environment' in order to confront the extreme problems of our present conditions. Drawing on Baudrillard's criticism, this paper suggests that to escape inescapable environments (hereunder both global capitalism and global warming) one must first conceptually destroy 'the environment'.

The paper aims to show that there is a conceptual genealogy between Baudrillard's criticism and the present-day radical methodologies within the fields of environmental history and continental philosophy. This approach will highlight the design discourse's multifaceted engagement with the concept of 'the environment' and introduce an alternative, more violent, way of thinking about it.

Mara Polgovsky Ezcurra (Queens' College, Cambridge)

Reality Machine*: Contested (visual) regimes of truth in a post-factual era. One exhibition, two Latin American cases*

Ultimate and mercurial, divine and political, truth is of no small importance to human affairs. As secularism, cosmopolitanism and positivism are entering a moment of crisis, and as information seems ever more available – while also subject to algorithmic modification – anxieties about the status of truth and the transparency of information are on the rise. 'Post-truth' was the 2016 OED word of the year, denoting 'circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief'. *Reality Machine* is an exhibition to take

place at the University of Cambridge in March 2018 with the purpose of addressing this 'knowledge controversy'. As the curator of the show, in this panel I seek to discuss two Latin American artists' responses to the post-truth phenomenon and the ways in which they approach new biopolitical regimes, from genetic testing to big data, potentially capable of by-passing old forms of expertise and knowledge production. Máximo Corvalán is a Chilean artist and son of a disappeared activist, the remains of whom were wrongly attributed for years. Corvalán's work engages with the aesthetics of DNA testing and the ways in which it has unsettled the role of forensics in human rights work. Born and raised in violence-ridden Ciudad Juarez, near the US–Mexico border, Alejandro Luperca's art makes visible the use of generic bodies to illustrate *femicide* and commercialise prostitution in the Mexican yellow press. This act of revelation operates by way of concealment: that is, by carefully erasing these bodies from the papers and uncannily giving them a dignified burial. In dialogue with the rest of the artists in the show (including Rafael Lozano-Hemmer and Virginia Colwell), the art of Luperca and Corvalán manifests a new dialectics between reality and representation taking shape in (post-truth) societies in search of various forms of reparation.

Amanda Boetzkes (University of Guelph, Canada)

Annie Pootoogook's Realism and the Plenitude of the Object

Annie Pootoogook is known for her visual exposition of a realist perspective. Operating out of the Kinngait Co-Op in Cape Dorset, Nunavut for most of her career, Pootoogook composed images in accordance with the Inuit concept of 'sulijuk', meaning 'it is true'. Her domestic scenes set up compelling accounts of the paradoxical relationship between Inuit homes and the 'southern' commodities that appear in their midst. On the one hand, commodities—from cigarettes, food packages, stereo equipment, artists' tools and fuel—stand out in their spectacular mystery. They are rendered in cheerful colour, as though to cultivate in the viewer the feelings of plenitude that the objects provide. On the other hand, these same commodities disclose the troubled economy that depreciates Northern communities: they are the corrupting agents of colonial exploitation inferred in Pootoogook's more fraught scenes of Cape Dorset. By inscribing the brand name (Tenderflake, Quartz, Coleman) or the name of the item (cookies, bill, flour), Pootoogook engages an almost literal practice of identifying objects. Yet the superfluity of the textual fabric that overlays the object gestures to the colonial economy that underpins, perturbs and tears at the represented scenes. The stylistic and textual excess of objects reveals the silent substructure that corrupts from within Pootoogook's realism. The compositions are therefore stark and straightforward, and at the same time brimming over with the truth of ordinary life.

Naomi Vogt (University College London)

Where's my Magnetic Trains and my Electricness? Exuberance as form in the work of Ryan Trecartin and Lizzie Fitch

This question is posed in the video-installation series *Any Ever* (2007–10) by Ryan Trecartin and Lizzie Fitch. Their practice is as dizzying as the cultural dominant it both portrays and infiltrates: a world of a changing human sensorium, where the self is networked and fragmented across multiple platforms. The artists' amplified representations often lead to circular debates, casting their work as either critical or complicit. (Might they be accelerationists?)

Yet their exuberant productions give form to emerging behaviours and customs, from 'post-identity' to rituals such as corporate team-building trips and social-media 'friendversaries', for which we do not yet have the vocabulary. Zaniness, as conceptualised by Sianne Ngai, helps make sense of such unwieldy practices. It is the aesthetic of highly-strung, emotional performance, and it is *about* its own exhausting and unconvincing nature. If Lucille Ball's *I Love Lucy* incarnated the postwar zany (taking up strenuous jobs melding with her personality), these artists' protagonists articulate the omnipresence of the performance forms which we inherit from moving-image culture. Instead of triggering the detachment allowed by parody and pastiche, they push exaggeration beyond its usual dialectic of critique and revelry.

My experience discussing Trecartin and Fitch with social scientists who study online cultures opened up onto the work's internal paradoxes, between films and spaces that 'look and feel like life today', and nauseating portrayals that are somehow too close to their subject-matter to account for it. But the relationship between truth and exaggeration – at its best – sometimes lies in the latter's capacity to resound in a context of routinised spectacular excess.

Emily Watlington (Massachusetts Institute of Technology, USA)

Decorative, Domestic, Dumb: Lily van der Stokker's Feminist Flatness

Lily van der Stokker (b 1954 Netherlands) creates immersive wall paintings that employ bright colours, cartoonish imagery, and familiar patterns. Of her work, she writes, 'I'm decorating the art world as a good housewife might.' And while this is precisely what she's doing, it's hard to take such a statement, and by extension her work, as totally sincere. In exaggerating aesthetics and attitudes associated with domesticity, decorativeness, and dumbness, van der Stokker holds a mirror to clichés of femininity, shouting back roles and stereotypes forced upon her as a woman so as to reveal herself as a willful subject, exposing the artifice and simplicity of such stereotypes. Her paintings are sweet yet loud and aggressive; she uses pastel and fluorescent colours to characterise her simultaneous fierceness and softness. My paper looks at how van der Stokker's paintings reclaim the negative stereotypes they aim to critique by exaggerating them, as I simultaneously retrace the intellectual history of strategies of *subversive affirmation* or *overidentification* that she employs. Literature on such strategies has almost exclusively considered them

as resistance under totalitarian regimes, wherein counter-criticism is explicitly banned. However, my paper corrects this narrative, which attributes the term to Slavoj Žižek when it was actually termed by Mary Ann Doane a decade earlier. I do so to (re)locate the role of these strategies within not only feminist politics – where it originated – but also to show how capitalism, too, disallows the possibility for critical distance by being a system for which there is no outside, and by turning criticism into a commodity.

Alison Alder (Australian National University School of Art and Design)

POSTED EXTRAVAGANZAS: The art of exaggeration and the political poster

The ROSTA (Russian Telegraph Agency) Windows of early 20th-century Russia and the Big Character 'dazibao' billboards of Mao's China provide the 'big is better' context for this paper. Investigating contemporary poster making in Australia, Alison Alder draws comparisons of extravagance, extremism and the excessive statement found in all three periods of poster production.

Installed on shop windows the ROSTA posters provided access to the news of the day for Russian workers. The brilliantly devised methodology developed by artist Vladimir Mayakovsky, enabled the production of larger-than-life scaled posters billowing from shop fronts with state sanctioned truth. Maoist 'dazibao' posters were used for propaganda and protest, debate and denunciation; the precursors of internet blogs, with their exaggerated truths and untruths, news and false news.

The artworks discussed in this paper, primarily analogue posters and stenciled works, are on the street, in the gallery or remixed into the digital world. Unlike the ROSTA Window or Big Character print creators, the Australian artists discussed in this paper are not in service to the state. Their work is unmediated and at times challenged by government or mega-corporations, flexing their multi-million dollar muscles. When big business marries big government can big posters either match or combat the hyperbole of the elite? Can analogue artworks continue to play a role in political debate by documenting issues important to people who live without an excess of extravagance?

Larne Abse Gogarty (Humboldt Universität zu Berlin)

Too much: Excess and commitment in contemporary art and criticism

In this paper, I attend to hyperbole, excess, and the irrational within contemporary art and writing about art, tracing the potentiality and pitfalls of this tendency. Firstly, I want to think about the capacity of this to displace what the call describes as the mediocrity of postmodernism, that which might also be described as the violent mediocrity of patriarchy and racial capitalism. And, secondly, by focusing on the esoteric turn in contemporary art practice, particularly in relation to race and gender, I will try to measure such investments in the irrational in relation to the current rise of far-right populism. If there is anything this moment should tell us, it is that the centreground – the so-called realistic and the rational – has failed, and seemingly

has nothing to offer us or our worst enemies. Rather than sink into nihilism or attempt to meet the rise of the far-right on their own terms with appeals to a left-national-populism, I want to suggest instead that we need a committed cultural project that is full of speculative feeling and material and emotional solidarity, that is prepared to interrogate and learn from its own blind spots, mistakes and shortcomings. As such, I am interested in the cultivation of an adequately committed tonal register for writing, what this might look like, and how it is currently being explored within discussions about systemic abuses of power within the art world and beyond.

Art, Science, Craft and Industry in Postcolonial Historiographies

Deborah Swallow (Courtauld Institute of Art), Academic Specialism: Art History

Zehra Jumabhoy (Courtauld Institute of Art), Academic Specialism: Art History

Jahnavi Phalkey (King's College London), Academic Specialism: History of Science

Devika Singh (University of Cambridge), Academic Specialism: Art History

All papers 20 minutes, with Chairs given 10 minutes including Q & A time.

'Science in India' (1982), at London's Science Museum, was a collaborative exhibition between the British and Indian governments that was supposed to demonstrate the cultural equality of the two nations. Yet, according to its critics, British curators deliberately ignored India's science, celebrating its 'innovative' use of bullock-carts instead. Hence, 'Science in India' was informed by the same regressive logic that led, in 1872, to the founding of Bombay's Victoria & Albert Museum (the BDL Museum), to showcase craft and industrial artefacts because Indians were thought to be incapable of 'fine art'. The message was that 'real' artistic and scientific progress is the preserve of the 'civilisers'. That orthodoxy is now under assault by a new experimentation that combines art and science, and in which craft plays an innovative role. For example, the BDL Museum regularly invites contemporary artists to riff off its collection of Raj-era artefacts. As high art and craft traditions coalesce, the fixed divide between the postcolonial world and its erstwhile conquerors is challenged.

Panel 1: Empire, Science and Nation in the Middle East

Chair: Dr Sussan Babaie (Courtauld Institute of Art, London)

1. Shahar Marnin-Distelfeld, PhD (Zefat Academic College, Israel)

National Botany: Art and Science in Early Israel

This paper will address the phenomenon of 'national botany' in Palestine (pre-state Israel) and in early Israel. Botany, the study of plants, which served as an important mouthpiece of modern nationalism, played a significant role in establishing Zionism. For the newcomers to Palestine, which was a British colony until 1948, settling in their ancient homeland, inventing and learning Hebrew names of local plants, collecting and drying them – marked an act of return from exile to the Promised Land, as well as claiming the territory. Academic botanists collaborated with artists to produce guidebooks presenting wild flora, including maps covering geographical zones of the land and scientific descriptions accompanied by illustrations of plants.

This 'national botany' was part of a nation-building process, which focused on educating the Jewish population, especially after the foundation of the state of Israel.

Large-scale cultural projects combined science and art to create a visual vocabulary to become associated with perceptions of the newcomers as natives of the land. Contemporary Jewish artists in Israel have been recreating botanical-inspired art questioning Zionist historiography regarding the heritage of the images of wild flowers. However, Arab artists, albeit natives of the land, have been involved neither in similar historical productions of wild flower images, nor in contemporary ones. Wild flowers drawn in Western tradition, which became symbols of Zionism, are hardly present in art produced by Arabs in both pre-Israel and present-day Israel. The presentation will be accompanied by visual images.

Orly Nezer (PhD Candidate, Ben Gurion University, Israel)

Studio Ceramics and the 'Craft as Design' Discourse

The popularity of crafts in the fields of both art and design did not facilitate for studio ceramics a shift to a more central status among the visual arts. Instead, the contemporary adoption of the 'craft as design' discourse in the field of Israeli ceramics shows how the language of universal morality has dismissed local variants, and has reaffirmed studio ceramics' supposed inferiority. Major aspects of craft, such as skill and 'use', are excluded from the Israeli discourse on craft, resulting in a very reductive approach to craft. Also, aspects such as users' apprehension and appreciation of the works are neglected, and the strong connections between studio-ceramists and users are ignored.

With the adoption of amateur crafts and the elevated value of materiality in contemporary art and design, leading agents associated with Israeli ceramics advocate bodily gestures and materiality, and use descriptors such as 'tradition', 'authenticity' , 'handmade' , 'integrity' and so on to negotiate value in the marketplace of non-craftsmen's work, such as that of designers. In contrast, professional ceramic artists do not benefit from the popularity of crafts, nor are their works granted the high value that craft-like art and design are granted in the discourses on art and design.

Funda Berksoy (Professor, Department of Art History, Mimar Sinan University of Fine Arts, Istanbul)

Art Exhibitions in Munch and Istanbul (1909–18): Cultural events as part of German Imperialist Policies

In the Ottoman artistic environment, X[th] and XIth International Art Exhibitions in Munich (1909, 1913), The Exhibition of Masterpieces of Muhammadan Art in Munich (1910) and Munich Exhibition of Art and Crafts in Constantinople (1918) are significant events due to their unique characteristics. The organisations in Munich were the first international art exhibitions in which the Ottoman state was represented. The Exhibition of Islamic art in Munich is distinctive because some rare pieces from official and private collections within the Ottoman Empire were conveyed for the first time to be displayed in a foreign country. The Munich Exhibition in Istanbul is also significant

because there was no other exhibit within the Ottoman Empire in which works of German artists were collectively presented.

In the literature on the subject, the exhibitions in Munich are elaborated as consequences of the 'modernization movement' in the Ottoman Empire, whereas the German exhibition in Istanbul has remained unexamined. The aim of this paper is to scrutinise them in connection with the German imperialist policies devised during the reign of Kaiser Wilhelm II (1888–1918) to reveal the relations of political domination implicit in these artistic events. It is argued that these exhibitions constituted an important part of the German cultural policies implemented at the time in relation to the Ottoman Empire, and served as channels to increase the economic and political hegemony of Germany in the region. In the paper, primary sources such as official correspondences within state archives, newspaper articles, exhibition catalogues are utilised.

Panel 2: Contentious Nationalisms: Craft, Art & Colonialism

Chair: Dr Yuthika Sharma (Lecturer in Indian / South Asian Art, University of Edinburgh, Edinburgh)

Anais Da Fonseca, (Tate Research Centre: Asia)

Narratives of the 'In-Between:' Indian arts and crafts in today's international display.

Today's institutional divide between Indian arts and crafts finds its root in the hierarchies established during the colonial period between the fine and decorative arts. Nearing Independence, craft came to symbolise the Gandhian's self-sustainable state while the arts shaped the visual idiom of post-independence Nehruvian modernity. With colonial and post-colonial institutionalisations of distinctive categories for the arts and crafts as a background, this paper proposes to address today's artistic practices from India located in-between these categories, and question the relevance of their distinctions. It first introduces the work of textile artist Monika Correa, along with the photographic-drawing collaboration between formally trained photographer Gauri Gill and tribal artist Rajesh Vangad. These examples challenge the Indian art historical canon: Correa for weaving tapestries to be hung in art galleries, Gill and Vangad for putting together photography and tribal art.

The second part of this paper discusses two international exhibitions that chose to display these in-between practices: Beyond Borders (2017) at the Whitworth Gallery in Manchester that displayed Correa's work, and Documenta 14 (2017) in Kassel, which displayed Gill-Vangad's photographs. I argue here that international display offers an open space for in-between practices to challenge the institutional legacy of dividing the arts and crafts. I nuance this argument, however, by adding that these hierarchies have only been questioned from the vantage framework of 'art' , and that craft in an international context continues to act as a representative of the national, therefore failing to acknowledge India's diversity.

Sonal Khullar (University of Washington, Seattle, USA)

Seeds of Change, Spectres of Death: Shweta Bhattad's Faith *(2016)*

This paper considers Shweta Bhattad's performance, a part of her *Faith* (2012-) series, in a cotton field in Paradsinga, Madhya Pradesh during the Gram Dhara Chitra Utsav (2016), which claimed to be 'India's first Land Art Festival'. Dressed as *Bharat Mata* (Mother India), Bhattad lay buried in a wooden coffin for three hours, writing the word *vishwaas* (faith) over and over again with a red pen. Paradsinga is located in the vast cotton-growing belt in India that has become infamous in recent years for farmer suicides, and Bhattad's performance engages popular and critical discourses on this subject.

The Gram Dhara Chitra Utsav was the culmination of multiple years of work by artists and non-artists, including farmers, social workers, architects, engineers, and a psychologist, under the rubric of Project Gram (Village). Established in 2014, Project Gram aims to remake community, collaboration, site-specificity, and social engagement in the contemporary art world and postcolonial society. It offers a critique of development, industry, science, and technology, encapsulated in Bt cotton, a genetically modified variety of the crop that is widely used and controversial in 21st-century India, and has engendered indigenous seed festivals and protests against multinational corporations such as Monsanto, which market and sell Bt cotton.

I show how Project Gram, and Bhattad specifically, model the emergence of the artist as a fieldworker, whereby artists adopt the identities of activists, ethnographers, and investigators; move between urban and rural spaces over a relatively long period; and understand their practice as research, inquiry, and action.

Friederike Voigt (National Museums Scotland, Edinburgh)

Contextualisation and Reinterpretation as a Means of Re-examining the Indian Collection at National Museums Scotland (NMS)

More than 300 individuals have contributed to the building of NMS's Indian collection since its inception in 1854, giving between one and ten items – ceramics, ivory, sculpture, textiles, watercolours and weapons. Most of these objects are memorabilia acquired by Scots during their time in India as commercial agents, military men, and missionaries; they reflect the interactions of themselves and their families with the social and cultural environment of where they lived. As collectibles and mementos, they are heavily loaded with colonial history – sometimes more obvious when spoils of war, sometimes less when their assembling arose from intellectual interest in India's art, craft and culture.

This paper examines how the Indian collection at NMS has been reassessed since 2008 to bring it into the 21st century. It demonstrates how research into collecting history, the commissioning of artworks, and community projects have challenged and changed the notion of heritage, our understanding of these objects and their significance in Indian–British relations. A set of early 19th century agricultural models might appear to be ethnographic but contextualisation shows them to have been a

demonstration of technological progress. The commissioning of a contemporary painting led to the re-evaluation of a group of Sikh jewellery and – in combination with a Scottish Sikh community project – challenged the notion of British heritage. The paper will conclude by analysing the shared histories of industrial museums in Britain and India such as NMS and the Bhau Daji Lad Museum in Mumbai, and their potential for future collaborations.

Panel 3: Photography and Memories of a Nation

Chair: Mirjam Brusius (German Historical Institute London)

Ana S Gonzalez Rueda (University of St Andrews)

The Decolonial Archive: Uriel Orlow's 'Mafavuke's Trial and Other Plant Stories'

This paper presents a case study of Uriel Orlow's botany-based political project, organised by the Showroom, London (2016). The collective exhibition was centred around Orlow's video-installation *The Crown Against Mafavuke*, a work that re-imagines the trial of South African herbalist Mafavuke Ngcobo, accused in 1940 of 'untraditional practice'. The case brings to light the conflict and cross-fertilisation between white and indigenous medicine; the former, considered evolving and experimental, the latter coerced to remain fixed and unchanging. I argue that the exhibition put forward a decolonial epistemological challenge to the West. My reading focuses on the use of a 'conceptual herbarium' as a critical display strategy that integrated and organised the works into a continent-wide dissenting archive. I contend that the confrontation between the artworks' positioning of plants as active agents and their installation as specimens revealed the violent imposition of the dominant worldview. I discuss, in particular, photographs by Orlow, Subtle Agency, and David Goldblatt.

The exhibition is considered in the context of the crisis of the ethnographic museum in a postcolonial, globalised world and the institutional need to attend to the interrelations between former empires and their colonies, as well as the proliferation of 'contact zones' between them. I suggest that the exhibition decentred the sense of a single Western narrative and put forward the epistemological diversity of the world. This critical proposition is relevant not only to understand current global inequalities but for the conception of a more just and sustainable future.

