February 1992

44

BULLETIN

ASSOCIATION OF ART HISTORIANS

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CONFERENCE NEWS

BULLETIN deadlines

The copy deadlines for the next four issues of the *Bulletin* are as follows:

Issue 45 (May):
1 April

Issue 46 (August):
1 July

Issue 47 (November):
1 October

Issue 48 (February 1993):
4 January 1993

The deadlines for printed inserts to be included in the *Bulletin* fall at the end of the month prior to publication.

DESIGN HISTORY SOCIETY

TRADING ON DESIGN

Conference of the Design History Society Manchester December 11-13 1992

CALL FOR PAPERS

The Conference will be on Design and Commerce from the 18th Century to the present day in the local, national and international contexts.

TRADE IN TEXTILES
Contributors might consider the use of or trade in textiles in the specific context of Manchester or in the national or international arena.

DESIGN, TRADE AND EDUCATION
Issues that might be considered are the place of design in national and international commerce, the role of state and national bodies, exhibitions and trade fairs, the education of the designer and the consumer.

DESIGN AND REPRESENTATION
Topics could include the formation of national or foreign identities and the emergence of gender, race and class based stereotypes in connection with trade and commerce, through advertising and packaging or in the choice and design of objects.

DESIGN AND INTERNATIONAL TRADE
Contributors might look at the impact of international commerce on national cultures or consider the diversifying or standardisation of tastes and experiences with reference, for example, to architecture and urban form or packaging and corporate identity.

SEND PROPOSALS FOR PAPERS BY 1 JUNE 1992 TO:
(Preferably accompanied by a brief abstract)

John Hewitt
Department of History of Art and Design
Manchester Polytechnic
Righton Building
Cavendish Street
Manchester M15 6BG

Fax.: 061 247 6308

LEEDS CONFERENCE 1992

SUBVERSIONS' OBJECTS
LEEDS POLYTECHNIC AND LEEDS UNIVERSITY
10–13 APRIL 1992

SUBVERSIONS' OBJECTS will be the eighteenth annual conference of the Association of Art Historians. The conference aims to draw attention to practices, processes and discourses within art and within art history that have been ignored, marginalised or occluded. A special emphasis on sculpture (as object, as discourse) will be included, along with a consideration of objects and discourses that appear to be illegible within art and art history: the fields of popular culture and forms of electronic cultural production. In what ways may these practices, objects and discourses *appear* as 'subversive'?

Organisers:
Tony Hughes, Department of Fine Art, Leeds University.
and
Jonathan Harris, Leeds Polytechnic.

General Information

The opening address to the conference will be given by T J Clark, Professor of Art History at University of California, Berkeley. Professor Griselda Pollock, of Leeds University, will close the Conference. A third keynote speaker will address the conference on the middle day of academic business.

Along with 20 academic sessions, to be held over the Friday, Saturday and Sunday of the conference, the following visits have been arranged.

Sunday 12 April
National Museum of Photography, Film and Television, Bradford. (Trip to be organised for Sunday as the Museum is closed on Mondays)

Monday 13 April

1. 1853 Gallery, Saltaire, nr. Bradford. The gallery contains the largest collection of prints by David Hockney belonging to any gallery.

2. The Bowes Museum of painting and decorative arts, Barnard Castle, nr. Durham.

3. Temple Newsam House, a Tudor house on the outskirts of Leeds.

4. The Yorkshire Sculpture Park, Bretton Hall & Dean Clough Sculpture Exhibition Centre, near Halifax. (Trip to be organised by the Henry Moore Foundation)

Further information about cost, booking arrangements and pick-up points will be sent to members.

EXHIBITIONS

On the Brink?
An exhibition will be held at Leeds University to coincide with the conference. It will be called 'On the Brink?' and will feature the work of three contemporary women sculptors.

Archaelogy - New Work by Penny McCarthy
To coincide with the Association of Art Historians Conference, Leeds Polytechnic Gallery is presenting an exhibition of work by Penny McCarthy, the 1991 Henry Moore Drawing Fellow at the Polytechnic.

The exhibition is about the Post-modern relationship between the written word and pictorial representation. It establishes a dialogue which is intentionally playful and contradictory by employing a confusion of text and signs such as maps, geometric symbols and figurative elements. The show includes a series of large-scale sepia drawings and mixed-media work using colour xeroxes and found objects, and an installation entitled "The Stellar Nursery". The work is concerned with journeying, through space and time, and with the wreckage left behind when certainty shatters on the rocks of rationalism. It deals with ideas of making order out of chaos and subverting the rational and scientific through a sophisticated visual presentation.

Catalogue essay by Dr Wendy Leeks, Lecturer in History and Theory of Art and Design, Leeds Polytechnic. For further information contact Claire Slattery, Leeds Polytechnic Gallery, telephone (0532) 832600 ext 3499.

Receptions for conference delegates will be held each night, hosted by Leeds Polytechnic (Friday), Leeds University (Saturday) and Leeds City Art Museum (Sunday).

We hope to provide evening entertainment on the Saturday night of the conference and to this end wish to invite *Bulletin* readers capable of playing musical instruments to write to Jonathan Harris, who plans to organise an Art History Group (on the model, say, of The Doors). Perhaps a series of 'rehearsals' could be arranged leading up to April 1992. Any vocalists would also be very welcome.

LEEDS CONFERENCE TIMETABLE

FRIDAY 10 APRIL

9.00 - 14.00	Registration	
12.00 - 14.00	Lunch	
14.00 - 15.30	**Plenary Session: speaker TJ Clark**	
15.30 - 16.00	Tea	
16.00 - 18.10	Academic Sessions:	
	Australia	**Censorship and Permissability**
	Cultural Colonisation	**Patronage and Collecting in the Decorative Arts**
	The Practice of Sculpture	**Printmaking before 1900**
	Renaissance Sculpture	**Sculpture in the Public Realm**
	Tombs, Monuments and Memorials	
Evening	Reception: Leeds Polytechnic, Beckett Park	

SATURDAY 11 APRIL

9.00 - 10.25	Academic Sessions:	
	Australia	**Censorship and Permissability**
	Cultural Colonisation	**Patronage and Collecting in the Decorative Arts**
	The Practice of Sculpture	**Printmaking before 1900**
	Renaissance Sculpture	**Sculpture in the Public Realm**
	Tombs, Monuments and Memorials	**Can Design be Subversive?**
	Fantasy	**Unnatural Selection**
	Sculpture and Anti-Sculpture	**On the Social History of the Social History of Art**
	Television and Video	**Art Historical Subversions in the US.**
10.25 - 10.50	Coffee	
10.55 - 13.05	Academic Sessions: as above	
13.05 - 14.00	Lunch	
14.00 - 16.10	Academic Sessions: as above	
16.10 - 16.30	Tea	
16.30 - 18.00	**Plenary Session:** speaker to be announced	
18.00 - 19.00	Meeting of the Polytechnic and University Groups for the Consideration of Teaching	
Evening	Reception: University of Leeds	

SUNDAY 12 APRIL

9.00 - 10.00	**Special Interest Groups**	
10.00 - 10.30	Coffee	
10.30 - 12.30	**AGM**	
12.30 - 13.30	Lunch	
13.30 - 16.25	Academic Sessions:	
	Patronage and Collecting in the Decorative Arts	**Printmaking before 1900**
	Tombs, Monuments and Memorials	**Deconstruction: Art and Propriety**
	Unnatural Selection	**Art Historical Subversions in the US**
	Subversions' Objects: Discourses of Labour	**The Visual and the Verbal**
	The New Sculpture	
16.30 - 17.00	Tea	
17.00 - 18.30	**Plenary Session:** speaker Griselda Pollock	
Evening	Reception: The City Art Gallery and Henry Moore Centre for the Study of Sculpture	

ACADEMIC SECTIONS

Fantasy
Convener: Nannette Aldred, University of Sussex

Fantasy offers a mode of investigating the psychic formation of the self at its intersection with its cultural and historical specificity. Since the early '80s it has been used to consider certain narrative forms but can offer a way of considering other forms of painting and sculpture besides Surrealism and other forms of visual culture besides film. This session aims to explore the possibilities of using the theory of fantasy to interrogate a number of different texts. Papers will include theories of the uncanny to consider the relationship between expressionism and fairy tales, an investigation of the alchemical in works by contemporary German artists, a consideration of the construction of the self as artist in Wyndham Lewis, photography as colonial discourse and as document, and an exploration of the mother/child relationship in film. The session will consider the validity of fantasy as the articulation of the repressed in cultural history and some of the papers will engage with psychoanalytical theory.