Nayun Jang (The Courtauld Institute of Art, University of London)

Rendering Invisible Memories Visible: Photography and memories of the Pacific War in East Asia

This paper aims to examine the history of photography in Japan and Korea, focusing on collective memories of the colonial past. Since the early 20th century, the East Asian population has witnessed the successive dominance of a series of colonial powers: pre-war Japanese colonialism and imperialism, as well as US-led neo-imperialism, which disturbed or continued Japanese imperialism. Over the past

seven decades and after the end of the Pacific War, which was a watershed moment in the history of postcolonial East Asia, official memories of the colonial past have been formed, with the intention of reinforcing each nation's cultural and political orthodoxies. What is noteworthy in these attempts to create official narratives are the memories that have been deliberately rendered invisible. For example, Japan and Korea witnessed the presence of the US military after the end of the war; however, this particular context has been neglected in their dominant narratives.

Focusing on these memories forgotten in the process of official commemorations, this paper examines photography that sheds light on the United States' military presence and activities in Korea and Japan. The paper analyses the ways in which photography, as a form of technology bridging the gaps between different genres and disciplines, was used to capture voices that struggle against official memories of the colonial past. By analysing the artists who are vigilant against the operation of hegemonic memory, the paper will thus show how photography in this region can open up a space of contingency where alternative public memories can be created, and history can be reimagined.

Leila Anne Harris (The Graduate Center, City University of New York)

Scenes of Industry: Expanding the history of photography in India

The latest programming on India at the Science Museum, Illuminating India, features two simultaneous exhibitions: '5000 Years of Science and Innovation' and 'Photography 1857–2017'. A surprising overlap between these two seemingly disparate shows is that both include images of the steel industry from the 1950s. Enormous smokestacks and towering furnaces fill the compositions by Indian photographer Sunil Janah (in the science exhibition) as well as Swiss-born photographer Werner Bischof (in the photography galleries). Unlike social documentary images of labour that are well known from canonical histories of photography, such as Lewis Hine's pictures of factory workers in America, the photographs present industry as a positive force. After galleries filled with images of 19th-century ruins at Lucknow and snow-peaked mountains of the Himalayas, Bischof's photographs catapult the viewer into the 20th century and rapid Nehruvian industrialisation. Janah's pictures are included as part of a display celebrating the history of the Tata Steel company.

This paper takes a closer look at Janah's and Bischof's photographs and the original contexts in which their prints were viewed. It also reveals how they can be understood as part of a broader visual culture of industrialised India. From the 1880s, photographs of the latest machinery and factory interiors donned the pages of promotional materials for colonial commodities. I consider Janah and Bischof's photographs in light of a broader history of industrialised India, and also question how incorporating 19th-century scenes of industry into photographic history could alter an understanding of colonial stereotypes.

A Case Study

Alice Teng (Assistant Curator, M+ Museum, Hong Kong)

Hong Kong as Methodology: Creating a museum of the 21st century

M+ is a new museum of visual culture situated in the vibrant, cosmopolitan city of Hong Kong. Building both the 40 square meters of infrastructure and growing collection focusing on art, moving image, and design and architecture from the bottom up offers a unique and remarkable opportunity to consider what it means to create a museum of the 21st century in our continually shifting global landscape. Housing an international collection with a distinct Hong Kong vantage point, M+ is interested in re-centering the canon of art history to enable broader and more nuanced views of contemporary visual art making within the wider landscape.

Of utmost importance is how we situate M+ within the wider framework of this historically important and dynamic city. Hong Kong has always been a gateway for the diverse flow of ideas, inhabitants, and commerce, yet, as a former British colony, it is still fraught with postcolonial issues that linger to this day. And since the 1997 handover to China, the city has undergone rapid changes that bring to light the constant struggles with identity, agency, and reclamation of a unique Hong Kong voice.

Works within the M+ Collection capture many of these struggles, with artists not only expressing their fear and disappointments about the current social and political climate, but also their hopes and desires as Hong Kong citizens. They are constantly questioning, prodding and investigating the prospect of their futures – will it offer the opportunities of their dreams or empty unrealised promises.

Body as Architecture / Architecture as Body

Kelly Freeman, University College London

Rebecca Whiteley, University College London

[J]ust as the head, foot, and indeed any member must correspond to each other and to all the rest of the body in a living being, so in a building [...] the parts of the whole body must be so composed that they all correspond to one another.

– Leon Battista Alberti, De re aedificatoria (c 1450)

There has, since classical antiquity, been a complex set of correspondences between the human body and the designed building. Such interactions spring from the enduring art-theoretical ideal whereby art and architecture should imitate nature, as well as from broader cultural, medical and anatomical thinking wherein the body is described in terms of architecture and domestic arrangement. Throughout recorded history, architects have turned to the proportions, structures, processes, and narratives of the human body when designing built spaces. Likewise, artists and writers working in anatomy, medicine, politics and literature, to name a few, have turned to the shape, design and spaces of the building when discussing and explaining the body.

Our session will explore how this enduring correspondence has been expressed and shaped by visual culture. The papers will treat a broad array of visual and theoretical material, and cover a very wide time period. From classical antiquity to the twentieth century, the papers will address the intersections of body and architecture from many perspectives and employing many methodologies. The panel will address both architectures which engage with theories of the body, and bodies which are shaped, treated or thought about in architectural terms. We have taken an interdisciplinary approach, bringing together scholars in architecture, history of medicine and science, literature, art and visual culture.

Siobhan Chomse (Royal Holloway, University of London)

The Fall of Priam and the Death of Troy: Embodied architecture in Virgil's Aeneid *and its afterlife*

This paper explores the symbolic power of the relationship between architecture and the body in a reading of Virgil's account of the fall of Troy and the death of king Priam in his epic poem, the *Aeneid*. While the symbolic connection between Priam and Troy is often noted, more rarely discussed is Virgil's use of architectural imagery to express the unity of city and king. Virgil depicts the fall of Troy and the death of Priam in a profoundly architectural vision that creates a consubstantial relationship between

the pair. As Troy is demolished, the city takes on a kind of animated humanity that mimics the aged, violated body of Priam, who, in the moment of his death, becomes an architectural monolith with a sublime symbolic function. In Virgil's monumental pair, we are reminded of contemporary architectural theory (exemplified in Vitruvius' *On architecture*) and read the influence of earlier poetic/scientific uses of architectural metaphor (Lucretius' *On the nature of things*) to describe the human body suffering deprivation and disease. This paper explores the resonance of Virgil's embodied architecture, before turning to trace its legacy in the literary and artistic afterlife of the *Aeneid*. Pausing first to examine tragic articulations of the Troy-Priam architectural symbiosis by Shakespeare (*Hamlet*, *Troilus and Cressida*) and Marlowe (*Dido, Queen of Carthage*), the paper concludes with some later visual representations of the death of Priam (e.g., Antoine Rivalz, Jean-Baptiste Regnault) in which Virgilian architecture helps to render the emotional and symbolic significance of the scene.

Sarah Lippert (University of Michigan-Flint)

Corpus Christi as the Bridge in Depictions of Sienese Mysticism

In Sienese Christian mysticism perhaps no saintly writings were as important as those of St Catherine if Siena. In her *Dialogo* of 1377, she writes that '[T]he Bridge reaches from Heaven to earth … Now learn that this Bridge, My only-begotten Son, has three steps, of which two were made with the wood of the most Holy Cross, and the third still retains the great bitterness He tasted, when He was given gall and vinegar to drink...This Bridge is lifted on high, and yet, at the same time, joined to the earth.' In her vision, the body of Christ forms a structural passage in the form of a bridge between heaven and earth, and between humankind and the divine. Crossing that bridge involved a progression through physical structures, both architectural and corporeal, that culminated in passage through the mouth of Christ into his body. Almost two centuries later the famous Mannerist Sienese painter Giovanni Bazzi, a specialist in mystical portrayals of Christ, rendered Christ in ways that conspicuously emphasise his physicality, as well as his body as structural passage. This paper will explore the connections between Bazzi's portrayals of Christ and the mystical conception of the body of Christ as an architectural manifestation with which the soul of the worshiper must interact in order to achieve union with the divine. Further, it will consider possible connections between theories of the divine body as architectural structure and the Mannerist figure as a stepping stone to divine revelation.

Adriano Aymonino (University of Buckingham)

The Compass and the Flesh: The Classicist body as architectural body

Since the diffusion of Vitruvius' *De Architectura* in the 15th century, the metaphorical association between the well-proportioned human body and the 'temple' became a recurring trope in the humanistic theory and pedagogy of architecture. The osmosis between the body and the column, entablature and plan recurs in drawings and prints

ranging from Francesco di Giorgio Martini to Fra Giocondo, Diego da Sagredo, John Shute and Jacques François Blondel.

While architectural historians have written extensively on the subject, conversely, art historians have tended to overlook the influence of the 'temple' on the body within the humanistic theory of art and the classicist teaching practices of the academy.

This paper, which adopts a *longue durée* approach spanning from the 15th to the 18th centuries, argues that an 'architectural' understanding of the human body determined how artists thought about human forms and learnt how to represent them from artists' manuals. This approach, especially supported by the 17th- and 18th-century academy, was based on the study of proportions and the Antique, and resulted in a compositional logic that focused on the addition of measurable single units to compose the whole body.

It will also argue that those artists who vociferously dissented against classicist conceptions of art, from Michelangelo to Caravaggio, Chardin, Hogarth and the theorists of Romanticism, ultimately based their alternative approaches on a criticism of the proportional understanding of the human body, referring instead to unquantifiable aesthetic and critical categories such as 'giudizio', 'grazia', 'inventio', and imagination.

Rosemary Moore (University College London)

Inside the Architecture of the Body in Early Modern Anatomical Prints

The crumbling antique ruins in the background of the now canonical woodcuts for Andreas Vesalius's 1543 *Fabrica* are, of course, well known. However, the diverse ways in which body and architecture intersect in early modern anatomical prints remains underexplored. For example, in Charles Estienne's 1545 treatise, *On the dissection of the parts of the human body*, architecture serves to simultaneously suggest the inevitability of decay and ruin for the body, at the same time as hinting at its potential to be rebuilt – perhaps as knowledge. While Bartholomeo Eustachi's engraved plates combine body and architecture in intriguing ways, blurring the boundaries between body and architectural support. This paper will explore such issues, whilst also arguing that the printed anatomical body frequently constitutes a kind of architecture in its own right. Fugitive sheets, which employ paper flaps, cut out and layered over one another to produce an approximation of three-dimensionality and interior space within the body, will be a key case study for the way they oscillate between representing the body within architecture and as architecture. Though the anatomical figures in fugitive sheets are often represented within an interior space, defined by architectural features such as tiled floors, brick walls and ornate pilasters, nonetheless, by lifting the flaps layered over these bodies one embarks on a visual journey inside the architecture of the body.

Brenda Lynn Edgar (University of Geneva, Interfaculty Centre for Bioethics and Medical Humanities)

De la décoration Humaine: Notions of skin in architecture and dermatology in the 19th century

Omnipresent in today's architectural discourse, the comparison of building façades and cladding to 'skin' emerged in the 19th-century, at the very moment when modern scientific medicine and the nascent field of dermatology gave rise to a new understanding of the skin's function, both clinically and culturally. Just as architectural enclosure was being redefined, so too was that of the body. In architecture, a distinctive cladding/structure paradigm emerged, giving primacy to surfaces, while in medicine, the skin came to be understood as a protective, autonomous organ with a subcutaneous nerve network that rendered it infinitely sensitive.

True to the millennial tradition of body metaphors, 19th-century architects drew on new notions of the epidermis to bolster theoretical principals of ornament and cladding. For Viollet-le-Duc, decoration was to a building what muscles and skin were to man. Similarly, for Gottfried Semper 'continuous skin systems' were ideal natural models for architectural coverings. Likewise, medical practitioners drew on aesthetic and architectural notions, as can be seen in treatises such as Pierre Louis Alphée Cazenave's 1867 *De la décoration humaine. Hygiène de la beauté*.

While recent scholarship in architecture history has examined anatomical metaphors as well as the importance of the natural sciences in nineteenth-century architecture, medical and cultural notions of the skin and the body formed in this period have received little attention. Taking Cazenave's treatise as an example, this paper will examine the dialogue between the modern conception of skin and emerging cladding and surface paradigms in 19th-century architecture.

Hanna Baro (Heinrich-Heine-Universität Düsseldorf / Humboldt-Universität zu Berlin)

The Life Cycle of a Building

The metaphor of a building or monument as an organism that is subject to ageing processes is at the core of Alois Riegl's concept of 'age value' (Alterswert) which he elaborates in his essay *The Modern Cult of Monuments, Its essence and its development* from 1903: '[…] every work of man is perceived as a natural organism in whose development man may not interfere; the organism should live its life out freely, and man may, at most, prevent its premature demise. Thus modern man recognises part of his own life in a monument and any interference with it disturbs him just as much as an intervention upon his own organism.' Aspects of Riegl's 'age value' can be found already half a century earlier in John Ruskin's architectural theory (eg *Seven Lamps of Architecture* from 1849) where he writes 'the greatest glory of a building is not in its stones, or in its gold. Its glory is in its Age […].' In my paper, I will focus on the concepts of 'life cycle' and 'age' in architectural theories from John Ruskin and Alois Riegl and more recent theories and question their notion of the building as an 'absolute metaphor of the body'.

Lauren Downing Peters (Centre for Fashion Studies, Stockholm University)

Building a Better Body: Architectural discourses in stoutwear design, 1915–30

Speaking to the *Richmond Times-Dispatch* in April 1916 Albert Malsin, an engineer-turned-fashion designer, expounded the underlying principles of his design practice. Invoking the high-minded discourses of architectural practice, he explained how designers of fashions for larger women should keep in mind 'one of the great Gothic cathedrals' in creating the 'illusion of height' and of 'weightlessness'. Using Malsin's modernist design ideology as a starting point, this paper will examine the discourses of 'stoutwear' design in early-20th century fashion media. Embedding this research within a broader consideration of the relationship between bodies, architecture and modernism, I argue that the mediums and discourses of fashion can open up pathways for thinking about the body as 'built', with dress serving as the armature of the social body. In doing so, this paper argues that stoutwear was a vital medium for bringing order to the disorderly fat, female body – one which also evidences the web of power in which bodies, and particularly *women's bodies*, are entangled.

Drawing upon the literature and methodologies employed within the interdisciplinary field of fashion studies, this paper will examine the broader visual culture in which the stout body was produced, juxtaposing images of disorderly or 'failed' bodies with representations of the fat, female body utterly transformed through the medium of stoutwear. Less reminiscent of stylised and attenuated fashion illustrations than of architectural blueprints, these richly textural, schematic renderings provide a rare glimpse into the discourses and ideals that undergirded stoutwear manufacturers' desire to 'build a better body'.

Michael Sappol (Uppsala University, History of Science & Ideas)

How to Get Modern with Body Architecture: Fritz Kahn, medical illustration and the architectural rhetoric of modernity

In the 1920s and 1930s, Fritz Kahn (1888–1968), a German Jewish physician and popular medical writer, was a pioneer of the conceptual scientific illustration – an approach to visual explanation that was metaphorical, allusive and self-consciously modern. In bestselling books, articles and pamphlets, Kahn featured thousands of images. It was a novel and immensely influential approach to popular health and science, informed by the iconophilic technologies, genres, and aesthetics of the time – illustrated print media; movies; exhibitions; new architecture and design. Pushed by market imperatives for attention-seeking visual novelties, Kahn and his cadre of commercial illustrators developed new pictorial genres and tactics, and reinvented old ones – among them a brilliantly metaphorical, allusive, modernist body architecture.

Responding to the demand for materials that could help readers acquire and perform an over-determined 'modern' social identity. Kahn presented himself as an impresario of the modern, a provisioner of images to get modern with. His most distinctive move was to stage modernity within the body. The body could be figured as, or contain, skyscrapers, automobiles, motors, suspension bridges, conveyor-

belts, cameras, transmitters, phonographs, electrical circuits, elevators, just about any technology or feature of the built environment of the urban industrial world. And just as often Kahn's publications showed the body <u>in</u> modernity: in the city of sky-scrapers, elevators, motorways and electric light. This paper focuses on tropes of architectural modernity in the works of Fritz Kahn – a lost architectural imaginary that was in dialogue with Bauhaus functionalism, Le Corbusier, science fiction, art deco and surrealism.

Contemporary Art Histories

Sam Rose, University of St Andrews
Emalee Beddoes, Museums Worcestershire and Division of Labour Gallery

Since Mieke Bal's *Quoting Caravaggio: Contemporary Art, Preposterous History* (1999), art historians have increasingly self-consciously turned to contemporary art as a means of rethinking earlier artworks and moments in the history of art. Curatorial practice has likewise made use of the contemporary art 'intervention' as one strategy for the revivification of older, overly familiar, collection material. But what is it that contemporary art actually does to earlier art and its histories in these cases? And are there significant shared features of the art historical and curatorial uses of contemporary art? Or are these separate projects that are isolated from, or even critical of, one another?

Looking both to art history and 'out' to curatorial practice and related forms of public engagement, this panel features three types of paper in order to examine these issues. First of all, it asks art historians and curators to reflect on cases of curatorial 'interventions', where contemporary art has been brought into the museum setting in unexpected or deliberately anachronistic ways. Secondly, it asks art historians who work primarily outside contemporary art to re-examine their material in light of a contemporary art practice and discuss what new light the one might shed on the other. Finally, it includes broader reflections on the use of contemporary art as a means of engaging the art historical past, including overlaps and tensions between the art historical and curatorial aspects.

Michael Squire (King's College London)

The Classical Now

This paper explores the theme of 'contemporary art histories' from the perspective of a classical art historian. In particular, it asks how (if at all) contemporary artistic responses to Graeco-Roman visual culture help us to make sense of classical traditions of image-making. What is it about ancient Greek and Roman art that still captivates and provokes the modern imagination? How can contemporary art help us to see classical visual culture with new eyes? And what can modern-day responses – set against the backdrop of others over the last two millennia – tell us about the history of evolving cultural preoccupations?

My preliminary answers to these questions in this paper draw upon two particular aspects: first, an interdisciplinary research project begun at King's College London in 2017, centred around the theme of 'Modern Classicisms' (cf. www.modernclassicisms.com); second, an associated exhibition on *The Classical Now* – on show in the Bush House 'Cultural Engagement' space and the 'Inigo Rooms' of Somerset House, and timed to coincide with this Annual Meeting. In displaying ancient works alongside those of modern and contemporary artists (e.g. Yves Klein, Pablo Picasso, Marc Quinn, Grayson Perry and Damien Hirst), the

questions raised by the exhibition map rather neatly onto those of this 'contemporary art histories' panel. Indeed, one of the aims of the paper – as indeed, of the exhibition and larger project – is to re-build some disciplinary bridges not only between 'classics' and 'art history', but also between the academic field of art history and contemporary curatorial practice.

Hans Bloemsma (University College Roosevelt, Utrecht University)

Rethinking Giotto: Tacita Dean's Buon Fresco (2014)

Contemporary artists as diverse as Jeff Koons, Gijs Frieling and Tacita Dean have acknowledged their indebtedness to the work of the Italian artist Giotto di Bondone (1276–1337). While scholars of contemporary art have acknowledged these connections, the complex relationship between modern-day artistic practices and developments in the history of early Italian art remains largely unexplored, and its implications unacknowledged. In my paper I intend to examine this relationship and its consequences in more detail. The paper is meant as a case study, focusing on one specific art piece: Tacita Dean's video work and accompanying book *Buon Fresco* (2014). Using a macro lens, *Buon Fresco* captures in extraordinary detail the frescoes illustrating the life of Saint Francis in the Upper Church of the San Francesco in Assisi, traditionally attributed to Giotto. The extreme close-ups allow Dean to rethink the frescoes from a new perspective – that of the artist himself as he would have painted it. The goal of my paper is two-fold. First, I will consider how art historical research on Giotto informed *Buon Fresco.* What is Dean's understanding of the Italian artist, and how did this understanding affect her work? Second, I will assess how, in turn, Dean's work may have altered the perception and interpretation of Giotto's art. To what extent does *Buon Fresco* not merely reflect art historical research, but also shape, and perhaps irrevocably change the way art historians as well as the public at large look at Giotto's paintings?