1. Urszula Szulakowska (Bretton Hall College, Leeds University)
The Fictive History of Alchemical Illustration: Sexuality and Utopia
Alchemical visual imagery is a creation of the late 14th century in Western Europe. The images are noteworthy for their fantasy, their sexual explicitness and often for their degree of violence. Each manuscript produces its own original iconography, while the later published treatises produce elaborate alchemical cycles of bizarre and extraordinary complexity rarely matched in other Western art.

The 20th century artistic avant-garde often compared alchemical transmutation with art's potential to transform the individual and society. Such ideas had a Utopian connotation. In the cases of, for example, the Surrealists, Joseph Beuys, *Arte Povera* and film-makers such as Jean Cocteau and Jan Svankmajer, alchemical concepts had a subversive cultural or political edge. Alchemists have always reflected the society, culture and especially the politics of their time.

However, the revival of interest in alchemy on the part of artists in the 1980s has a more complicated character. This has to be analyzed with great discrimination, as in the work of Francesco Clemente or Sigmar Polke. The archaic content of alchemy's vast repertoire of symbols is not always acceptable in contemporary Western terms.

There are severe problems with the writing of the history of alchemy itself. For, due to the complete lack of an objective and constant basis for interpretation of the treatises, the writing of the history of alchemy is, in fact, the *re-writing* of the original treatises. It is virtually impossible to write an 'objective' history of alchemy and its visual images. It almost seems as if alchemical treatises absorb the 'outsider', that which tries to view them or to speak about them in the third person. 'History' is translated into the voice of a first person speaker, of a practitioner. There are almost no historians of alchemy but rather a succession of, often unwilling, alchemists.

2. David Bate (West Surrey College of Art and Design)
The Significance of Photography History: Colonial Fantasy and Mimicry in Photography
This paper argues that the concept of fantasy is necessary for a social history of photography. While social historical analyses have been productive in accounting for the determinations of pictures, ie as products of patronage, imperialism, etc., this approach has not been able to grasp the particular ideological effectivity of specific images. Analysis of this effectivity requires a recognition of the subjective processes of spectatorship, processes that have been described by psychoanalytic theory. Far from rejecting fantasy as a form of escape from social reality, psychoanalytic theory has recognised the reality of fantasy in everyday life. We might then seek to analyze what particular forms of fantasy circulate in any given historically specific moment.

To address these issues the paper examines a repetitive image in the archives of 19th-century photography. Conventionally defined as 'costume' photographs, these images show British men and women posed in the indigenous clothing of peoples from parts of the world that Britain had colonized or was colonizing. The imitation or mimicry that is at work in these images is also a central concept in the formation of human subjectivity and social identity. Although appearing to transgress the conventional boundaries of colonizer and colonized, (of one culture taking on the identity of another) the photographs might be read as the *mise-en-scène* of colonial fantasy – contributing to the picture that one society imagines about another, a picture that frequently determines their future relationship.

3. Dr Philip Stokes (Nottingham Polytechnic)
Legions in the Sky, Pictures in the Fire: The Photograph as a Fantastical Thing (provisional title)
The photograph in perception has as much of its character akin to that of an image generated in the mind, as it has to an optically and chemically generated image of the exterior world.

This paradoxical state is extended and complicated by photography's condition of being on the one hand, supposed to be a geometrically accurate transcription of what has existed before the camera; whilst on the other, it provides enormous opportunities for fabrication in the making of its images and, completely lacking the contextual anchors inherent in the other arts, the photograph, whether straight, staged or constructed, positively encourages an infinity of fabulations by its viewers.

The consequences of this situation will be examined and expanded relative to Surrealist seamed and seamless constructed imagery. So-called straight photography, it will be proposed, has its own powers the more strongly by virtue of its straightness. Contemporary practices of inflection, staging and construction all show that the role of the photograph as a medium for fantasy retains its historical importance. More important may be the question as to how profoundly and perhaps inevitably these properties subvert the traditional values ascribed to the photographic medium.