Tania Moore (The Sainsbury Centre for Visual Arts)

Sarah Pickstone (Artist)

A Contemporary Enlightenment: Angelica Kauffman Reimagined

One of two female founding members of the Royal Academy of Arts, Angelica Kauffman was commissioned to create four ceiling paintings for the Academy's first premises in Somerset House in 1778. The allegorical figures represent Composition, Design, Colour and Invention. By depicting symbolic female figures, Kauffman positions herself as creator and muse. She drew on traditions of iconography while creating symbolism that is uniquely hers. Now, for the Royal Academy's 250th anniversary, artist Sarah Pickstone has considered her imagery anew, showing the universality of Kauffman's themes. She re-presents the gaze and gesture of Kauffman's women. Subtle yet disruptive, the work will intervene in the public spaces of the building.

Sarah Pickstone has spent two years immersing herself in Kauffman's life and work. Her work often stems from periods of research such as *The Writers Series*, inspired

by the female authors associated with Regents Park, which formed a solo exhibition at the New Art Centre in 2013. An alumna of the Royal Academy Schools, Pickstone has won the Rome Scholarship for Painting and the John Moore's Painting Prize. She is the author of *Park Notes – An Anthology of Writing and Art*, 2014.

Presented by both artist, Sarah Pickstone, and curator, Tania Moore, the paper will assess this project that recasts a leading female figure of the Enlightenment for contemporary audiences. Asking why Kauffman, why now, why at all? The talk will consider how the themes of gesture, gender and genius are positioned by two female artists 250 years apart.

Andrea Bubenik (University of Queensland)

Contemporary Baroque?

The critic Mieke Bal has argued 'for an engaged relationship to the past that is one neither of influence nor reconstruction'. In my own writings and recent curatorial practice, I have often taken this statement as a rallying cry. Most recently, I deployed curatorial strategies inspired by Bal in the exhibition *Ecstasy: Baroque and Beyond* (UQ Art Museum, 2017), in which Gianlorenzo Bernini's *Ecstasy of Saint Teresa* (1646–52) was brought into dialogue with works of contemporary art. To adopt such an approach is be cognizant of the urgency with which works of art speak from the past, not only to art historians, but also to contemporary artists. Arguably, such a strategy tends to be more readily accepted within experimental museum/gallery spaces, rather than academic discourse. In this paper, I wish to consider how the 'contemporary Baroque' – the term itself is a provocation – has alternately been embraced and resisted. In particular, I will look at the place of the 'Baroque fold' in visual and literary practices, and the potential implications of taking this concept beyond the Baroque into the realm of contemporary aesthetics. Art historical and curatorial intersections with the contemporary will be elucidated – whether they successfully reinforce each other remains to be seen.

Aline Guillermet (King's College, University of Cambridge)

Through the Digital Lens: Reconsidering painting and information

Since 2015, Los-Angeles-based artist Petra Cortright has been making 'digital paintings'. These impressionistic abstractions arise from digital files layered into Photoshop, which are subsequently printed on a variety of materials, or directly displayed on computer monitors. These works redefine painting as a versatile aesthetic experience grounded in binary data. Yet, they also suggest that the material instantiation of information – be it on silk, aluminium or plastic-framed LCD screens – is a necessary condition of our aesthetic experience. As such, digital painting challenges the common description of data as 'immaterial', and prompts us to reconsider the under-studied relation between painting and information in the 20th century.

From the 1960s, artistic practices in North America and Europe were shaped by ideas borrowed from cybernetics and information theory. While there are accounts of

this influence for the specific context of art/science collaborations (e.g. E.A.T.), the importance of information theory for painting remains uncharted. In this paper, I will focus on the way these ideas filtered into, and shaped, the work of French-Hungarian painter Vera Molnar. Considered a pioneer of computer art, Molnar was directly influenced by Max Bense's information aesthetics, which he derived from Claude Shannon's information theory. Her computer-aided work opened a space of mediation between information and painting, where specific visualisation technologies and forms of information processing enable the emergence of 'painterly' qualities. Contemporary 'digital painting', in bringing the complex relation between painting and information to the fore, enables us to reconsider this earlier practice *as* painting.

Sarah Gould (Université Paris 1-Panthéon Sorbonne)

Re-describing Turner in Light of the Materiality of British Contemporary Art

There is something uncanny in the recent Turner Contemporary displaying of Tracy Emin's *My Bed* (1998) alongside JMW Turner's landscapes. This juxtaposition shows that Emin's iconic work – in her words a 'three dimensional version' of a Turner painting – is not erratic but inscribed in a British lineage. Yet, considering it as simply inspired and nourished by Turner seems insufficient. What I suggest in this paper is that there is a tendency amongst British contemporary artists such as Emin, but also in younger generations of artists such as Samara Scott and Karla Black, to use materiality as a means of transforming the trivial and vulgar into a beautiful, compelling work of art, and that this tendency invites us to re-describe Turner's works.

By considering materiality as a 'hub' (after Mieke Bal), I will adopt a deliberately anachronistic methodology by which I apply a modern concept to early 19th-century art. Indeed, the change of paradigm brought about by the digital has often lead to a re-materialisation of artworks, inviting us to rethink the concept of materiality not only in the light of grand teleological discourses which hypostatised materiality (generally, modernity stands for this moment in art when surface is exposed for what it really is), but also metaphorically (as has been discussed by Jennifer Roberts).

Through adopting this standpoint, this paper will additionally suggest that materiality as a prism of study points to a recurring paradox in British art of an independent practice, which nevertheless is not *à la mode*.

Donal Maguire (Centre for the Study of Irish Art (CSIA), National Gallery of Ireland)

Visualising Diaspora: Pathos of Distance *at the National Gallery of Ireland*

In 2014, in an entirely new venture, the National Gallery of Ireland commissioned artist Sarah Pierce to collaborate in the art historical research project Visualising the Irish Diaspora. The aim was the creation of a new large scale artwork by Pierce that

was not just a response but an articulation and expression of the project's themes, concepts and subject matter.

Pierce's artwork *Pathos of Distance* included reproductions of images relating to Irish migration and diaspora, created between 1813 and 1912, and sourced from countries around the world. These were presented in a complex installation comprising a series of *hybrid* sculptures accompanied by research notes, inventories and references that provided historical information, and insight into the thoughts and processes that guided the project.

The project and resulting artwork aimed to reveal the distinct variety of approaches to the visualisation of the Irish diaspora and to explore the role and significance of images in the formation of a diasporic cultural identity. An unexpected outcome of the exhibition (Dec 2014–June 2015), however, was its development into a significant exercise of institutional critique, questioning and challenging many aspects of the museum's existing mechanisms of display and modes of audience engagement. This paper will present and analyse the objectives, processes, and diverse outcomes of the project in order to question the role of museums as sites of research, education and social critique.

Martha Langford (Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University)

Philippe Guillaume (Concordia University)

Images Unfolding: A conversation about making the past present

On Thursday 2 February 1967, a group of students from Saint Martin's School of Art gathered at the corner of Old Compton Street and Greek Street in central London. The group included Hamish Fulton, Richard Long, and George Passmore. Their aim was to take a walk, or more precisely, two or more walks in smaller groups. Before the party split up, a black and white photograph was taken. The walk itself is not thought to have been recorded. It simply happened, leaving only a proleptic trace of an art form aborning.

Philippe Guillaume encountered the image while conducting research on photography and walking. Having determined its precise location, he had walked around the block formerly occupied by Saint Martin's several times in both directions, 'trying to remember as much as he could from the sixties'. On 26 March 2017, he took quite a different walk on the perimeter of the site to photograph the block from across the road. Twenty-seven images are presented in a leporello-style artist's book, *OC&G* (2017) whose unfolding does 'art history as art' (Terry Smith).

In *Visual Time*, Keith Moxey develops 'heterochronicity' and 'anachronism' as generators of description and meaning. Guillaume's *OC&G* conceptually and materially dilates these concepts to allow for methodological speculation. As art historian and curator Martha Langford asks: What if the 1967 walk had been observed?

We conceive this paper as a scripted conversation between figures of interest in this session – artist, curator, historian, and theorist – recasting the present to re-enter the past.

Critical Pedagogies: What constitutes 'critical' pedagogy for art and art history today?

Emily Pringle, Tate

Trevor Horsewood, Association for Art History

This session explores a range of connotations and theoretical positions associated with the term 'critical' and its relation to teaching and learning in art and art history today. Set against a backdrop of 'critical pedagogy' and the work of theorists such as Paulo Friere, Henry Giroux and bell hooks, the session explores what forms of teaching and learning are critical, in other words essential, in a global social and educational context.

The session comprises contributions from UK and international artists, art historians and educators that address recent research and/or provide vibrant and robust arguments that make explicit the theoretical basis for art education practice in formal, informal and non-formal learning settings. In particular, the session seeks to explore how and why art and art history pedagogy affords critical readings of society and our place within it. The session reviews the historic role of critical pedagogy in art and art history education and its relevance today, presents case studies of programmes utilising critical pedagogy and considers the global challenges and opportunities facing art education pedagogy now.

Through a combination of both papers and world-café 'provocations', this session will examine extant and emerging research from a range of theoretical and institutional perspectives. The more discursive afternoon session is intended to allow for greater discussion and knowledge exchange, in line with the ethos of critical pedagogy. Contributions and presentations from the session will form a publication for wider circulation in summer 2018.

Pat Thomson (University of Nottingham)

A new role for visual arts and art teaching in a post-critical, post-humanist education?

In 2004, Bruno Latour published a paper entitled 'Why has critique run out of steam?' Latour argued that research which showed how truths were socially constructed, that queried norms and highlighted mess, that deconstructed social and scientific practices, had produced impossible conditions for knowledge production, and played into the hands of what we might now understand to be post-truth, fake-news politics. What was needed, he argued, was a 'gathering', a new way to bring together ethics, material realities and politics to address the social /economic/cultural/environmental challenges of the 21st century. Subsequent discussions have focused on the need to 'augment' as well as to critique (Massumi 2002), to practise dissensus (Verran 2015) and 'minimal politics' (Marchart 2011), and to produce an 'experimental togetherness among practices' (Stengers 2005) . In Braidotti's words, we now need to free ourselves of the 'provincialism of the mind, the sectarianism of ideologies, the dishonesty of grandiose posturing, and the grip of fear' (Braidotti , 2013, p 11). In education, these ideas are increasingly at the fore of debates. Some discussions

have crystallised around notions of (re)design, heuristics and laboratories – all of which combine notions of sites for simultaneous exploration and temporary stasis. In this paper, I suggest that this discussion offers opportunities for visual arts onto-methodologies; these can animate these contemporary concerns while recasting older, critical education conversations about pedagogy and practice.

Charlotte Bik Bandlien (Oslo National Academy of the Arts (KHiO))

Post-art pedagogy

Shifts in our notion of centre and periphery, the renewed interest in indigenous perspectives, and art practices that challenges the conventional relationship between art and the social world (often referred to as 'post-artistic practices') are prompting us to redefine our understanding of preconceived notions of the 'work' of art and of aesthetic experience as such – i.e. to question our own cultural configuration.

In order to generate criticality under these contemporary conditions, an interdisciplinary apparatus is imperative. Attempts at fruitful theoretical synthesis have given birth to a series of terms such as 'critical cultural studies', 'social art history' and 'interdisciplinary aesthetics', or 'the fusion of art history and material culture studies' – all of which represent nuances of approaches with different degrees of overlap between art history and anthropology.

The shadow institutes 'Department of Usership' and 'Institute for Colour', which both sprung out of the Oslo National Academy of the Arts, serve as cases of critical pedagogy based on such post-disciplinary grounds. Part artistic research, part social self-organisation, part think-tanks, the cases assist to frame and unpack the potential, not only for criticality but also for being more anticipatory, proactive and speculative.

Matthew Cornford & Naomi Salaman (University of Brighton)

Teaching Art Students Art History: Radical pedagogy in British art schools

Our presentation aims to explore how, following the Coldstream Report's requirement that art schools approved to run the new Diploma in Art and Design course (known as the Dip AD) had, for the first time, to teach art history as an integral part of their core curriculum. We propose that just as traditional art history was losing ground in the tumultuous confusion of the late 1960s counterculture, the requirement to teach art students art history created a newly resourced space within the nation's art schools. A space into which, politicised students, feminist theorists, critical thinkers and emerging conceptual artists set about radically rethinking the teaching of art. Two case studies:

- Albert Hunt, who on being appointed to teach Complementary Studies at Bradford College of Art, created an innovative course structure where students

participated in two-week long intensive artist-led projects including recreating the Russian Revolution on the streets of Bradford.

- Marie Yates, a photo-conceptualist artist, taught a complementary option module at Chelsea School of Art in the mid-1980s after complaints were made about the lack of women teaching and in particular feminist women artists and theorists. Marie Yates' pedagogy was self-critical, focusing on the institution of art and art education itself.

To conclude 'what constitutes 'critical' pedagogy for art […] today', we reflect on how these radical innovators (and some others) have influenced the curriculum and teaching on the undergraduate course we run – Fine Art Critical Practice at the University of Brighton.

Joanne Crawford, (University of Leeds)

Critical Art History as/is Critical Art Practice

The discipline of art history is in unstable and worrying territory, where its very survival is becoming increasingly precarious. Many things seem to be at stake, importantly its 'status' as a discrete humanities subject, taught within both schools and universities. Increasingly 'absorbed' as a subsidiary area of study, it becomes 'contextual studies' or minor part of a wider liberal arts education. It is therefore imperative to take stock regarding the importance of the subject: not only as a set of vast and complex discursive structures through which to understand the art of the past, but also in respect of the important critical pedagogies it offers other subjects, particularly art practice.

Within many institutions there is an enforced separation between practice and history/theory; this is a false and potentially fatal one. As an art historian who has taught both art historians and artists for over 20 years, I would like to seriously ask whether art history can finally reinstate itself a necessary and sustained force within the studio as well as a vital core for the wider arts curriculum. Through such negotiations, I believe, a crucial partnership could be ensured, where both artists and art historians bring forth a deep critical understanding of their own productive endeavour and creative importance. I will thus argue that art history's force is *creative* and *critical* as well as historical, particularly with regards its pedagogical importance and experiential longevity.

Jane Trowell (University of Nottingham)

Before We Begin: Whiteness and coloniality in art education

There is currently much talk in England of 'engaged' and 'critical' pedagogies in art education, in formal, informal and/or community sites for learning (hooks 1995, Freire 1970). The term 'activist' is increasingly used by educators, by artists who work in social contexts, by art students, and by mainstream arts through their education/interaction programmes and curatorial choices. While there is a long

tradition of critical pedagogies in art, the apparent recent mainstreaming has grown exponentially because of the draconian education cuts of 2010, a fightback against stark inequalities and social injustices arising from the marketisation of our schools, colleges, universities, funders, and arts institutions.

Yet ours is a sector overwhelmingly dominated by white middle-class women. So who are the 'we' that claim to deliver these pedagogies? How did 'we' get to be where we are? Who endorses 'our' knowledge of art and social injustice? How do 'we' embody the disruption to the inequalities we say must be confronted?

This paper proposes that art educators should be wary of claiming critical or engaged pedagogies for social justice, unless we accept that 'as modern subjects we breathe coloniality all the time and every day' (Nelson Maldonado-Torres, 2007, 243). White middle-class female educators in particular should remain – to borrow African-American philosopher George Yancy's term – '*unsutured* vis-à-vis the reality of white racism' (2014, xvii, my emphasis), while also acting against it in ourselves. I will also reflect on the narcissistic dangers of white self-criticality, drawing on Sara Ahmed (2017).

Riikka Haapalainen (Aalto University, School of Arts, Design and Architecture, Espoo)

Gallery education as the radical act of hospitality

The Kirpilä Art Collection is a museum located in the art collector Juhani Kirpilä's (1931–88) former home in central Helsinki. Its collection consists of a large collection of paintings and sculptures representing Finnish art from the 1850s to the 1980s.

The public program of the museum has recently changed: the museum has begun to offer gallery talks with queer insight on a regular basis. These queer talks reflect on the one hand the personal life of the art collector Kirpilä. On the other hand, talks aim to challenge the normative ways of mediating art and art history – to give visibility and voice to the presumably marginalised and silenced.

In my presentation, I discuss the norm critical methods of gallery education. With the Kirpilä Art Collection as my case study, I ask, what kind of knowledge and learning queer gallery talks bring forth and to whom. I critically examine the educational and institutional practices of the museum with the concept of radical hospitality by Jacques Derrida and the notion of undercommons introduced by Stefano Harney and Fred Moten.

World-Café Style Discussion

Kimberley Foster (Goldsmiths)

Pedagogies of Attention and Matter

How do we articulate the potency of the 'personal' in critical pedagogy? Is there space in the current educational climate to see, hear and to attend? Can small and quiet transformative exchanges equally be understood as 'fundamental encounters'? (Deleuze, 1968). The intention here is to question how these encounters can be heightened through shared responsibility and reciprocity to enable the critical to flourish in the material pedagogies of art.

In the currency of New Materialism and object orientated encounter the fluctuating relationships and intra-actions (Barad, 2015) of subject, object and matter are encouraged to flourish. Now commonplace in contemporary art practices, these relationships between the human and non-human are knitted and knotted. It is, then, vital to support the learner as they navigate this part of their adventure and push through the truly messy entanglements of making and meaning.

Underneath the global, international and institutional views of critical pedagogy are the challenges, shifts and transformations of the personal and singular epistemologies. As individuals are mobilised towards new understandings, what kind of art pedagogy do we need to fully attend to the individual and bespoke 'adventure of pedagogy' (Atkinson, 2017)? Through concerns of 'love' and 'mutual trust' (Freire,1970) can the individual learner come to understand themselves as both particular and enmeshed?

Emily Pringle (Tate)

Sustaining Critical Pedagogy in 'Dark Times'

In his 2011 text *Critical Pedagogy in Dark Times*, Henry Giroux argues that 'no democratic society can survive without a formative culture shaped by pedagogical practices capable of creating the conditions for producing citizens who are critical, self-reflective, knowledgeable, and willing to make moral judgements and act in a socially responsible way' (Giroux, 2011, p.3).

The conditions required to nurture such citizens are, Giroux argues, created through critical engagement with the conditions of power, values and knowledge production, mobilised through creativity, imagination and hope. Gallery educators in the UK have allied themselves to Critical Pedagogic theorists, including Giroux, Paulo Friere and bell hooks, in the past, arguing that the context of the art museum and the practices of teaching and learning employed within it provide a fertile ground for critical pedagogy to be implemented. Yet, in reality, can a pedagogy based on the active dismantling and democratic reshaping of dominant forms of knowledge operate authentically within the value systems of the art museum of the 21st century? Are museum professionals in danger of postulating an emancipatory practice that cannot be realised within current museum power structures?

In this session, I reflect on the extent to which the possibilities offered by critical pedagogy are enacted in the gallery, and explore how education practices of hope and positive critique can be fostered, despite the challenges faced by educators and artists working today.

World-Café Style Discussion

Figuring Change: The early modern artistic reception of Ovid's *Metamorphoses*

Lydia Hamlett, History of Art, University of Cambridge

Philip Hardie, Classics, University of Cambridge

This session – co-convened by a classicist and an art historian – explores the art-historical legacy of Ovid's *Metamorphoses* and its underlying myths of classical transformation. The visual reception of episodes from the *Metamorphoses* has long been studied by art historians. Recent work on the text by classicists has focused on the aesthetics and politics of the gaze, the ecphrastic challenge to the artist and the transformative power of art. This session puts art historians and classicists in dialogue with one another. The papers cover a wide range of visual and performing arts: mural painting, sculpture, textiles, landscape garden, ballet, and masque. The contributors 'look out' to the intersection of art history with changes in social history, politics and the history of science, and they relate shifts in art historical reception to the Ovidian metapoetics of transformation.

Liz Oakley-Brown (Lancaster University)

Crafting Ovid in Elizabethan England: Textiles, texts and Hardwick Hall

From the Latin quotation inscribed on a pillar which speaks of 'this place…as the palace of the sky' (Wiggins 2016: 102) to the three small cushion covers exquisitely embroidered with the myths of Phaeton, Europa and Acteon (Oakley-Brown 2006: 127–134), this paper argues that Hardwick Hall – the Derbyshire country house built by Elizabeth Talbot ('Bess of Hardwick') in the 16th century – situates the artisanal reproduction of Ovid's poem in a distinctive time, space and social formation.

Rather than focussing on episodic instances of artistic reproduction solely authorised – literally and figuratively – by the ruling elite, my paper treats Hardwick Hall as a site-specific location for crafting Ovid in Elizabethan England. In so doing, I emphasise the politics of collaborative creativity and the material conditions for the 'intermedial translation between words and images' which are so easily overlooked in Hardwick Hall's 'artistic reception of Ovid's *Metamorphoses*'.

Antonio Ziosi (Università di Bologna)

Medea's medicamina*: Ovid and modern medicine in the 'Stories of Jason and Medea' by the Carracci*

Two scenes from the *Stories of Jason and Medea* from Palazzo Fava (Bologna) are clearly based on Ovid's account of the Medea myth in Book 7 of the *Metamorphoses*. For this reason (and the rare inclusion of a nude Medea) they are set apart from the rest of the painted frieze. They can, however, be interpreted as the pivotal point of the entire composition. It is very likely that the cycle was commissioned precisely as an allegory (and a glorification) of medicine, to boost the academic and 'scientific' status of the clients: the Favas were prominent physicians in the Bolognese *studium*

at the time, and Bologna was at the forefront of medical research in the 16th and 17th centuries.

As is well known, Ovid's Medea (*Metamorphoses* 7.159–294) was the mythological 'supervisor' of certain areas of early-modern medicine (at least in the 17th century), such as blood circulation and blood transfusion, a practice dubbed the *cura Medeana*. This frieze is therefore important evidence (even before the 17th century) of the scientific reception of the *Metamorphoses* in art. In addition, this same 'medical theme' (*ars medendi*), used by Ovid in a 'figurative' way in the all-important elegiac metaphor *eros/nosos*, can be argued to be the actual key to understanding a very problematic book of the *Metamorphoses* and, besides, in discovering what its only 'real' metamorphosis actually means. The artists' stress on Medea's *medicamina* ('charms', but also 'remedies') confirms the metaphorical 'medical' and didactic architecture of the book. 'Reception' can thus help 'interpretation'.

Lydia Hamlett (University of Cambridge)

Experiencing Ovid in British Interiors

Stories from Ovid, in particular the *Metamorphoses*, are by far the most common subject in British mural programmes of the long 17th century. It has been widely acknowledged in reception studies that Ovid was used to different political ends in masques, translated works, contemporary poetry and theatre. But Ovidian narrative in British art of this period has been stymied because of the critical historiography of mural painting as a genre. In the most basic sense, murals facilitate a visual transformation, from contemporary house to ancient temple, built environment to landscape, patron to mythological or allegorical figuration. This paper examines how the spectator encountered Ovid through the medium of the mural. To what extent do murals reflect the contemporary appetite for re-imagining ancient myth, revealing the visual from the written word, and the use of fantasy in bringing the gods onto the (secular, domestic) 'stages' of patrons? These questions will be explored in relation to court culture under successive Stuart monarchs as well as the great houses it influenced, including case studies such as Windsor Castle and Burghley House. Using the art-theoretical writings of Franciscus Junius from before the Interregnum, and literary figures of the Restoration such as John Dryden, it will examine intermedial relations between text, performance and image, including how mural painting interacted with, and responded to, poetic devices.

Linda Hinners (Nationalmuseum, Stockholm)

Upstairs Downstairs. Ovid's Metamorphoses *in the Royal Palace of Stockholm*

In the year 1700, the construction of a new Royal Palace in Stockholm was in an intense phase. The architect Nicodemus Tessin the Younger had recruited a team of French artists for the interior decoration. The sculptor René Chauveau executed a number of reliefs in plaster for the two great staircases in the palace. The subject matters of these reliefs were scenes from the Metamorphoses of Ovid: Apollo and

Daphne, Jupiter and Juno, Diana and Actaeon etc. Tessin had in his possession several editions of the Metamorphoses, for example that of Isaac de Benserade (1676/1677), for which the sculptor's father, François Chauveau, had provided some of the engraved illustrations. René Chauveau also made some reliefs with biblical subjects taken from the Old Testament, such as the Creation of Man and The Deluge. According to the accounts, 20 reliefs representing scenes from the Metamorphoses or the Bible were all aimed for the staircases, whereas in the Great Gallery in the palace, where the decoration was dedicated to the successful wars of King Charles XI, Chauveau executed reliefs representing scenes from Roman history (Livy's Ab Urbe Condita).

This paper will discuss the use of the Metamorphoses in the Royal Palace. I will argue that the reliefs – although never displayed and subsequently put in storage – were an important part of the total program for the interior decoration which was a manifestation of the absolute monarchy.

Barbara Ravelhofer (Durham University)

Figuring Change: Ovidian metapoetics in dance

Ovid's legacy extends to Renaissance dance. Traces of Ovidian versification appear in Italian choreography of the late 16th century, and his *Metamorphoses* became visually and acoustically palpable in transformation scenes in English court ballet of the early 17th century. A notable example is Thomas Campion's masque for one of King James I's Scottish favourites, Lord Hay, on the occasion of the latter's wedding in 1607: here Italian influence in stage and costume design, music, and dance blended with state-of-the-art experimentation in metrical theory, classical allusion, and Scottish subject matter. The paper examines mutually reinforcing visual, aural, and rhythmical echoes, with the aim to unlock poetical, scenographical, and political implications.

John Harrison (Open University)

Roman Poetic Influences in 18th-century Stourhead – But which poet?

The creators of the 18th-century English landscape garden at Stourhead left few clues as to their design intentions. This void has been filled with various competing theories of Stourhead's meaning, perhaps the best known of which is Woodbridge's view that the circuit walk of the garden was intended to recapitulate the journey of Aeneas and the foundation of Rome. This paper will demonstrate that the evidence cited by Woodbridge and later theorists is based on incomplete information and erroneous interpretation of the edifices and artefacts at Stourhead. I will introduce new evidence which suggests that Ovid was a major influence in the garden design of Stourhead. My main example will be the content of the grotto at Stourhead and the references there to Ovid's tale of Daphne and Peneus.

Building gardens provided socially aspirational 18th-century individuals, such as the banker and Stourhead-owner Henry Hoare, with the opportunity to demonstrate

knowledge of Roman myth as an illustration of their 'Taste'. In 18th-century Britain 'Taste' was heavily influenced by Roman literature, and especially the writings of Ovid. Translations of Ovid were widely read in 18th-century Britain and published not just for a literary elite, but instead to meet 'a consistent demand across the century for Ovidian writing'. I will show how the use of Ovid at Stourhead in the 18th century illustrates how his tale of gods and nymphs could invoke reflection on the legacy of Rome as expressed in the context of an English landscape garden.

Elena Giusti (University of Warwick)

Ovid's Paravisual Metamorphoses *in the Borghese Gallery*

The Borghese Gallery in Rome, creation of the avid collector Scipione Borghese, is a *tour de force* of ancient and early modern artworks, where distinctly hedonistic representations alternate with religious subjects that might be expected in the gallery of Paul V's 'Cardinal Nephew' (1605–21). I follow the thread of Ovid's *Metamorphoses* throughout the gallery, arguing that it is with this text that the Bible vies as a textual repository for artistic representation. I then focus on the erasure of the textual quality of the *Metamorphoses* and its transformation into a visual aid to interpreting the collection, in its history and evolution. Starting from the failure of Maffeo Barberini's moralising epigrams attached to Bernini's Ovidian groups of *Apollo and Daphne* and *Pluto and Proserpina*, I reach the gallery's reception at the dawn of the 20th century, where Correggio's *Danae* (acquired by Camillo Borghese in 1827) marks the hedonism of Gabriele D'Annunzio's 1889 novel *Pleasure*, whose protagonist is torn between the two women of Titian's masterpiece in the gallery, *Sacred and Profane Love*, which are also the two strands of the Borghese Gallery. While other silent texts, from Petrarch's *Canzoniere* to Marino's *Adone*, also accompany the history and development of these Ovidian representations, it is ultimately the *Metamorphoses* that acquire a metatextual, indeed paravisual, status of threshold for our interpretation of the myths, in direct competition with the Bible, uplifting beyond the linguistic world of text and song into the visual and sensory realm of artistic representation.

Claudia Cieri Via (Sapienza University of Rome)

Hybris and Sacrifice. Aby Warburg and Ovid's Metamorphosis *through the images*

Ovid's *Metamorphosis* gives new form to the relationship between *hybris* and sacrifice, constitutive of classical mythology, by narrating stories of transformations, of love and violence, of contrasts between gods and humans (the latter represented in a state of degrading or subliming transformation). The dialectic between *hybris* and sacrifice also informs the late work of Aby Warburg down to the third decade of the 20th century. The German scholar, who rooted his research on the phenomenon of the survival of classical culture in later periods (*Nachleben der Antike*), saw in Ovid's *Metamorphoses* a fundamental source, as he puts it, 'the roots of the mimic language of pathetic primitivism'. He saw in Apollo's attempted seduction of Daphne, the rape of Proserpina, the death of Orpheus, sacrificial dancing, and the lament for

Meleager, traces of continuity between the Ovidian myth and early modern epos and drama (the mystic epos and the drama of the soul).

From the Phoenicians to the Celts: Toward a global art and architectural history of the ancient Mediterranean

Kimberly Cassibry, Wellesley College, Massachusetts, USA

S Rebecca Martin, Boston University, Massachusetts, USA

> *A transcultural history of art goes beyond the principle of additive extension and looks instead at the transformatory processes that constitute art practice through cultural encounters and relationships, whose traces can be followed back to the beginnings of history.*

Taking Monica Juneja's formulation as a starting point, this session seeks case studies that promise to rewrite the histories of ancient Mediterranean objects and buildings that have languished in disciplinary interstices. Rather than debating what does or does not constitute a history of Egyptian, Phoenician, Greek, Roman, Celtic, or Etruscan art – and rather than simply pointing to interconnections (Mediterraneanisation) and mixtures (hybridity) in an effort to sidestep difficulties of classification – we seek new research that consciously transcends these unnecessarily limiting ethno-cultural categories and national archaeological traditions.

With these transcultural and transnational case studies serving as a foundation, the session will aim to conceptualise core principles and methodologies that might be put into practice in writing new histories and with the particular goal of taking a first step toward establishing an open-access journal of Global Ancient Art History. Ultimately, the session will aim to define the parameters and contributions of a global art history of the ancient Mediterranean.

Jessica Nitschke (Stellenbosch University, South Africa)

Koinē*: What is it good for?*

The term *koinē* was originally used by scholars to describe a dialect of Attic Greek that came into wide use in the post-Classical era Mediterranean. In modern linguistics, it refers to any language variety that arises out of related dialects for the purposes of facilitating communication. Like other linguistic terminology connected to cross-cultural environments (creolisation, code-switching) the term has been appropriated by archaeologists to describe bodies of material that share a number of stylistic similarities. In this paper, I examine the rise of *koinē* and its shortcomings as a framework for analysis and description of art in the ancient Mediterranean, using examples from the eastern Mediterranean in the Hellenistic period. While *koinē* may seem like a convenient term to encapsulate the wide embrace of particular artistic motifs, there are several objections to its use. Principal among these is that: (a) the term *koine* places an emphasis on homogeneity, which undermines appreciation and analysis of variance across the corpus; and (b) it is dismissive of the cultural and creative practices that drive artistic emulation and adaptation. A further objection is

that in its presumption that the artistic product of intercultural contact in this period is essentially 'Greek' in nature, *koinē* is little more than a superficial replacement for 'hellenisation', which has (rightly) fallen out of favour for its reductive, Eurocentric, and colonialist implications. Drawing on current anthropological debates about globalisation, cultural sameness/difference, and decolonisation, I will argue for a more nuanced approach to the categorisation and characterisation of Hellenistic period art.

Erin A Peters (University of Pittsburgh and Carnegie Museum of Natural History, USA)

Connected Context: Beyond cultural encounters, entanglement, and transmission at Augustan Karnak

While exploration of the theories of hybridity, connectivity, entanglement, and network theory have launched vibrant studies of connections in the ancient world, they are largely tied to cultural interchanges centred on people in relation to objects/things. Through an exploration of Augustan Karnak, I suggest our preoccupation with humans and objects/things can limit understanding of how material culture functioned. For instance, units of meaning may not be culturally-specific, but function-specific, and organised not by cultural style, but by use. In this picture, the pylon, complete with cavetto cornice and torus moulding, marks the change in level of sacredness of space at Karnak, and may not function to transmit 'Egyptian' cultural identity. I employ spatial analysis to recognise cultural products as parts of larger functioning environments that also include other active units of experience and meaning. My aim is to move beyond questions of culture and style to highlight other explanations of an object's form (material and style). I approach Augustan Karnak as a connected context, an assemblage of forms and materials traditionally categorised as 'Egyptian' and 'Roman,' along with sensuous and ephemeral units of meaning such as light, time, memory, performance, and space. In this paper, I focus on space as an interactive unit of meaning, and I demonstrate the benefits of studying human engagement and use of the built environment by highlighting accessibility, movement, and visibility.

Braden Lee Scott (McGill University, Canada)

'The Stone is the Message': Processing the Pantheon's portico

The Pantheon in Rome remains as an architectural attestation to what was once a mighty ancient empire. The superstructure that one encounters in Rome today is the last reconstruction of the temple-cum-church. The building itself is an updated version of its predecessors. This facelift project was undertaken in the first quarter of the second century CE. The columns of the portico are granite monoliths, which, supposedly, the Emperor Hadrian ordered from Egypt. The first section of my paper explores the process of acquiring these granite monoliths: how did the ancient Romans cut these monoliths, carry them across the desert, haul them onto ships, and then not only transport them to Rome but also systematically unload, drag up to

the city centre, and install them in the temple that was awaiting their arrival? In line with recent interest in examining the lifespan of the Pantheon across the centuries (Marder and Wilson Jones 2015), in the second part of the paper I will examine drawings of the Pantheon and its columns made in the 1530s by Maarten van Heemskerck, whose drawings document early modern archaeological data. I explore inter-Mediterranean global connections by considering the remediation of ancient architecture in Northern Europe and the reception and spread of the Pantheon across media. In doing so, I will be intertwining the methods of art historians, archaeologists, and media theorists, pursuing Mary Beard's McLuhan-inspired observation that when it comes to Hadrian's use of Egyptian granite in the Pantheon, 'the stone is the message.'

Virginia M. Curry (University of Texas, Dallas, USA)

Familia in Eternam: *The intimate imagery of the egalitarian Etruscan couple*

This paper addresses funerary practices, iconography, and nomenclature in order to reconsider the negotiation of Etruscan and Roman traditions in ancient Italy. The sculpted and incised figures appear on the sarcophagi and urns of Etruscan affinal couples, from 600 BCE to 100 BCE. Altogether, they represent the ancestors of the families aligned in what some scholars consider as essentially theocratic regional leagues. The sculpted and incised figures on these funerary urns often appear to be animated and intimate portrait likenesses. They are usually inscribed with the full names of the husband and the wife, as well as the full names of each of their parents. These elements suggest that the preservation of lineage was intentional, because it was a continuous, active, and consistent practice during this period. My original catalogue of the 44 known couples' sarcophagi and urns demonstrates that the Etruscans portrayed themselves as fervently religious, affectionate, and joyfully banqueting together in the afterlife. The banqueting motif was later included in many individual urn bases in Volterra, where some of the names of the deceased were adapted from the Etruscan language to Latin but maintained Etruscan nomenclature. I argue that the strong insignia of ancestral and family unity appears to have decelerated the pace of their acculturation in this new kind of blended society. Etruscans synthesised their iconic motifs, inscriptions, and ancestry with that of the Romans, and their Etruscan ancestry gave them agency as the ancestors of the Romans.

Mireia López-Bertran (Universitat de València, Spain)

Animated Jugs: Phoenician, Punic, and Iberian zoomorphic bottles

In this paper, I focus on two specific objects of the Mediterranean Iron Age ceramic repertoire. First, the so-called bird-like jugs, defined as such because they are trefoil rim jars with depictions of eyes. Second, the animal-shaped jugs that are also referred to as askoi. I am interested in the social and corporeal significance of their shapes and iconographies. In order to achieve this goal, I will critically employ a comparative perspective to their functions and contexts. Finally, I will discuss to what

extent these objects can participate in a transcultural history of art, keeping in consideration the complex and varied cultural relationships they are entwined in between the 8th and 2nd centuries BCE, from the Levant to the Iberian Peninsula.

Manolis Mikrakis (National Technical University of Athens, Greece)

Achaeans, Phoenicians, and Genuine Locals: Ethnic approaches to the material culture of Early Iron Age Crete and Cyprus and their limitations

Early first millennium BCE Crete and Cyprus have provided fertile ground for ethnic categorisations of ancient Mediterranean material culture. Inspired by Homeric and other literary references to ethnically diverse populations (e.g., the representation of Crete in *Odyssey* 19: 172–177 as a land of 90 cities, countless inhabitants, mixed languages, and many different peoples) and by epigraphic evidence for scribal and linguistic diversity, archaeological and art-historical research has strived to pinpoint the material, and particularly stylistic, correlates of local Cretan or Cypriot, Greek, Phoenician, North Syrian and other ethnic identities.

In this paper, I will review the evidence which has been thought to corroborate these categorisations, exploring alternative scenarios for the variability observed in the archaeological and epigraphic record of Early Iron Age Crete and Cyprus. A special focus will be on certain classes of architectural remains, ceramic pots, toreutic products, and ivory carvings from Crete which have been traditionally identified as Phoenician. It is argued that the generic, conventional application of this term to ancient Cretan, Cypriot, and wider Mediterranean materials has misled researchers to assume a deep cultural break in the two island cultures at the transition from the Bronze Age to the Early Iron Age. It is also argued that a more global approach to the materials in question could lead to a better appreciation of the key roles of insularity and connectivity in maintaining the balance between continuity and change on Crete and Cyprus, even in the most troubled periods of early Mediterranean history.

Fraser Hunter, National Museums Scotland

A Sideways Look at Celtic Arts

Celtic art is often seen as a thread running through more than a thousand years of European history, from origins in Iron Age interchanges with the Mediterranean world to a flourishing beyond Rome's reach in early medieval Scotland and Ireland, and an afterlife in the Celtic revival of more recent times. This is a very selective reading of a very complex story. Drawing on the experience of my involvement in a recent exhibition on the topic in London and Edinburgh, I will suggest alternative views of a range of 'Celtic arts'. The story becomes more interesting as it becomes more complex.

Roundtable discussion

HIV in Visual Culture: Looking to interdisciplinary approaches and global histories

Jackson Davidow, Massachusetts Institute of Technology

Neil Macdonald, The University of Manchester

The past ten years have witnessed a renewed interest in histories of HIV/AIDS in the art world and academy, as seen in several films, exhibitions, books, and countless citations in contemporary art and activism. Existing studies of HIV in visual culture, however, overwhelmingly focus on queer art and cultural production that originated in New York City in the late 1980s. But from its emergence in the early 1980s, the health crisis was at once local and global. The pandemic gave rise to a robust transnational network of artists and activists who developed trenchant aesthetic strategies in order to push for AIDS research, treatment, and legislation, to fight social stigma, and to cope with pervasive loss.

This session examines such histories in a different light. At a moment when art's histories are increasingly articulated in comparative, transnational and global terms, art historians and those working in other disciplines have been invited to expand on, critique, and nuance histories and theories of HIV/AIDS in the visual field. The virus affects boundaries, communities and identities on local, global, bodily and disciplinary levels. How do these interact?

Fiona Anderson (Newcastle University)

Archive Fever: AZT, Wellcome, and the visual culture of the AIDS industrial complex

Contemporary art history has been transformed by generous research funding by the Wellcome Trust and the programme of exhibitions, talks, and workshops presented at the Wellcome Collection in London. Some of these projects have made reference to the history and visual culture of HIV/AIDS, and Wellcome have supported the growth of archives which deal with this history.

Wellcome's investment in histories of the HIV/AIDS crisis is complicated by the role of the Wellcome pharmaceutical company in its exacerbation. The core of the Trust's investment portfolio for research funding comes from capital raised when Wellcome floated on the stock market in 1986, buoyed by the imminent release of AZT, their controversial anti-AIDS drug. Wellcome's development, marketing, and sale of a drug described by Dr Joseph Sonnabend as 'incompatible with life' was the subject of intense medical and cultural criticism in the late 1980s and early 1990s.

Drawing on archival research, interviews, and artists' documentation of the effects of AZT, this paper explores how AZT informed AIDS activism and artmaking, and how it has shaped Wellcome's investment in archiving the history of AIDS and shaping its analysis by artists and academics. Does Wellcome's dominance in this field and its problematic archival practices threaten to inhibit or absorb a critical engagement with these histories? Informed by queer theories of temporality and historiography, this paper asks what is stake for artists, academics, and activists in this process, and how

the cultural capital of 'big pharma' might be challenged through a politicised archiving of the visual culture of the AIDS crisis.