4. David Peters Corbett (Manchester Polytechnic)
Fantasy and the Imaginary Artist: Wyndham Lewis in the '20s
Victor Burgin and his collaborators conclude in *Formations of Fantasy* that it is in the space between public and private that fantasy stages its *mise-en-scène* of desire. Fantasy, that is, embodies desire in ways that respond to the pressures of the situation in which desire must express itself. It can therefore be used to map the transactions between the artist's self and the culture which gives his or her career form and which bestows or withholds value and meaning. I argue that art in English modernism embodied a complex of meanings which can be described as status within opposition. Art could be a means of simultaneously declaring one's oppostiion to, and inserting oneself within, the dominant discourses of the culture. In these circumstances the work of art functions as the site in which a fantasized satisfaction of status and achievement can be played out in contrast to the disappointments of the biographical career. I examine Wyndham Lewis as an example of this process. Before 1914 Lewis's clear ambition was to establish himself as an important and respected voice, even if he chose to pursue this through the apparently iconoclastic role of the Vorticist. After the First World War the possibility of achieving this aim came to seem increasingly remote to Lewis and the productions of the '20s contain fantasized resolutions and dramatisations of his painful relationships with the art establishment and with the values of post-war English culture. I will analyse the 1921 exhibition 'Tyros and Portraits' and Lewis's journals *The Tyro* and *The Enemy* as instances of the fantasized negotiation of world and desire in Lewis and link their appearance to his relationship to English culture and his failed attempt to find a voice to speak within it.

5. Louise Parsons (Bradford and Ilkley College)
The Blank Script: Memory, Mother and Daughter
It is possible to argue that Sally Potter's film *The Gold Diggers* confronts a fundamentally important absence in Sigmund Freud's writing, namely the relations between mother and daughter.

My paper explores the imaginary space with which Sally Potter's two heroines, Ruby and Celeste, attempt to solve the riddle of feminine identity. The film suggests that the reformulation of our own self-image is contingent upon our ability to undermine and rework traditional characterisations of the feminine. I want to investigate Ruby's shift towards a Kristevan understanding of subjectivity, paying particular attention to the maternal dynamic and the primary narcissistic functions implicated in the initial construction of an ideal self-image.

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Censorship and Permissibility
Convener: Fionna Barber (University of Ulster)

At the current moment the debate around censorship and associated issues is both expanding and diversifying. On one level this has been marked by a series of events which include both the Rushdie Affair and the attempts to restrict the operations of the National Endowment for the Arts in the United States. The conflict in the Gulf has also raised more general questions about the effects of censorship in the representation of war. Yet there is a further and deeply relevant aspect of this issue - the irreconcilability of notions of censorship with the entrenched ideologies or artistic freedom and individual creativity underpinning art practice.

In addition to those engaging with current debates around censorship, papers are also invited which address the role of visual imagery in the historical construction of political and sexual freedom. Proposals which engage with the following areas are also particularly welcome:

- The debates around legislative control within both the visual arts and other media.
- The representation of desire, particularly in the light both of feminist critiques and responses to AIDS.

It is intended, however, that the final selection of papers will indicate the range of diversity of research being carried out in this area as a whole.

1. David Miller (Glasgow University Media Group)
Freedom of Speech, Public Offence and the Democratic Society: Debating the legitimacy of censorship
This paper looks at the justifications used by different groups of people to censor visual and written material. From the British Government's Ban on direct interviews with political groups in the North of Ireland, to the ban on incitement to racial hatred. From Christian objections to the last Temptation of Christ to Muslim objections to the *Satanic Verses* and from the feminist campaign against pornography and other representations of women to debates around the representation of HIV/AIDS. I will examine key common arguments such as the notion of Offence and the liberal conception of freedom of speech and argue that neither of these are sufficient grounds for either censoring or preventing the censoring of representation. Instead, drawing these disparate debates together I will suggest that questions about the effect or censorship on actual power relations and normative questions about the type of society we want to live in, should be at centre stage in any debate about policing representation.