Dan Udy (King's College London)

DIY Digital Healthcare: The visual culture of online buyers' clubs

Buyers' clubs for unapproved or experimental medications were a hallmark of early community responses to HIV/AIDS in the United States. As Alexandra Juhasz and Ted Kerr have noted, the Oscar-winning *Dallas Buyer's Club* (2013) signalled the emergence of an 'AIDS Crisis Revisitation' into mainstream visual culture, and other critics have observed how it catalysed popular myths about such clubs. Around its release, online buyers' clubs for queer and trans healthcare were beginning to flourish, and continued informal networks that had historically circulated in zines and through e-mail. This paper addresses platforms that mediate the global circulation of such drugs today, and will examine how their design and communication strategies signal a range of critical perspectives on the geographies of pharmaceutical capitalism.

I will use three case studies of virtual communities that share information about importing medication from Asia into North America and Europe: www.iwantprepnow.co.uk, the subReddit '/TransDIY', and www.pharmarebels.com, which are oriented to antiretrovirals for PrEP, hormone replacement therapy for gender transition, and direct-acting antivirals for Hepatitis C. At present, such drugs can be prohibitively expensive, but legal loopholes in many countries allow for licensed generics produced abroad to be imported at a fraction of this cost.

I argue that HIV prevention must be considered alongside co-incident queer and trans medical needs, and framed as a shared outcome of structural violence. As such, I use visual analysis of these platforms to explore how different community members position themselves in relation to pharmaceutical corporations, and suggest that graphic design is used as an activist tool for disrupting their operation. By contrast, the rejection of visuality in '/TransDIY' indicates a vulnerability among users who cannot risk drawing attention to already precarious healthcare arrangements.

Aleksandra Gajowy (Newcastle University)

Haunting the Archive: Reparative readings of the AIDS narratives in Karol Radziszewski's Chapel *(2017)*

For the gay activist Ryszard Kisiel and his friends, dissidence in the 1980s' communist Poland relied partly on displays of homoerotic affections in home-made photo sessions. Apart from overtly sexual scenes and men posing in drag, the photographs also included mocking representations of the AIDS epidemic and its always-already imminent perils. Kisiel posed for these as a recurring character he dubbed Indianka-Szamanka (Indian Shamaness).

In 2017, artist Karol Radziszewski exhibited a site-specific installation *Chapel.* Its central element was a tableau-vivant video piece. Radziszewski as the Shamaness, 'incorporating Kisiel's spirit,' engages in a syncretic Afro-Brazilian spirituality Umbanda. He celebrates the enchantress Pomba Gira, believed to heal gay men who have become traumatised by the AIDS crisis. In *Chapel,* Radziszewski also employs several of Kisiel's original 1980s' photographs responding to the epidemic; elements reminiscent of Félix González-Torres's installations; as well as gifts customarily offered to Pomba Gira: roses, champagne, and cigarettes. The AIDS narratives of different times and geographies seem to collapse into a timeless queer temporality in the contemplative chapel space.

Chapel is a narrative of fantasy prompted by Kisiel's queer archive. This, according to Radziszewski, proves a more effective manner of unearthing and comprehending queer past than a teleological historicising discourse. Drawing on Kosofsky Sedgwick's seminal essay 'Paranoid Reading and Reparative Reading,' this paper explores the reparative practices Radziszewski applies to AIDS narratives through performance. It examines how fantasy, humour, and life-affirming pleasures of excess, evoked in *Chapel,* may achieve a healing effect without restoring to pernicious amnesia.

Kyle Croft (Hunter College, New York)

'I dream my nationality will disappear': Privacy as a priority in the work of Teiji Furuhashi

The canonisation of AIDS art and activism has largely centred on American identity politics and the politics of media representation, overlooking the political import of artists and activists whose strategies did not prioritise identity-based claims for recognition. I will examine the work of the Japanese artist Teiji Furuhashi (1960–95), whose performance and video-based practice has not been understood to have political significance despite his engagement with AIDS activism in Japan. The rapid growth of a migrant workforce in Japan during the late 1980s, coupled with the perception of HIV as a foreign disease, led to the securitisation of national borders and a ban on HIV-positive foreigners. Avoiding detection and discrimination at increasingly biometric border crossings became a key struggle for AIDS activists as well as those organising to protect sex workers and migrant labourers. My paper will argue that Furuhashi's political investments can be found in his concern for privacy and imperceptibility in a context where AIDS figures heavily into border politics and xenophobia. By tracing Furuhashi's use of disappearing and phantom bodies, examining his role in community organising in Kyoto and at the 1994 International AIDS Conference in Yokohama, and attending to the social and political specificities of Japan during the 1990s, I will consider the political stakes in Furuhashi's work. Though it largely resides in an affective or aesthetic register, his work gestures towards a structure of feeling – a desire for invisibility, obscurity, and illegibility—that has remained relevant and under examined in our increasingly digital and surveilled world.

John Potvin (Concordia University)

Design and AIDS: Rethinking design history and historiographies

Undeniably, the AIDS crisis was a rupture not only in the history and politics of sexuality, but also in the history and historiography of the aesthetic professions. More specifically, this rupture has meant a loss to the histories and memories that help shape the development of Design History and Design Studies, which continue to ignore the crisis and its impact. In their study on the relationship between queer identity, memory and HIV/AIDS, Christopher Castiglia and Christopher Reed argue for the critical place memory holds in the formation of queer identities and politics (2012). Together, they warn against the myriad technologies that render queer memories of and narratives about the epidemic absent. These technologies are either fuelled by blatant homophobia or motivated by neo-liberal tendencies to clean up complicated and unseemly histories. The resulting affect is 'a willed amnesia, in which [we] forget our past in order to assimilate to purportedly healthier mainstream norms' (Castiglia & Reed 2004: 159). This willed amnesia poses a critical dilemma for professions dominated by queers, which, faced with a lost generation and a collective denial by the mainstream have neglected to reclaim their position within that history. In a 2008 study of perceptions of the profession of interior design, C. Matthew and C. Hill note that '[t]he majority of both student and practitioner respondents reported that most people stereotype male interior designers as gay (98%) [and] reported that people make assumptions about their sexual identity because of their career or major (77%)' (2011: 17).

Founded in 1984, The Design Industries Foundation Fighting AIDS (DIFFA) 'raises awareness and grants funds to organisations that provide treatment, direct care services, preventive education programs and advocacy for individuals impacted by HIV/AIDS'. By exploring DIFFA, as a singular and important case, this paper will not only look toward writing AIDS into the history of design, but also at the same time hopes to challenge the continued dominant historiography that excludes, occludes and ignores the impact of queers and AIDS in the trajectory and development of the field. In short, in argues for DIFFA as an important agent toward an alternative design history and design activism for a discipline that continues to maintain normalising and exclusionary tactics.

Roundtable Discussion

In/visibility and Influence: The impact of women artists and their work

Helen Draper, Institute of Historical Research, University of London
Carol Jacobi, Tate

The assumption that 'influence' is something that can be traced backwards (or even forwards, as Baxandall argued in *Patterns of Intention*) is an issue for feminist art history. A feminist art history, that is, that seeks to avoid implicitly patriarchal genealogies and fully to acknowledge the effects of women artists and their work in artistic realms theoretically constituted in masculine terms and traditionally dominated by men. This session aims to review the age-old issue of 'the anxiety of influence' through the lens of feminism and the agency of women artists. Whitney Chadwick's edited book *Significant Others* (1996), which focused on the relationships between artist-couples, and Lisa Tickner's essay 'Mediating Generation: The Mother–Daughter Plot' (*OAJ*, 2002), which examined the way in which women artists 'thought through' their mothers, are important contributions to this revision. This session aims to expand the discussion through evidence-based papers relating to periods and cultures in which the experience of women was or is structurally different from that of men.

Paper:
Julia Dabbs (University of Minnesota, Morris)
Lessons from Life Stories: Early modern women artists as sources of inspiration

What led women artists in the early modern period (c. 1400–1800) to attempt to become professional artists, given the numerous discriminatory barriers they faced? Art historians have typically emphasised the roles played by male instructors and family members in facilitating women artists' careers; however, was the guiding presence of a male artist an absolute prerequisite? This paper will propose that an alternative, matrilineal model of female artistic 'succession' can at times be traced, using primary evidence derived from early modern life stories (or other forms of biographical writing). Indeed, there are numerous examples in which women artists are credited for either directly teaching and influencing another woman artist (such as Rosalba Carriera and Felicitá Sartori), or more indirectly inspiring other women (such as Sofonisba Anguissola and Irene di Spilimbergo). But what is said, and what goes unsaid? Are female students of a woman artist praised to the same extent as her male students? Are these references to other women artists so brief that they should be simply considered biographical 'filler', or empty literary *topoi*? And are there instances when a woman artist's female students go entirely unmentioned?
As a result of examining these biographical contexts, I hope to complicate and deepen our understanding of the agency that women artists had in the early modern period, as well as consider how that agency was observed and commented upon by their male contemporaries.

Intervention:
Thays Tonin (Università degli Studi della Basilicata)
Luan Luis Sevignani (Università degli Studi di Trento)
Artemisia Gentileschi, Anna Banti and Italy's Artistic Heritage

Gentileschi was born in Rome in the late 16th century with a queen's name from Greek history deriving from Ἄρτεμις, Artemis, the goddess of hunting, 'delle iniziazioni femminili' (Burcket, 1985). In 1616, Artemisia was the first woman recognised by the prestigious *Accademia delle Arti del Disegno di Firenze,* and has been described as 'one of the first women to uphold, in her speech and in her work, the right to do congenial work and the equality of spirit between the sexes' (Banti, 1947). Almost three centuries later, in 1947, the historian Anna Banti began a new chapter in the literary and artistic history of women in Italy in writing an historical novel entitled 'Artemisia'. This intervention analyses the movement that led the life and work of Artemisia to become part of Italian artistic heritage, through literary means such as Banti's novel, and some re-signification of Italian cultural heritage, which brought to light a woman as an important artistic figure. Reflecting on the relation *document/monument* (Le Goff, 2003) in Banti's book, we will find that the result of these narratives is to make Artemisia Gentileschi no longer a part of the biography of other Italian painters, but an individualised, singular feminine name that had an important role in the transformation of Italy's collective culture and heritage in recent decades.

Paper:
Adelina Modesti (La Trobe University, Bundoora, Australia)
Elisabetta Sirani of Bologna: Capomaestra of the Sirani Bottega, and her artistic legacy

Painter and printmaker Elisabetta Sirani (1638–65) was one of Bologna's most innovative and influential artists. Despite her early death at age 27 and the brevity of her career, she was instrumental in transmitting the elegant Baroque Classicism of Guido Reni to the following generations of Bolognese artists, but also developed her own unique expressive style. This paper will examine Elisabetta's artistic agency and legacy – her promotion to head of the Sirani workshop, one of the most successful and productive artist studios in Bologna, after her teacher-father Giovanni Andrea Sirani could no longer paint due to illness.

Elisabetta, who eclipsed Sirani senior in quality of work, output and popularity, took on her father's male apprentices and assistants, some of whom became copyists of her original work in both paint and the print medium. She also opened her own school for the teaching of a small group of women, which included her two younger sisters and Ginevra Cantofoli, all of whom went on to practise art professionally. By running and opening up the Sirani bottega to women, Elisabetta established a new matrilineal pedagogic model for the training of professional women artists, one in which expert knowledge and culture was mediated by and through women, and not via men as had been the case traditionally (as in her own training). Moreover,

through her own practice as a professional artist and teacher and one of the first women to head a busy studio, she influenced the following generations of Bolognese women artists.

Intervention:
Helen Draper (Institute of Historical Research, University of London)
Angelica Kauffman R.A. v Joshua Reynolds R.A.

When Angelica Kauffman (1741–1802) established her London studio in 1766 she already enjoyed membership of the academies of Bologna, Florence, and Rome. Her portraits documented Grand Tour visitors to Florence, and her large-scale history paintings confirm that she was an early exponent of the Neo-classical or 'revival' movement. In Rome, Kauffman copied works by Raphael and Domenichino; drew antique statues to learn anatomy; and painted the scholar of Greek art, and leading proponent of classical influence on art, Johann Winckelmann. Mingling with the circle of aristocratic tourists gathered around the Earl and Countess Spencer at Naples she painted actor David Garrick. Garrick's portrait was sent to England for exhibition at the Free Society of Artists in 1765 where it proved instrumental in promoting the artist's stellar reputation before her arrival. Three years later she, like Reynolds, became a founding member of London's Royal Academy of Art. Kauffman's star waned during the 19th century and by the late 20th her history paintings were described by Novotny as having 'an unctuous softness and tediousness', and the painter's current online profile at Art UK observes that 'she was much more successful with ladylike decorative vignettes than with scenes from Homer'. This intervention re-presents evidence of Kauffman's influence on one male painter, Reynolds, and on her pupil, Robert Home. Further, we ponder why news (c1810) that Kauffman drew from nude male models in her studio has been all but ignored in discussion of what was 'permitted' to women artists of the 18th century.

Paper:
Glenda Youde (University of York)
Beyond Ophelia: Elizabeth Eleanor Siddal as Rossetti's 'significant' other

John Everett Millais's iconic painting *Ophelia* is one of the Tate Gallery's most popular works. Yet this popularity has framed the public perception of the artist's model, Elizabeth Eleanor Siddal. In this paper I will juxtapose the traditional reading of 'Lizzie' Siddal, model and muse, with a new appraisal of Elizabeth Eleanor Siddal, significant Pre-Raphaelite artist. Constrained by Millais's arched picture frame, Siddal's persona has become inextricably bound up with that of Shakespeare's tragic heroine. The narratives that have kept her in the public eye are not those of artistic achievement but rather of being discovered in a bonnet shop, catching pneumonia while posing in a bath-tub filled with water for *Ophelia*, and committing suicide. A unique photographic resource held in the Ashmolean Museum, Oxford, shows the true extent of Siddal's oeuvre. Her artistic 'genius' was recognised by John Ruskin, Dante Gabriel Rossetti and other members of the Pre-Raphaelite circle who 'borrowed' and developed her ideas, basking in the attendant fame and claiming the

originality as their own. I will examine in detail *Thoughts of the Past* (Tate Gallery, exhibited 1859) by John Roddam Spencer Stanhope and Rossetti's illustration for his own poem *Sister Helen* (published 1870) alongside a selection of Siddal's earlier works (known only from these photographs). This will transcend the artistic invisibility imposed by Millais's *Ophelia* to demonstrate Siddal's significance both to Rossetti's oeuvre and to the visual development of Pre-Raphaelite art.

Intervention:
Katy Norris (Tate and Bristol University)
Exhibiting Ethel Walker's 'Nausicaa': Lost meanings and artistic exchange at the Women's International Art Club

> *This vast canvas dogs the wretched critic's footsteps relentlessly…it pursues us; and each time we see it we like it less – so otiose seems it, so meaningless, confused and unnecessary.*

Reviewing the annual exhibition of the Women's International Art Club in 1921, a male commentator remarked upon the frequent display of Ethel Walker's composition, *The Excursion of Nausicaa*. Recently exhibited at Tate after years in storage, evidence of the picture's ubiquitous presence during the early 20th century affords Walker greater agency, but the critic's refusal to bestow any cultural significance upon her painting is ultimately damaging. This intervention uses the negation of meaning in contemporary accounts of *Nausicaa* as a starting point. I suggest that Walker's placement of the canvas and related drawings within all-female exhibitions, throughout the decade prior to 1921, was a deliberate strategy intended to build feminist narratives around this important painting. A member of the WIAC's hanging committee, Walker appeared to make visual connections between her work and that of fellow exhibitors, most notably her former Slade tutor, suffragist and pacifist Mary Sargant Florence, and Mary Creighton, with whom Sargant Florence collaborated on the Bourneville School murals. Recovering the circulation of meanings between these artists' artworks at the WIAC, this intervention explores how Sargant Florence's lessons in decorative painting influenced Walker and Creighton, if not formally then conceptually, in terms of her pacifist-feminist politics. A wider aim is to demonstrate how the material study of single-sex exhibitions increases our understanding of female influence and agency.

Paper:
Dorothy Nott (University of York)
L'Angleterre n'a qu'un peintre militaire. C'est-une femme

Ernest Meissonier's comment highlights the uncertain state of military painting in 19th-century Britain, whilst neatly introducing the impact of the work of Elizabeth Thompson Butler. Her 1874 Royal Academy entry *Calling the Roll after an Engagement, Crimea* was the year's sensation, receiving public and critical acclaim in Britain and France. George Augustus Sala, art critic of the *Daily Telegraph*, wrote that Butler had shown her sisters the way to go, while Ruskin ambiguously referred to her subsequent academy entry, *28th Regiment at Quatre Bras* as 'Amazon's work'

and Butler as 'the Pallas of Pall Mall'. In spite of these comments, Butler's reputation suffered a decline after her initial and stellar fame. Several contemporary male critics doubted that Butler could repeat her initial successes, whilst into the 20th and 21st centuries, Butler's work still provokes a largely negative reception amongst art historians, with her choice of subject, possibly on account of her immense, if short-lived, popularity, obscuring her influence on fellow artists, male and female. I argue that Butler spearheaded a new approach to military painting through her focus on the individual soldier from within the rank and file and her reluctance to paint actual physical engagement. In her pictorial formulae of the aftermath of battle, the charge, the last stand and procession, Butler was followed by many of her battle artist contemporaries in a manner not acknowledged within the received canon of late-19th-century painting. Her neglect raises issues of gender, prejudice, imperialism and popularity which this paper will explore.

Intervention:
Patricia de Montfort (University of Glasgow)
'Suggesting, Exhorting, Encouraging…': Louise Jopling's Art School for Women

Born in Manchester in 1843, the portrait and genre painter Louise Jopling became a leading female artist in Victorian London, mixing in the most advanced artistic circles of her time. Patrons included the Rothschild banking family and the Lindsays, founders of the Grosvenor Gallery. Friends included Whistler, Wilde and Rosa Praed. Fashionable society thronged her studio, and later she ran a successful art school and campaigned for social causes like female employment and the vote. A prominent figure in the Lyceum Club for professional women workers, she became the epitome of the modern-day clubbable woman, 'continually written about, talked about, drawn and painted,' as the *Lady's World* remarked in 1887. This intervention examines the context of Jopling's Art School for Women, which ran from 1887 to around 1914, and the extent to which this enterprise put into practice not only some of her ideas about art, but about female agency, particularly in relation to women's employment and pursuit of intellectual fulfilment. It also analyses how her art school functioned within a larger web of her extensive social connections and spheres of influence, how its studio space became a locus for a number of organisations and networks promoting women's participation in public life, including the Women's Local Government Society, and self-improvement.

Intervention:
Carol Jacobi (Tate)
Missing Link: Isabel Rawsthorne – Jacob Epstein

Major artistic reputations rely on unimpeachable influences, and few male reputations, if any, survive an acknowledged debt to a woman colleague. Women artists are linked to family, lovers, teachers and mentors, but not to co-workers, rivals or disciples. The invisibility of their influence leaves the map of men's and women's art history half-made. To take one example, the erasure of artistic exchanges between painter Isabel Rawsthorne (1912–92) and her friends and colleagues,

notably Jacob Epstein, Alberto Giacometti and Francis Bacon, has kept both sides of their conversations out of view. This intervention looks at the first of these exchanges, when Rawsthorne and Epstein painted together in 1933, and at how her influence was subsequently concealed. The case-study proposes an alternative, dialogic art historical method that can re-write canonical narratives as we write women's narratives to create more interesting, integrated and inclusive stories.

Paper:
Samantha Niederman (University of York)
Making the Invisible Visible: Frances Hodgkins and the men of romantic modernism and neo-romanticism

This paper proposes that Frances Hodgkins developed a modernist pictorial language based on a fusion of 18th- and 19th-century British Romanticism, avant-garde technical methods transported from the Continent, and the significance of emotive powers behind mundane objects, all of which, I argue, should be described as Romantic Modernism and which, consequently, paved the way for Neo-Romanticism. I will begin with Hodgkins's artistic collaboration with Cedric Morris and will then move to her exchanges with Sutherland and Piper, opening up revisionist ways of addressing questions of influence between these artists. The first extant work by Morris is a portrait of Hodgkins, sparking an artistic alliance lasting over three decades. Morris openly admired Hodgkins's art, as demonstrated with his opening speech for Hodgkins's first posthumous exhibition in 1948. I will argue that Hodgkins's 'open-air still lifes' left an indelible impression on Morris, who in turn garnered popularity for his Hodgkins's-inspired 'still life-landscape combinations'. Both Sutherland and Piper were encouraged by Hodgkins's artistic freedom expressed through her surrealistic landscapes leading up to and during the war. The romantic presence found in Sutherland's work can be attributed to Hodgkins's 'laying down the law'. In Piper's 1942 publication *British Romantic Artists*, Hodgkins was the only woman artist to be illustrated and given critical analysis of her work. When, and if, Hodgkins is referred to in the context of British Modernism and Neo-Romanticism, why has the artist's positioning continued to be overlooked and relegated to the shadows of men in the 21st century?

Paper:
Jo Applin (The Courtauld Institute of Art)
Note to Self: On the blurring of art and life in the work of Eva Hesse, Lee Lozano, and Anne Truitt

In her 1966 essay 'On Keeping a Notebook', the American critic Joan Didion proposed that 'however dutifully we record what we see about us', the keeping of a notebook is always, ultimately, about ourselves and the 'implacable', inescapable 'I'. Taking its cue from Didion's claim, my paper addresses the notebook-keeping strategies of a small number of women artists during the 1960s – Eva Hesse, Lee Lozano, and Anne Truitt – each of whom sought to document the entanglement of

their personal lives and broader artistic milieu. As the art historian Anne M Wagner has argued, for many women artists in the 20th century, the act of keeping a daybook, diary, or notebook, was as much a process of self-construction – of writing oneself into history, into being – as it was a private act of self-reflection. However, while Lozano and Hesse wrote theirs at the time, Truitt's were written a decade later, looking back on her earlier career from the vantage point of historical distance and age. The means by which artists self-consciously write themselves into their contemporary, and historical, moments, while full of fascinating titbits and biographical details, should not be sifted merely for biographical context or 'background' information. Rather, they evidence specific, strategic attempts at working with, and at the same time through, questions of visibility, authorship, agency, and history.

Intervention:
Tara R Keny (Modern Women's Fund, Museum of Modern Art)
Beyond Homer and Sargent: The impact of Alice Schille on the American watercolour movement

What influence did the watercolorist Alice Schille have on the American art world? Many today would answer: who is Alice Schille? While tracing the individual impact of an artist, especially that of a woman working in the early twentieth century in watercolor, is a difficult if not arguably impossible task, one may turn to period reviews and exhibition history for guidance. Schille exhibited at the Societé National des Beax-Arts in Paris (1904), American Water Color Society (1907-15, 1917-19, 1921, 1925, 1926, 1932), Art Institute of Chicago (1904-1919, 1921-28), Boston Water Color Club (1908-09, 1911-16), Carnegie Institute, Pittsburg (1908-09), Cincinnati Art Museum (1909-10, 1914), Columbus Art League (1910, 1914-26, 1928-35, 1937-39, 1943-44), Corcoran Gallery of Art (1907-10, 1912) while showing her work regularly at the New York Water Color Club, Ohio Water Color Society, Pennsylvania Academy of Fine Art, Philadelphia and the Society of Western Artists. The Chicago Herald wrote of her in 1923 "There is significance in all of Alice Schille's works. She is undoubtedly one of the best of America's women painters." This opinion was echoed in American journals and international publications on watercolor from 1907-1945[i]. Schille was awarded a gold medal at the Pennsylvania Academy of Fine Arts 1915 annual watercolor exhibition for a work that hung alongside those of Winslow Homer, Mary Cassatt, Charles Demuth and Maurice Prendergast. Yet, Schille has not been included in one major watercolor survey text- with the exception of Kathleen Foster's comprehensive 2016 exhibition catalog *American Watercolor in the Age of Homor and Sargent* for which Foster purchased the institution's first Schille watercolor.

Alice Schille was an unmarried artist and teacher working primarily in watercolor. While internationally praised during her lifetime as one of America's strongest watercolorists, like many women, has been relegated to the sidelines of art history . Recently, while researching her work, I have relied extensively on her unpublished notebooks as well as period journals to gain a comprehensive understanding of her,

as well as that of other female watercolorists', influence on the history of American art. Schille taught Clyde Singer and James Hopkins, studied with William Merritt Chase and Kenyon Cox, yet is mentioned in virtually none of the scholarship on these artists. Her "influence" – or the significant impact of her work -was undoubtedly perceived or experienced, one could argue, by those interested in American art and watercolor following art criticism and exhibitions in pre WWI New York or Pennsylvania or Chicago. Her central role in the history of the American watercolor movement is missing from much of contemporary scholarship because of perhaps this "anxiety of influence"- as not one male artist has been named a follower of hers and she was not part of an extensive male network. This remains a problem for "validating" the study of women artists. Feminist historians must continue to explore primary sources (now increasingly digitized), period newspapers and journals, in order to further exhume and assert the presence and significance of women artists who have since buried under the impact of patriarchal genealogies.

Paper:
Sue Tate (Freelance art historian and Visiting Research Fellow, University of the West of England)
Pauline Boty (British Pop Artist): Revealing contrapuntal genealogies, synergies and influence

For decades, histories of Pop Art were male dominated, with the women, who made names for themselves at the time, marginalised or excluded. More recently they have been given cultural visibility and their reinstatement in mainstream publications and exhibitions is vital in gaining recognition and validation. However, women artists were differently positioned in relation to Pop's source material – deeply gendered mass culture – and their distinct contribution enriches Pop while challenging its assumptions and narratives. As Battersby (*Gender and Genius*) and Tickner (*Mediating Generation)* posit, the woman artist needs to be seen in both matrilineal and patrilineal lines of influence and response – the former running through the latter 'in a contrapuntal way' (Battersby); for Tickner the 'swerve' made possible by 'thinking through our mothers'. Pauline Boty's oeuvre both 'belongs' in Pop and reveals maternal lineages, synergies and influence that weave through patriarchal mappings. This paper thinks back from Sarah Lucas and Tracey Emin, through Boty to Hannah Hoch; it reveals synchronic synergies across art movements, in Kusama, Schneeman, Yoko Ono, Boty and Jay DeFeo's use of their naked bodies in the early 1960s, their 'mothering' of emergent feminist body art. Boty's influence on other women will also be pinpointed. In the 60s she met and shared ideas with Belgian Pop artist Evelyn Axell – an influence evidenced in newly emerged and unpublished collages by the latter. Boty's concerns also resonate in the present to be explored through her acknowledged influence on contemporary artists Stella Vine and Paulina Olowska.

Jon Law (Paul Mellon Centre)

Film: Judy Chicago in Conversation: *A lineage of radical hospitality - from Vanessa Bell and Duncan Grant's* Famous Women *dinner service to Judy Chicago's* The Dinner Party

One of the most exciting and unexpected objects in the 2014 Tate Britain exhibition 'Kenneth Clark: Looking for Civilisation' was a prototype plate by Vanessa Bell and Duncan Grant for a dinner service commissioned by Clark in 1932. Consisting of 50 plates featuring 'famous women' throughout history, the whereabouts of the set had remained unknown to art historians, while the plates accrued an almost mythical position of mysterious allure in Bloomsbury scholarship. In Spring 2017, the intact set, preserved in its original condition emerged for sale. The recovery of the *Famous Women* plates made clear their principal place in a feminist artistic tradition – a transhistorical and transnational community of pioneering women artists and feminist collaborators that echoes the lineage between the *Famous Women* on the plates. This presentation will centre on the screening of a short film made in collaboration with contemporary artists Judy Chicago and Julie Maren, and Joy Eisenhauer at the Elizabeth A Sackler Center for Feminist Art, Brooklyn, in January 2018, during the 'Roots of *The Dinner Party*: History in the making' exhibition. The film will record a conversation between Chicago, Leaper, and Maren and Eisenhauser – who practice as The Women's Art League – tracing a lineage from Bell and Grant's *Famous Women* through to Chicago's *The Dinner Party* (1979), and The Women's Art League 2017 project *Designer Vagina*.

Intervention:
Camilla Mørk Røstvik (University of St Andrews)
The Second Menarche: Female Artists and Menstruation since 1970

In 1971 Judy Chicago suddenly remembered menstruation. Walking through the installation *Womanhouse* the feminist artist realised that despite the overwhelming gendered nature of the environment, she had 'forgotten' the everymonth reality of vaginal bleeding experienced by most women. She quickly corrected this omission, creating *Menstruation Bathroom* and *Red Flag*. Like Chicago, many female identified artists have challenged viewers, galleries and society at large by insisting that menstruation should not be rendered invisible. In 2015 mainstream media appropriated some of this activism, as TIME magazine declared it 'The Year of the Period'. This paper discusses the role of menstrual art since 1970, offering the new theoretical framework of the second menarche; a menstrual awakening exemplified by Chicago's 'remembering', far removed from the often traumatic, confusing and painful first menarche (medical term for first bleeding). The paper shows how menstrual art and artists have radically influenced wider society and broken down taboos about this normal bodily occurrence. But the paper will also explore how these artists' work is often forgotten in the current mainstream fascination with periods, and how menstrual product advertisers are leading the debate. Feminist campaigns and advertisements selling non-reusable menstrual products have been appearing since 2014, often directly borrowing ideas from menstrual artists without

citing their work. This paper therefor explores both the rise of menstrual art, and the use and misuse of that art since 1970.

Intervention:
Valeriia Berest (Peoples' Friendship University of Russia)
Life beyond Politics: Toward the notion of the art

In 1990, several young women artists from St Petersburg united in an art group called I Love You, Life. The name was chosen not by chance – it was the title of one of the most famous soviet songs, symbolising the optimistic and apolitical view of the ordinary man on the surrounding reality. Among the participants of the art group were Marina Alekseeva, Elena Kamenetskaya, Marina Koldobskaya. Despite the complex social and political situation in the country, and the art activists being spread all over Russia, the group focused on the artistic aspects of everyday life and appealed to folklore motifs. Continuing the traditions of underground Soviet art of the 1980s, they organised picnics, apartment-art practices, and urban interventions. The group became the first post-Soviet women's art association in Russia and initiated a whole layer of artistic practices turned outside the political context. It was a time of free and dynamic transformation of reality out of the framework of total power discourse. But the group's main strategies and projects initiated the birth of a variety of women's artistic practices focused on the specific relationship between art and reality and everyday life. And, as the most important part of their creativity, they promoted a range of independent women artists in the post-soviet space.

Intervention:
Lila Yawn (John Cabot University, Rome)
Miracle on the Tiber: Kristin Jones, the Tevereterno collective, and William Kentridge's Triumphs and Laments *(2016)*

In 2016, a 500-meter-long frieze of colossal figures designed by the renowned South African artist William Kentridge was installed on the Tiber river embankments in the centre of Rome at zero cost to the city or state – an unprecedented feat in a town where major contemporary art installations in public spaces have long been rare, due in part to resistance or outright opposition from public authorities. Evoking the triumphal processions of Roman antiquity, Kentridge's striking parade of historical and mythological characters in silhouette was celebrated in the international press for the beauty of the drawings, the depth and complexity of its iconography, and the deliberately ephemeral technique used to transfer the figures onto the river walls by selectively washing away the dark-grey patina caused by bacteria and pollution. This intervention looks at an element of the project largely neglected thus far by journalists and critics: its debt to the American artist Kristin Jones, prime mover, ringleader, and artistic director of *Triumphs and Laments*, and to the heavily female volunteer association Tevereterno (Eternal Tiber), which Jones founded in 2004 for the purpose of renewing Rome's long neglected, degraded river through site-specific art and music.

Paper:
Ana Gabriela Macedo,
Adriana Varejão and Paula Rego: Patterns of an 'embodied, explosive dialogue'

I will trace the patterns of dialogue established between the work of the Brazilian artist Adriana Varejão (Rio de Janeiro, 1964–) and Paula Rego (Lisbon, 1935–). The impact and influence of the latter is openly acknowledged by Varejão and was the subject matter of an exhibition held in Rio de Janeiro (September–November 2017), which presents a dialogue between the visual poetics of both artists. 'I see myself as an apprentice, I think Paula is a master (*génia*, in Portuguese). It is very difficult to respond to the work of a person whom you admire so much', claims Varejão. I want to investigate how, despite their generational and geographical distance, a material dialogue between the work of both women, across continents and cultures, is so very audible. An identical fascination with myth and narratives – though Varejão privileges anthropological and historical narratives over Rego's literary ones; a shared interest in the baroque tradition and the dissipation of borders between high and popular art – including 18th-century Portuguese tiles, and the art of the ceramist Bordalo Pinheiro; the urge to expose violence, be it in issues of gender or the colonial trauma; a direct confrontation of a misogynous reality; the appeal of the grotesque and parody as a means to unveil ideological 'secrecy'. Each of the artists unframes, in her own way, the burden of tradition and the legacy of History onto women, each untying their threads in a distinct voice but through convergent discourses.

#LeaderImage – Exploring, analysing and challenging attitudes towards gender and leadership in images of politicians in the digital age

Fern Insh, The Courtauld Institute of Art

Kevin Guyan, Equality Challenge Unit

During the 2017 UK General Election campaign, Theresa May presented herself as 'strong and stable' to try and convince the public she was a suitable Prime Minister. May's inference of physically masculine attributes was an attempt to instill confidence. Her actions resonate with themes discussed in Wendy Brown's *Manhood and Politics: A Feminist Reading of Political Theory*.

In response to a culture whereby masculinity equates good leadership, digitally literate individuals are increasingly manipulating images of politicians to convey opinions on projected gender identities. For example, in 2017, supporters of Jeremy Corbyn Photoshopped his head onto the muscular body of James Bond, while doubters superimposed his face onto 'weak and wobbly' jelly. Using screen grabs, captions, memes or, like these examples, Photoshop, some individuals feel liberated to create an online war of pictures, informed by ideas regarding gender and leadership, in the run up to elections and referendums.

This session is an interdisciplinary summit engineered to highlight how femininity is portrayed and usually attacked in political imagery – official and homemade – in the UK and abroad. In addition to case studies analysing images produced during the Scottish Independence Referendum (2014) and the recent UK General Election (2017), papers also explore political imagery in Ireland and the USA.

The actions of 21st-century digital image manipulators are placed in various contexts – historically, politically and in artistic practice – throughout the session. There is also exploration of the 'culture of celebrity' and its impact on elections, public opinion and gender stereotypes. Finally, this session questions whether it is the role of art historians today to help others navigate a largely confusing post-truth, image-saturated world.

Fern Insh (The Courtauld Institute of Art)

Sexy Sturgeon and Butch Ruth: Digitally manipulated images, genderbashing and politics in the imagery of a divided nation

As political debate on Scotland's future escalated in the run up to the 2014 Referendum, individuals took to online platforms to express hopes, dreams, fears and disgust regarding the question they had been posed – *Should Scotland be an independent country?* For some, online platforms offered a space to debate Scotland as an independent country. For others, the same platforms, were used to attack

those leading the debates using homemade, digitally manipulated images that were sometimes comical, but, also, on occasion highly disturbing.

The title of this paper intends to shock. In the context of an academic conference it is gauche and inappropriate. This is deliberate, as my paper will demonstrate why I believe it is imperative that art historians use their advanced visual literacy skills to assist the public's navigation of a post-truth, image-saturated present. Specifically, I do this by revealing how 'keyboard critics' in Scotland, the wider UK and beyond debated the future of a nation by screen-grabbing, captioning, editing and photo-shopping images and memes, which often said more about gender than it did about the prospect of Scottish independence. Specifically, I critically analyse and compare digitally manipulated images of Nicola Sturgeon (First Minister and Leader of the Scottish National Party) and Ruth Davidson (Leader of the Scottish Conservatives) and, to further demonstrate how ingrained regressive gender norms are, the digital feminisation of Alex Salmond (First Minister during the Referendum).

My visual analysis ends with the 2016 European Union Referendum, but I also reflect on the impact that high-profile sex scandals and related online campaigns of 2017 have had on the subject matter under analysis.

Kevin Guyan (Equality Challenge Unit)

Reflecting on the Discipline: Gender, leadership and power in the history of art

Approaching the themes of gender, leadership and power – in digital images – through the lens of an equality and diversity researcher, this paper questions whether the *discipline* of history of art can challenge misogynistic representations in digital images of politicians.

The institutional contexts within which art historians work – galleries, museums and university campuses – are imbued with their own histories of gender and power, which can bring exclusionary practices and set limited parameters for investigation.

While looking outward, it is vital to first ensure one's own house is in order. For example, history of art students in the UK are disproportionately female, yet the professoriate remains disproportionately male. This raises questions over the gender norms we wish to propagate and who, within society, has the power to define the terms of debate.

By shining a critical light on the gendered distribution of leadership and power in the discipline of history of art, this paper asks 'what next?' for projects such as #LeaderImage. This paper will identify the key challenges, identify recent and ongoing projects that explore the interplay between gender, power and leadership in the UK and outline ways forward.

Edwin Coomasaru (The Courtauld Institute of Art)

Gendering the 2017 UK General Election: Theresa May, Jeremy Corbyn and digital culture

How did digital visual culture capture and disrupt the gender politics at play in the 2017 UK General Election? Sometimes reproducing rhetoric from party PR and the press, other times a grassroots aesthetics in radical opposition to official narratives – memes and tweets both reproduced and challenged traditional understandings of power. The Conservatives famously depicted Theresa May as a 'strong and stable' custodian of the status quo, who would supposedly take firm control of the nation's borders. Described by some Tory staff as 'mummy', *The Daily Mail* tried to pin the source of her 'stability' on her (heterosexual) marriage. By contrast, Corbyn was defamed as 'firing blanks', 'a herbivorous mugwump', a 'wobbly pudding'. In conjuring him as a treacherous, unpatriotic, unmanly threat to national security, Conservative supporters drew on historic homophobic and effeminophobic discourses. But despite Corbyn's own feminist, anti-war and pro-LGBTQ+ politics, many of the grassroots memes that were produced to counter the Tory message bought into very similar patriarchal and hetero-normative ideas. Corbyn's face was collaged onto bodies of muscular male film stars wielding weapons, while May was portrayed as a monstrous witch. In the fast-paced election campaign, digital culture played a hugely influential role in shaping the public's ideas of who was fit for political office. Reading between the lines and against the grain of memes and cartoons posted on social media can offer us ways of challenging and re-imagining misogynistic, homophobic and militaristic associations between gender, sexuality and *power*.

Eva Garau (Università degli Studi di Cagliari)

The Trojan Horse of Femininity from Thatcher to May: Female leaders and gender bias during elections and beyond

'Epitome of middle-class mum […] Has twins. Will arrive late […] rather than missing giving them breakfast'. This portrait of Margaret Thatcher, newly elected Minister of Education in Edward Heath's government, published in the *Guardian* on 21 June 1970, followed a detailed description of male members of the new cabinet and the record of their political activities. Thatcher's previous career was ignored while the journalist focused on her 'pale and typically British skin' (which resembled Queen Elizabeth) and remarked on her 'feminine' personality, defining her 'a hard game of tennis'.

This paper will explore the gender-based stereotypes attached to Thatcher as well as the way in which she exploited them to offer a reassuring image of power. It will look at the articles written by Thatcher on women and their role in the world before and, after her time as Prime Minister, the electoral posters and the TV interviews portraying her in domestic situations, and the gender-related bias following her death. Moreover, it will assess the effect of Thatcher's image on other female leaders across the political spectrum, from Sturgeon to May. It will show to what extent the themes of maternity, fashion, solidarity and marriage have been and are still

exploited by both women in power and media. It will also address the issue of the 'masculinisation' of female candidates as a means employed by media and political opponents to undermine women's political reliability. Finally, starting from the huge impact Thatcher still has in new media catalysing anger and discontent in times of political and economic crisis, the paper will analyse the images of women in more recent electoral campaigns.

Yuwei Ge (Philipps-Universität Marburg)

Through the Looking Glass: Women and leadership in the post-truth era

Historically, political leaders have used masculinity and manhood as a norm to further their power. Despite women's continuous and evolving participation in politics, the gendered conception of leadership has framed stereotypes of leader imageries and has excluded or distanced women from leadership roles with double standards. Nowadays, in the post-truth era and the digital age, the transparency/interactivity and the polarisation/fragmentation of information on various online social media platforms can result in both expanding and restricting people's perception and knowledge towards women and leadership.

This paper investigates recent images of female leaders in social media since the 2016 US Presidential Election. As some distorted images of women leaders have reflected the rising trend of misogyny and sexism, the traditional perception of leadership and its relationship with the notion of masculinity have constructed a paradox which limits female politicians' leadership styles as well as people's construction and perception of female leaders' images, gender equality, and diversity. There are two major questions that this paper will concentrate upon. First, is masculinity an inevitable/indispensable feature of leadership that female politicians should possess to prove their political capability and reliability? Second, why do women leaders who adopt so-called masculine leadership styles still face public scrutiny? Having these two questions as the foundation of analysis, this paper seeks to analyse the political imageries of female political leaders on social media platforms from two perspectives – to interpret the positivity and negativity of the political imageries of female leadership on the one hand, and to address the significant effects of visual framing and online identity construction in this debate regarding gender and leader images.

Timothy Ellis (Teeside University)

'De Valera's Gains': Imagining masculinity in Irish political cartoons

This paper will explore the ability of political cartoons to depict politicians' masculinities in different ways, in order to both develop and denigrate their public personae. This paper examines the significance of masculinity in political cartoons of Éamon de Valera, a deeply prominent figure in modern Irish history, images of whom have dominated Irish popular culture throughout the 20th century. At the height of his

political powers, de Valera appeared as a strong muscular figure, and portrayals of his physical strength intersected with his agrarian rhetoric about the virtues of the 'strong farmer', along with his socially conservative ideas about the correct place of women in Irish society. De Valera's opponents, in their political cartoons, conversely, depicted him as being not only weak and feminine, but also insufficiently Irish, thus conflating nationhood with gender.

To his supporters, de Valera embodied a virtuous, distinctly Irish nationalist masculinity. In the digital age, images of de Valera's 'traditional' Irish masculinity, have been re-appropriated in new and surprising ways. The Rubberbandits, a prominent Irish satirical, hip-hop duo (who have promoted their own, distinctly modern performance of Irish masculinity) have utilised images of de Valera in their work, most notably in their song, 'Double-dropping yokes with Éamon de Valera.' De Valera, one of the most prominent figures in modern Ireland, has left a deeply complex legacy, and, consequently, his image has become implicated in a complex variety of performances of Irish masculinity.

Phoebe Cunningham (Independent artist)

The War for the Public Character: The power of image and fictioning and the consequences of multiple authors in a post-truth society

Contemporary political image is more complex and faceted than ever before. In response, political PR has had to become more aware (or not) of the impact digital natives are having on political image. This has resulted in a new outlook upon political figures, contributing to the ongoing fictioning of these characters. Fictioning is the layering of spatial and temporal modes to create a different space-time. The layering of PR, image control and media perception come together to create a new fictional narrative of the political figure.

In a world where voters can rely on emotion over fact, fictioning becomes a dangerous tool. PR, either incorporating or ignoring the satire of internet culture, enters into a battle for ownership of the image, as authorship can come from anywhere.

As an artist, my practice explores ways of revealing these methods of production within political structures, using film production as a paradigm for the construction of subjectivity, employing actors and visible production methods to reveal ways in which characters are manufactured.

My practice tries to understand what and how modes of production are being used to shape the image of the public character, with a particular focus on the role of authorship, control and the power of image. I also complicate where the work (and myself) sit in relation to the system replicated. I do not see myself as an activist, but I do feel that my role is one of unmasking political processes that are happening through reimaging them and hence opening a potential new dialogue.

Mark Wheeler (London Metropolitan University)

Celebrity 'Outsider' Politicians in the Digital Realm: Donald Trump's 2016 US Presidential campaign and first year in office.

Celebrity politicians are having a profound impact upon the practice of politics in the 21st century. With the adoption of social media platforms, celebrity and image candidates have deployed new strategies for attracting constituents. Taken together, the proliferation of celebrity politics and the ubiquity of digital platforms have fostered a unique atmosphere in the contemporary political moment, wherein 'outsider' candidates leverage their fame online to launch themselves into the public spotlight. This presentation considers the digital presence of the reactionary populist US Republican President Donald Trump during his US Presidential General Election campaign and within office to understand how political celebrities construct their brand to negotiate their positions as political outsiders.

Trump presented an un-reconstructed form of masculinity in which he rallied against the elites and special interests, while maximising his own personal and financial attributes to build up reciprocal relations with his online audiences who 'enjoyed' his reactionary populism. Consequently, it was the maverick billionaire capitalist, who had never stood for any other political office, that presented himself as the 'anti-establishment' candidate by engaging in dubious sexual politics in denigrating the Fox Television news presenter Megyn Kelly and ultimately attacking his female Democratic Presidential nominee – 'Crooked' Hilary Clinton – whom he described as that 'nasty woman'. Therefore, through such 'authenticity' he was able to 'occupy' a digital space in which he defined a simplistic and ultimately Manichean conception of political division that has continued to define his Presidency.

The National in Discourses of Sculpture in the Long Modern Period (c. 1750–1950)

Tomas Macsotay, Universitat Pompeu Fabra, Barcelona, Spain

Roberto C Ferrari, Columbia University, New York, US

Are specific histories of national 'schools' of sculpture premised by the codifying of national identities? What role has been reserved for modern European languages and their historical networks of cultural transfer in enabling or inhibiting this circulation of nationalism in sculpture criticism? From the veneration of Greek art by Winckelmann, to the Romantic idea of a Northern spirit in the work of Thorvaldsen; from the imperial narratives of display at the World's Fairs, to constructions of allegory in French Third Republic art; from monuments to fallen heroes after World War I, to Greenberg's and Read's critical biases for national sculptors – varieties of imaginary geographies in the long modern period have congealed into a fitful history where sculpture is entrenched in projections of the national.

Discourses of exclusion and inclusion became part of how sculptors were trained, public spaces were ornamented, and audiences were taught to read sculpture. These discourses also played a role in the strengthening (and dissimulation) of increasingly border-crossing networks of industrial production, globalised art trade, and patterns of urban infrastructure and design. This panel will present papers that offer critical explorations of the national and its tentative ties to the cosmopolitan in sculptural discourse, and also consider transdisciplinary dialogues between sculpture and its texts through art school writings, criticism, memoirs and biographies, etc.

Nóra Veszprémi, (University of Birmingham)

The National as Non-Classical: Shaping a national style in early 19th-century Hungary

The Hungarian sculptor István Ferenczy (1792–1856) spent six years training in Bertel Thorvaldsen's studio in Rome. When he returned to Hungary in 1824, he did so with a purpose: he was determined to become the founder of the Hungarian 'national school' of sculpture. Ferenczy was greeted with enthusiasm by intellectuals in his native country and received a number of important commissions, but gradually fell out of favour as his artistic skills were increasingly questioned by critics. The negative evaluation of his artistic abilities haunts Hungarian art history writing to this day. By contrast, my paper will argue that the alleged 'clumsiness' of Ferenczy's sculptures was the product of a conscious effort to forge a distinctive Hungarian style. In early-19th-century discourses of nationality, national difference was often conceptualised as deviation from the 'general' ideal embodied by classical antiquity. Ferenczy's robust, angular, non-classical figures were born from these ideas, encountered in the German-Scandinavian intellectual environment of Thorvaldsen's studio and reinterpreted in the context of nascent Romantic nationalism in Hungary. My paper will draw on his little-known work as a translator of art historical and theoretical texts and provide a close reading of a few sculptures in this new light. It

will also seek to explain why Ferenczy's attempt at creating a national style out of international forms – a complicated process of cultural transfer – was ultimately misunderstood by contemporaries.

Andrew Eschelbacher, (Portland Museum of Art)

Broken Rhetoric: National aesthetics and the neo-Baroque in fin-de-siècle France

In the last decades of the 19th century, neo-baroque sculpture became France's *de facto* national aesthetic as government, civic, and private groups commissioned dozens of public monuments to help rehabilitate Paris following the Franco-Prussian War (1870–71) and subsequent Paris Commune. They ordered exuberant ensembles that showcased France as a nation '*en fête*', appropriating the so-called style of Versailles for their republican projects. Artists such as Jules Dalou, Alexandre Falguière, and Emmanuel Frémiet earned accolades for their animated handling of materials, energetic compositions, and layered allegorical programs. Their grand ensembles transferred the apogee of France's cultural glory from the 17th-century gardens of Louis XIV to the fin-de-siècle streets of the modern capital. Yet, in the juxtaposition of their sculptures, the visual language of *Ancien Régime* absolutism was at odds with the fractured modern circumstances of the young Third Republic.

As varied political factions commissioned monuments, the explosion of neo-baroque sculpture in Paris presented contradictory messages. For instance, Dalou and Falguière executed chariot compositions at the eastern and western extremes of the city. Despite the shared formal motif, Dalou's group extolled a populist vision of working-class mores while Falguière's offered a conservative testimony of bourgeois values. Similarly paradoxical combinations permeated Paris's monument landscape, destabilising the universal rhetoric that a national style traditionally portends. As a result, the ubiquity of the neo-baroque in the capital suggested a new role for national aesthetics, eschewing an overarching didactic harmony in favour of creating a discursive space for cultural negotiations that reflected the instabilities of French identity.

Claire Jones, (University of Birmingham)

Sculpture 'in Britain' v 'British' Sculpture: Reintegrating the international within the national

The history of sculpture in 19th-century Britain has been dominated by the study of contemporary sculpture by British-born sculptors. Yet their theoretical and practical knowledge and experience was developed in relation to a much more international and transhistoric range of sculptors and sculptures, from Italian Renaissance monuments at Westminster Abbey, to Albert Carrier-Belleuse's designs for Minton's. This paper argues for the reintegration of the international within our understanding of national 'schools'. It seeks a less isolationist approach that acknowledges the historical mobility of sculpture and of sculptors not only outside of Britain, as in Rome, but also within Britain's own shores.

This paper will focus on the specific example of Hamo Thornycroft, and his engagement with both 'British' and 'non-British' sculpture in Britain. It will examine the range of sculpture that formed part of his training, as documented in his sketchbooks. It will also foreground his unpublished 1886 Chart of Sculpture, in which he attempted to make sense of the various influences which had worked upon his own – and upcoming – generation of British sculptors. Predating Alfred Barr's chart of modern art by 50 years, this complex mapping project complicates and disrupts the idea of national schools of sculpture. For Thornycroft, it is the voyages made beyond national and stylistic parameters that define sculpture. His approach offers new avenues for the study of sculpture in 19th-century Britain, opening up a broader, and more indicative understanding of sculpture practice in the period than the current emphasis on 'British' sculpture.

Sharon Hecker, (Independent scholar)

Contested Loyalties? International sculptors and their posthumous national reputations (Medardo Rosso)

The Italian Ministry of Culture has declared several works by Medardo Rosso (1858–1928) to be of 'national cultural interest' and therefore not exportable. This decree is based on the premise of Rosso's ties to Italy, his country of birth and death, and on the Ministry's belief in his relevance for Italian art, culture and history. However, Rosso's national identity has never been secure. Claims for his 'belonging' to Italy are complicated by his international career choices, including his emigration to Paris and naturalisation as a French citizen; his declared identity as an internationalist; and his art, which defies (national) categorisation. Italy's legal and political 'notification' of Rosso's works represents a revisionist effort to settle and claim his loyalties. Such attempts rewrite the narrative of art history, limiting the kinds of questions that get asked. They shed light on Italy's complex mediations between claims to emerging modernism and claims to a national art.

This paper assesses the long-term effects of transnational travel and relocation for modern sculptors upon their national reputation and legacy. I assess Rosso's ill fit into national schools and nationally defined movements, and the ways his life, career, and art challenge ideas about sculpture's entrenchment in projections of the national. Rosso's case highlights specific difficulties faced by sculptors as opposed to painters with respect to discourses of national and international identity. His example calls for a more nuanced reading of the definition of 'home country' and perceptions of an artist's national cultural 'belonging' as single, unified, or homogenous.

Jack Quin, (University of York)

'Let an Irish sculptor chisel it': The politics of sculpture-writing in the Celtic revival

Beyond the politics of commissioning public monuments in Ireland – an avenue that has too often shackled an Irish historiography of sculpture – this paper will consider the sculpture-writing of the Celtic Revival *tout court* and the political interpretations of

individual artworks. The overlooked art criticism of WB Yeats and George Russell, from the 1890s to early 1900s, promoted the work of their art-school contemporaries Oliver Sheppard and John Hughes. I propose that both men articulated a Celtic Revival project that was collaborative and interdisciplinary: the sculptor materialising the Celtic mythic figures that the poet had revived in verse.

If Yeats considered these Celtic figures to be 'subtler sources of national feeling than are in politics' in 1898, the same Revivalist and Symbolist statues provided Patrick Pearse and the Easter Rising generation with a somewhat unsubtle narrative of violent revolutionary action, while the real men of Ireland's rebellions and revolutions were yet to be immortalised in marble or bronze. My paper therefore assesses the unexamined sculpture-writing of the Easter Rising leaders in Gaelic League periodicals of the 1900s–1910s, including *An Claidheamh Soluis* and *An Macaomh*. Pearse identifies an emerging Irish school of sculpture that was distinct 'from South Kensington, with its cold and uninspiring creed of formalism', and equally distinct from 'the mixture of impressionism and exaggerated realism which marks the incipient decline of French sculpture'. I will show that Pearse and Thomas MacDonagh were already employing a sculptural vernacular for revolutionary action before their roles in the Easter Rising.

Cristina Rodriguez-Samaniego and **Juan C. Bejarano**, (Universitat de Barcelona)

Noucentista *Sculpture and the Construction of a Catalan National Identity: The case of Barcelona's Plaça de Catalunya (1927–29)*

Our contribution touches on *Noucentisme* in Catalonia (1910–1930), when a political and cultural discourse on national identity had a direct impact on the configuration of a sculptural 'identity'. Although the presence of a nationalist cultural discourse can be detected in previous phases of Catalan artistic life, especially in *Modernisme*, 1910–30 is a period when said movement reached its greatest expression. During *Noucentisme* we can witness a transition from a central European model of artistic and cultural identity to another based on the idea of Pan-Mediterraneanism. We will focus on one of the best artistic manifestations of *Noucentista* public sculpture: the architectural and sculptural complex of Plaça de Catalunya, constructed for the Barcelona International Exhibition in 1929. From this example, we will address the factors that make *Noucentista* sculpture, in particular monumental sculpture, the artistic form that best embodies 20th-century national discourse. We will explore the singularity of the topic while establishing comparatives with other works executed in that same context. One of the fundamental objectives of this paper is to reflect on the ideological changes undergone by the project, from its beginnings in the '*Mancomunitat'* (the Catalan Commonwealth, 1914–23) – as an emblem of modern Catalonia, with a cosmopolitanism based on tradition – until its completion, carried out during the reactionary dictatorship of the conservative military man Miguel Primo de Rivera. We aim to discuss the mechanisms connecting political life and discourse with the sculptural programmes presented at that time, taking into consideration ideological debates and art criticism.

Nina Lübbren, (Anglia Ruskin University)

The Nationalist Languages of Sculpture Criticism in Germany, 1919–1945

This paper offers a critical exploration of languages of German national identity in the dialogue between sculpture and its texts from the Weimar Republic to the Third Reich. Sculpture was central to 1920s German art theory and practice, and critical for 1930s Nazi propaganda. Yet, little scholarship exists on the critical texts on sculpture of the two decades. Close readings of reviews reveal contradictions, continuities and radical ruptures in the period's troubled attitude to the national in sculpture.

1920s reviews appealed to Expressionist metaphors of rebirth, revolution and the sculptural image of 'New Humans' in a 'broken' post-war context. Critics invoked the deep German past (like the Gothic) or the 'Germanic' nature of wood as a material, for example, regarding Ernst Barlach. Others rejected nationalism in favour of cosmopolitan internationalism.

In the 1930s, Goebbels prohibited 'art criticism' as 'foreign' to German national sensibilities. Henceforth, the only sanctioned mode of art writing would be the 'art report' (*Kunstbericht*). Reporters' style borrowed from the political rhetoric of national 'nordic' heroism versus foreign corruption, for example, regarding Arno Breker.

Veronica Davies, (Open University)

English and International: Exhibiting Henry Moore's sculpture in post-War Germany

This paper addresses the very last years of the period covered in the session, the five years (1945–1950) following World War II. Constructions of national identity for morale and propaganda purposes had crystallised around the 'imagined communities' of the various combatant nations during wartime, and the art world had been far from immune from this. At the end of the war, this Western art world began attempts to re-establish pre-war international connections and networks.

My paper will take as a case study a large British Council touring exhibition (1950) of the work of Henry Moore, and efforts taken to arrange for it to be shown in its entirety in the British Zone of Germany, including significant sculptures potentially susceptible to damage in that 'land of ruins'. German curators and museum directors had already been in direct contact with Moore himself, who was clearly sympathetic to their desire to re-integrate German sculptural practice with the Western modernist mainstream after 12 years of the Third Reich: he had for instance already arranged a work placement in his studio for a young German sculptor.

My detailed examination of this particular exhibition will also widen out to interrogate perceptions of the nature of Moore's sculpture at the time in the context of the 'Englishness of English Art' (Pevsner), German contrasts between Moore's sculpture and that of French contemporaries, and the views of Herbert Read, who wrote the introduction to the catalogue and was a key mediator between British and German interests in this case.

Soundscapes: New challenges, new horizons

Margit Thøfner, University of East Anglia

Tim Shephard, Sheffield University

There is a long and fruitful scholarly tradition of exploring the relationships between art and music. Amongst other things, the study of both entails working with objects, spaces and practices that are profoundly embodied, sensory and emotional. To work with and between art and music means becoming acutely attuned to the visceral as much as to the analytical. Yet there is still more to be gained. Recently, when commenting on the relationship between art history and musicology, Jonathan Hicks speculated that 'it may be precisely in attending to the locations of expressive culture – whether noisy, spectacular, or a combination of these and more – that our disciplines might find most common ground'.

Our session explores this proposition. What may be learned from focusing on how music and sound – or even the silent evocation of sound – is framed by places, spaces, objects, rituals and other performative contexts and vice versa? More broadly, how does this common ground help us to map out and explore the problems and challenges currently facing art historians who work with music and musicologists working with art? For example, is it still a problem that many of our current methods of enquiry have come from studies of European modernism? What happens when they are applied to earlier periods and/or different cultural contexts? Together, we explore this and other methodological problems by focusing on specific soundscapes from diverse locations and periods.

Andrew J Kluth (University of California Los Angeles)

Soundscape, Memory, and Meaning: Thoughts on Alan Nakagawa's Peace Resonance

The sound artist Alan Nakagawa is engaged in a three-part project that manipulates field recordings made in culturally significant constructed spaces. The second of these pieces, 'Peace Resonance', features audio recordings made in October 2016 of the interior space of Japan's Hiroshima Peace Memorial. In November of 2017, these recordings were performed inside the Wendover Hangar in Utah in the United States – the former hangar of the B-29 bombers that carried out the atomic bombings and subsequent destruction of Hiroshima and Nagasaki.

The work may be construed as auto-biographical as Nakagawa's family immigrated to the US from Hiroshima in 1957. But more than a narrative connection, 'Peace Resonance' expresses a material invagination of a space that, conceptually and aurally, manifests the memory of unimaginable destruction in the space that harboured its messenger. In addition to this overt symbolic outcome, what accompanies this sonic juxtaposition? And what might it demonstrate about the significance of sound in spaces?

This paper takes seriously assertions made by sound and spatial theorists that social reality is intrinsically spatially inscribed; that sounds are vital to constructions of

identity, history, and meaning. Deploying memory and phenomenal experience in a material, experiential manner, the work superimposes the social reality of both spaces. I show that by structuring meaningful traces of one soundscape inside the other, Nakagawa bridges not only the ostensive distance between spaces, but between cultures, and makes previously abstract violence more tangible.

Meng-Jiao Chen (Soochow University)

Cross-Cultural Creation and Crossover in 'Chinese Folk Jazz'

With the release of his album *Summer Palace* in 2004, the Chinese Jazz musician Kong Hong Wei expressed his artistic intentions in an interview: 'Although I was not born in Beijing, I grew up in Beijing… After twenty-years passed, my body has been imbued with Beijing culture.' The album conveys various aspects of sounds and sentiments associated with Beijing. More broadly, Kong's compositions exemplify a process of cross-cultural production in combining Chinese traditional music and American Jazz styles; the resulting idiom has been characterised as 'Folk Jazz.' Emerging in the 1990s, 'Folk Jazz' has strongly marked the development of Chinese Jazz music, on both national and international platforms.

Current studies of Kong's compositions focus on the use of traditional Chinese instruments and tonal systems without considering their relationship to place. This paper examines Kong's work as a form of soundscape composition in which he reproduces Beijing speech and street scenes. Kong uses a traditional three-string instrument to imitate the Beijing dialect, which is characterized by a retroflexion on the last vowel of a word. The lively rhythm, heterophonic texture, and combined timbres from Western and Chinese traditional instruments evoke the distinctive location of a Beijing four-section family dwelling, a common residential style in the 1990s. This spatial evocation also relies on the citation of theme songs from contemporary TV dramas. Kong's 'Folk Jazz' is thus placed within the frame of a specific site, whose ambient sounds, including a regional dialect and popular song, challenge the boundaries of jazz composition.

Charlotte Gould (Université Sorbonne Nouvelle)

Recent Soundwalks in Britain: Exploring new visualities

The current shift from strict opticality to more embodied modes of appreciating art has encountered some resistance, probably because words are sometimes lacking to express a materiality other than visual. Still, the traditional prominence given to sight in approaching art has been challenged by both artists and researchers, just as vision's claims to objectivity were gradually being eroded.

Because they are presented outside of the gallery, soundwalks usually make use of a pre-existing environment providing everyday stimuli, to which a specific soundscape is added. The trend for site-specific soundwalks takes its participants out in the open, away from the dedicated spaces for art, to where life goes on without artistic control. With soundscapes or audio-guides, through aural persuasion, the city, its streets and

buildings themselves become the work of art. They are seen differently, and even evolve at the same pace as the rapidly changing face of Britain, and of London more particularly. This means that, rather than focusing on hearing only, soundwalks provide a new reading of one's environment, whether urban or rural, and change the way our bodies relate to it: by encouraging us to walk, they engage smell, touch, and, of course, see. Turning to sound actually creates a new visuality, rather than replacing it. By looking at the work of Katrina Palmer, Lavinia Greenlaw, and Susan Philipsz, among others, I shall explore the possibilities of analysing site-specific soundworks of the turn of the century as environmental works.

Zachary Furste (University of Southern California)

Wax Museum: Assemblage, the LP, and the Anthology of American Folk Music

This paper situates Harry Smith's *Anthology of American Folk Music* between, on the one hand, contemporary modes of assemblage, and on the other, the technical development of the long-playing record. Released in 1952, the *Anthology* quickly became a landmark in American counterculture. Produced after years of collecting obscure '78 sound recordings of southern, Appalachian and so-called 'race' records, Harry Smith's anthology of socially marginalised voices has been credited with igniting the folk music boom of the 1950s and 1960s. Less well known, however, are its resonances with two other mid-century forces: the museological assemblages of artists like Marcel Duchamp and Joseph Cornell, and the technical innovation that produced vinyl long-playing phonographs, which held several times more minutes of sound than their lacquer predecessors.

This paper considers the conceptual background for Smith's practices of curation, selection and recycling, embodied in the found object constructions of Joseph Cornell and works like Marcel Duchamp's 'Boite-en-Valise'. It then turns to the technical basis for bringing this conceptual mode to the world of sounds: the microgroove technology of the long-playing record, which was released just a few years before the *Anthology*, and which made possible Smith's 4-disc, 80-track collage. What emerges is a sharpened sense of how the significance of cultural collections is determined not just by the objects they contain, but by the conceptual and material nuances of the containers themselves.

Lois Oliver (University of Notre Dame (USA) in London)

Manet and Music: A case study on the future of dynamic binaural sound

Music was a constant in Manet's art from his *Salon* debut in 1861, through to his death in 1883. His paintings of musicians and audiences capture a wide range of musical culture from travelling performers and street entertainment to café concerts and the Paris Opera. Music was also an important part of Manet's private world; his wife Suzanne Leenhoff was an accomplished pianist and regular musical soirées were held in their home. In every case, the context for the music was crucial. Through his musical subjects, Manet interrogated many aspects of modernity. His

works explore class and gender, the distinctions between high and low culture, notions of the private and public realm, permanence and impermanence.

Addressing the key questions of this conference session, this paper discusses two distinct but related challenges. First, it explores what we can learn about Manet's art and the musical culture of his time by paying close attention to the physical spaces and performative contexts in which music was experienced in nineteenth-century Paris. Second, it considers how these contexts might be made vivid for a 21st-century exhibition audience by employing the very latest developments in audio technology – 3D audio, or dynamic binaural sound – to add space, depth and direction to the audio experience in order to create immersive experiences for exhibition visitors. This is currently being developed by the BINCI Consortium, with support from the European Union's Horizon 2020 Research and Innovation Programme. The first BINCI 3D audio projects will launch in Europe in 2018.

Daria Rose Foner (Columbia University)

Sight and Sound in Santissima Annunziata's Chiostrino dei Voti

On the far right of Andrea del Sarto's *Journey of the Magi* fresco (1511) stand three men, set apart from the pictorial narrative: a self-portrait of the painter accompanied by the sculptor Jacopo Sansovino and the composer Francesco d'Aiolle. This trio provides a microcosmic example of the artistic enterprise that occurred in the early 16th century at the Florentine convent of *Santissima Annunziata*, a thriving community of visual and musical artists among whom artistic cross-pollination flourished. This presentation examines how visual and audial convergence manifested itself in the Marian fresco cycle jointly executed by Andrea del Sarto, Jacopo Pontormo, Franciabigio, and Rosso Fiorentino in the *Annunziata*'s Chiostrino dei Voti.

Every time one of these painters worked in the *Annunziata*'s entrance courtyard, he would have heard the rehearsal or performance of vocal or instrumental polyphony, a form based on the production of harmony through the interweaving of independent musical strands. The conceits on which polyphonic composition and performance are based offer an instructive parallel to the type of collaboration that ties together the stylistically divergent paintings comprising the Marian fresco cycle, in which figural features are echoed and reiterated across the pictorial compositions, producing a form of pictorial harmony akin to that of musical polyphony.

Laura Stefanescu (University of Sheffield)

Visual heavenly music in the chapels of the Ducal Palace in Urbino

For music to come to life, one needs the space to place musicians, with or without instruments, and to place an audience that might savour the musical delights. Yet music can blossom even in the most unwelcoming environments if transcending the barrier towards the spiritual realm. In the Ducal Palace of Federico da Montefeltro, facing the deep valleys of Urbino, two narrow and almost claustrophobic chapels

have managed to contain in their limited space the sounds of heaven. One is dedicated to the muses and one to the Christian God, and both use the means of visual representations of music in order to evoke sounds that were physically impossible to create within their walls.

My paper aims to explore these peculiar soundscapes, if they might be called such, for the sound is inaudible though its visual evocation is strong, suitable only for the static visions of heavenly sound. I will explore this through an analysis of the humanistic intellectual and spiritual culture surrounding the court of Urbino; how the muses singing their pagan chants and the seraphim their sacred tunes, each in their own chapel, created spaces evoking glimpses of paradisiac bliss, antechambers to the afterlife. I will try to uncover the spiritual function within the devotional and sensorial experience of the Duke himself, exercised by such peculiar chapels in which music was only for the eyes and the inner ears of the devotee.

Laura Slater (Somerville College, University of Oxford)

Devotional Soundscapes in the Psalter of Queen Philippa

When art historians and musicologists refer to 'psalters', they are concerned with completely different types of manuscript. Art historians examine illuminated psalters made for devotional use by the laity; musicologists concentrate on ferial or choir psalters used as practical aids in liturgical performance. Unlike devotional psalters, ferial psalters contain extensive musical notation and additional liturgical material throughout.

The c1340 Psalter of Queen Philippa (London, British Library MS Harley 2899) bridges these disciplinary divides. Securely associated through its heraldry with Queen Philippa of Hainault, wife of Edward III of England, extant marks and additions suggest its personal devotional use. Yet the manuscript also contains 91 notated antiphons.

This paper will explore how the Psalter of Queen Philippa framed and evoked the experience of sacred sound, and the ways that it may have shaped Philippa's ritual public performances of queenly piety. Philippa travelled widely in England, and regularly visited France, the Low Countries and Germany, in parallel with her husband's diplomatic missions and military campaigns. I will consider the potentially 'substitutional' functions served by the physical presence of notation on the page, at times when the full soundscape of the fixed royal chapel and its choir was not available. Did it invoke a devotional soundscape for habitual immersion in? And how did it relate to the historiated initials and visual decorations in the manuscript? I will examine how changing spatial, liturgical and temporal contexts could alter and expand the functions, purposes and meanings of the manuscript.

Textility

Mechthild Fend, UCL History of Art

Anne Lafont, Directrice d'études, Ecole des Hautes Etudes en Sciences Sociales, Paris (EHESS)

Technologies associated with textile production – such as weaving, knitting, spinning, embroidering or dyeing – have often served as models for processes of art making and colouring. Painting and weaving have been aligned since antiquity, and artists drew, in their paintings and graphic work, comparisons between weaving and assembling brush strokes or between spinning and drawing lines.

This session will newly explore such associations of textile production with artistic processes by joining them with recent theorisations of 'Textility' (Victoria Mitchell), the 'Textility of making' (Tim Ingold) or with approaches that 'look for the traces of the process that generated the work' (Jean-Paul Leclercq). At the same, it will reconnect with earlier feminist approaches to textiles and textile production (eg Rozsika Parker) that aimed to destabilise traditional hierarchies of media by highlighting not only women's involvement in textile production but also the paradigmatic character of techniques such as weaving. The panel is also interested in the way in which crafted fabrics serve as models for the human body, be it in the use of metaphors like 'tissue' or the association of dyes and body colour.

Papers engage with art theory or art practices and forms of fabrication (including, but not restricted to, textiles) that mobilise and reflect 'textility' as a theoretical proposition. This panel is 'looking out' as it engages with interdisciplinary methodologies and encourages global perspectives on fabrics and their fabrication as models for thinking about practices of making.

Sadie Harrison (PhD candidate, UCL Science and Technology Studies)

Textility and the Experience of Nature in 18th-Century Women's Practices

The fashionability and consumption of textile designs by 18th-century designer Anna Maria Garthwaite (1688–1763) demonstrates women's knowledges of botany and the role that botany played in their daily lives. Though Garthwaite left little written documents we can be certain of, her material work speaks volumes about botany as an epistemic and aesthetic practice. Spitalfields' silk textiles produced with Garthwaite's designs displayed the latest botanical discoveries from the New World, rendered in the latest developments in weaving technology. Garthwaite's professional output was couched in amateur women's crafts known as accomplishments. The surviving examples of accomplishment crafts show how women could use making practices, especially embroidery, to cultivate and express their botanic interest and expertise, both domestically and professionally. The fruits of these creative practices would adorn women's homes and those of their friends,

weaving together networks of people through textility and the study of the natural world. Garthwaite's designs similarly could adorn the bodies of women who appreciated botany and wished to signal their appreciation to others. Garthwaite's consumers and clients could wear her silk designs, collect botanical samples and herbals, create their own accomplished botanical works and thus share the cultural interest in botany in the early modern world.

Chonja Lee (Institut für Kunstgeschichte, Bern University)

Impression/Oppression: Indiennes challeging the paradigm of textility

Compared to other technologies like weaving, knitting, embroidering or dying, the *indiennes*' material and making disappears behind a surface of designs. It is precisely the impression of varied colourful images that is responsible for the 18th-century appreciation of the *indienne*s. The European manufactories perfected the foreign technology to a degree that industrialised sleekness erased marks of a maker's hand, like unprecise outlines of motives. The *indiennes*' kinship with printed matter became even stronger with copperplate printed book illustrations on its fabric. What kind of theoretical paradigm would work to explore these objects?

I argue that the *indiennes* stand in opposition to the paradigm of textility and I propose mimesis as an alternative concept of reference. More precisely, I will use the notion of intermediality in order to understand how *indiennes* reveal mimetic properties when imitating *ikat*, woven textiles or hand-painted silks through its patterns. Furthermore, I relate them not only to other textiles, but also to other media such as engraving.

Finally, the *indiennes* don't just challenge the textility, but, on a meta-level, their historical use also questions textile-based concepts about the global textile trade like interwovenness. Once again, it seems adequate to replace this term with the notion of oppression, considering the *indiennes*' role as a major commodity within the transatlantic slave trade. Oppression through *indiennes* does not only concern political agency but also an intrinsic aesthetic property: The printed cottons oppress space, things and bodies when dressing walls, furniture and people in an immersive all over.

Courtney Wilder (The University of Michigan, History of Art)

The Fingerprint of the Machine, Mercurial Textility, and Printed Dress Fabrics, 1815–51

Early 19th-century European textile printers were confronted by increasingly copious amounts of raw fabric intended for women's garments. To maximise profits when decorating apparently infinite lengths of blank 'canvas', printers embraced mechanised copper rollers alongside traditional block-printing techniques. Some designers aimed to disguise the new economising technology. Others highlighted the rollers' mechanical qualities by applying to them engine-turned, lathe-generated

designs. These designs, known as 'eccentrics', record a process resulting in abstract and endlessly variable motifs. Previously utilised for generating decorative metalwork and counterfeit-proof documents such as banknotes, lathe engraving's precise permutations of optically playful line-work signified visually the durable nature of precious materials and the value inscribed on paper currency. These qualities map awkwardly, however, onto mass-produced fashionable dress fabrics. The moiréd appearance resulting from eccentric engraving further cast the fabrics as mere counterfeits imitating expensive silks.

This paper suggests that eccentric textile designs exhibit a mercurial textility indicative of contentious commercial and social issues that came to the fore as the industrial revolution progressed. Moreover, the lathe-engraved designs embody visually the opposition of individual choice and group identification at the heart of fashion. The patterns of curving parallel lines recall the most quintessential marker of singularity in humans – the fingerprint. Yet the intricacy and accuracy of the designs betray limitless multiplicity. Ultimately, the paper asks, did the mercurial fingerprint of the machine impart a textility capable of opening new fields of visual, as well as social, possibilities?

Marcia Pointon (Professor Emerita in History of Art, London)

Ragged and Unravelled

Ragged chic (torn denim, Maison Margiela) is a hallmarks of 20th and 21st-century fashion and has been extensively analysed (eg Evans). Rags are also a recognised part of textile history (eg recycling of wool rags into 'shoddy') as well as an issue for economic historians ('ragged' was a descriptor in English early modern poor law, see Styles). Mayhew, Marx and Benjamin describe rag-pickers who feature also in work by 18th- and 19th-century artists like Beechey, Zoffany, Manet and Courbet along with ragged beggars. None of this, however, explains why ragged and unravelling textiles carry such visual provocation in earlier pictorial art where social conscience and revolutionary ideology is less evidently the inspiration, where context is absent, and where conceptual and material issues around making and unmaking come to the fore. At what point is textile no longer cloth but rag and what ideas are invoked by the uncertainty of unravelling? I shall focus on a work by Francesco Cossa (late 15th century) and etchings by Rembrandt and Callot (1620–30) to ask what it means to depict raggedness joyfully in isolation from any particular historical narrative. My paper will ask what pictorial conventions are at work in the 'poetry' of raggedness and how medium and material enmesh in representation. It will thereby challenge the idea that these images can in any sense be taken simply as historically true.

Michele Avis Feder-Nadoff (Independent artist and anthropologist)

How Hammers Weave: Copper-smithing in Santa Clara del Cobre

In copper-smithing, the well-formed vessel is made by hammer strokes, which, as a well-embroidered fabric, knits back to front with even blows and rhythmic precision. The master artisan must strike the hammer to 'stitch' copper between stake and hammer-head, registering firm, even-pressure and stable force. This leaves a trail of markings, overlapping and chemically altering the metal-membrane into a polished work-hardened structural surface. In this way, copper form becomes a constitutive armature, like a well-woven nest, whose twigs and threadlike materials are woven by spinning, rotating movements, whose pressures are produced through the force-fields of their placement and cumulative unity. To shape copper, the smith's movements also weave, hover and spiral.

How does the vessel tell a tale of its maker's movements? How does sound, tone, colour and timbre collect, register, receive and transmit the textile nature of these built-processes and material-encounters? This talk presents copper-smithing as a form of weaving which voices and sounds through gestures of making and the accumulations of movement traced in its transforming surfaces. Copper vessels capture a praxis of constant unfolding, found by smiths in attentive making. This talk draws from my long-term experiences as an apprentice with traditional coppersmiths in the family forge of Maestro Jesus Perez Ornelas (1926–2014), initiated 1997 and analysed in my doctoral thesis *The Agency of the Artisan and their Craft: An Anthropology of Making.*

Mei Mei Rado (Parsons School of Design, New York)

Light as Textility: Fashioning lamé in the 1910s and 1920s

An essential attribute of any textile worn or displayed, light complicates its surface and visuality, holds an ambiguity between interior and exterior, and blurs the boundaries between object and subject. It is generated and mediated by the fabric's materiality, its surrounding condition, and the movement and vision of humans, yet it also takes on autonomy to act upon these material and human agents. As a series of flows and transformations, the formative and performative processes of light in textiles echo the act of weaving milliard threads (rays), but it is also a process of undoing. Light destabilises a static, finished textile piece into an open-ended field and re-agitates the threads into contingent movements. Light in textile creates chance encounters and conduits of communications between fabrics and their wearers/viewers; meanwhile, its uncertain and transient nature mirrors that of time and memory, unfolding desire and imagination.

This paper investigates lamé (fabrics woven with metallic threads) that reigned fashion from the mid-1910s to the 1920s. The technological breakthrough in mechanically produced metal threads and piece-dye techniques made possible the production of soft lamé fabrics with intricate patterns. Lumière became the central

focus in the design, manufacture and discourse of lamé, and light connected textile production with artistic experiment and literary imagination. Through analysis of period objects and writings ranging from Bianchini-Férier, Fortuny (printed imitative lamé), to Colette and Proust, this paper will illuminate the significance of lumière as lamé's textility while drawing scholarly attention towards a theorisation of light, textile, and textility.

Shir Aloni Yaari (The Hebrew University of Jerusalem)

The 'Subversive Stitches' of Anne Wilson, Tabitha Moses, and Jessica Lagunas

In his 1933 essay on *Femininity*, Freud famously singled out plaiting and weaving as women's sole contribution 'to the discoveries and inventions in the history of civilisation, locating the unconscious origin of this ancient practice in the growth patterns of the pubic hair that conceals 'the[ir] lack of a penis'.

While Freud's phallocentric fixation has been repeatedly criticised and debunked, I have nonetheless chosen his, indeed, *fantastic* postulation as a point of departure for my paper, which explores the tropology of cloth and hair in the work of Anne Wilson, Tabitha Moses, and Jessica Lagunas. Freud's speculation on the roots of female creativity seems particularly apt, not merely because all three artists, quite literally, weave *hair*, but because their handicraft propose alternative embodiments of femininity, loss, and remembrance, as well as dissident aesthetics – what Nancy Miller, in her analysis of women's writing, has compellingly termed *Arachnology*; and Barbara Clayton has more recently described as 'Penelopean Poetics'.

Composed of found fabrics, and threaded with diverse biographical, literary and theoretical references, the hair-works of Wilson, Moses, and Lagunas exemplify the evocative, and disruptive power of fibre-art that celebrates heterogeneity and variation, process and remaking, and albeit not explicitly feminist, they present 'inscriptions in the feminine', which Griselda Pollock has memorably defined as an 'index to other meanings [and] lives…traces of other configurations of the subject and the body'.

Morag Feeney-Beaton (Independent Scholar; Royal Opera House, London)

The Rhythm of Making Made Tangible: Aspects of the relationship between spinning, weaving and the human body

The human body is often interpreted symbolically in terms of textile. The transformative processes that allow spinning to convert amorphous fleece into twined yarn and facilitate weaving's reconfiguration of yarn into fabric, from line to surface according to Tim Ingold, makes them fitting metaphorical parallels to the composition of the human body through living tissue. This paper will examine evidence for the close association of textiles and the body, considering the analogical extension of spinning with blood and weaving with procreation, and unpacking the concept of the

body as a woven entity that is found within ethnological, mythological and scriptural sources.

Beyond this metaphor is the idea that fabric is made human by the creative process, and that the processes themselves have symbolic and ritualistic qualities. The rhythms of weaving and spinning, generated spontaneously from energy impulses, are specific to the bio-rhythms of each practitioner. The artisan creator can be said to embody the process, most vividly seen in the case of the backstrap loom, whereby the practitioner's body becomes an intrinsic part of the technology. Conversely cyclical rhythms of the physical activity can influence bodily energies, inducing a sense of the mesmeric, leading the practitioner to a quiet centre, to what Roy Rappaport terms 'extraordinary time.' Textile artefacts are consequently representative of their moment of formation, a record of the human body as agent of creation, giving hand-spun and hand-woven articles a uniqueness that amounts to a fingerprint of their making.

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