2. Wendy Frith (Bradford & Ilkley Community College, University of Leeds)
'In Obedience to Nature': Constructions of the sexual in early 18th-century England
The decline of the power of the church to define, prescribe and prohibit forms of sexual behaviour in the late 17th century has often led to the perception that early 18th-century England witnessed a moment of 'sexual liberation'. Such a view, then and now, is premised on the assumption that 'sexuality' is a natural given, capable of being 'liberated'. However the postulation of 'sex as natural' in the early 18th century represented one of a number of contending definitions that emerged from a struggle around who had the authority to produce 'the truth of the sexual' and what that 'truth' would be, a struggle that led not to 'liberation' but redefinition. This paper will examine the particular, historical

configuration of notions of 'Nature, 'Liberty' and 'Sexuality' in the early 18th century. It will ask what it meant, politically, culturally and ideologically, to posit 'sex as natural' and will examine how such claims were politically deployed. It will also analyze what was meant by 'natural sex', the production and naturalization of sexual norms and the regulation of sexual(ized) behaviour.

3. Sarah Edge (University of Ulster)
Censorship and Freedom of Speech: some questions of art history, representation and interpretation
This paper will begin by investigating the dominant discourse of art history and the artists and the projection of individuality, creativity and self expression within it. It will examine how these feed into and influence broader cultural concepts of individuality and a sense of 'self'. Questioning how a concept of genius works within society, it will move on to examine how these discourses negotiate, the ways in which we view visual representations of women and how we understand their place within society. What do we mean when we argue for freedom of speech, and the rights of the individual?

By drawing upon theories concerning the psychic and social construction of the individual, the paper will reconstruct the complex position visual imagery played in the negotiation and organisation of sexual identities during the 19th century in England, specifically within photography and painting. It will establish the complexities surrounding concepts of individuality and pleasure of looking, as well as the power relation involved with the right to look and depict.

4. Reina Lewis (Freelance) and Peter Horne (Polytechnic of East London)
Coming Out and Coming in from the Margins of Modernity; Lesbian and Gay Sexualities and Art History
This session will look at the various formal and informal means whereby lesbian and gay presences and identities are rendered invisible within the construction of art historical canons and critical paradigms and the institutional structures of education - in particular the teaching of art history. Since, in our experience, such concerns are generally marginalized/excluded/censored from the discipline unless they are brought forward by lesbian or gay staff or students (or individuals who will thereafter be assumed to be lesbian or gay) the session will address itself to the methodological and personal implications of introducing sexual identities into an academic discipline which naturalizes an implicitly heterosexual viewpoint.

We have decided to share our time in order to allow room for open discussion and to this end we will commence with a joint introduction, followed by two related but separate papers.

a)Peter Horne *Homosexuality as Modernism's Other*
Recent cultural histories, concerned with the representation of modern life, have sought to relate the codes and forms of modernism to the emergence of the new urban identities in the 19th-century city. Feminist responses have challenged the terms of the debate, by discussing the gendered nature of the roles which arise in these narratives. But the lesbian and the homosexual have not featured at all centrally in any of these accounts (except in analyses of photography as surveillance), in spite of the fact that they are often regarded as identities of a modern social construction.

The aesthetic movement provided some men with a space, in an increasingly homophobic society, within which readings of canonical works could be deployed in the active construction of a homosexual identity. What is altered by considering aestheticism as a moment in the development of a gay identity? How would acknowledgement of this disturb narratives of modernism which seem to exclude so systematically the relations of aesthetic forms to the emergence of lesbian and homosexual identities? If it is ignored, what absences are otherwise inscribed within accounts of the modern?

b)Reina Lewis *Dis-Graceful Images: the limits of acceptablity in lesbian culture or the long arm of the law?*
This paper will focus on a contemporary example – the recent banning of, or refusal to stock, Della Grace's book of lesbian erotic photography by some gay and women's bookshops in London – to explore both internal (lesbian and gay) censorship and the implications of the incident's apparent insignificance for a discipline concerned with contemporary cultural developments. The relatively public distribution of a volume that ten years ago would have been underground marks a sea-change in lesbian cultures and communities that have been split by the debate about lesbian and gay sado-masochism. Yet this has caused scarcely a ripple in mainstream cultural commentary. One of the few areas, where lesbian and gay issues have been accommodated is within Post-modernisms' concern with constructed (sexual) identities. But this perspective's apparent lack of a moral response has prompted distrust from some feminist quarters. The difficulty of addressing the specificities of lesbian cultures with regard to diverse lesbian and feminist moralities will be framed in relation to shifting definitions of acceptability in both mainstream and lesbian and gay cultures.

These studies will raise general questions about the creation and revision of the canon, the personal politics at stake in such a discussion and the methodological impact of asserting the centrality of such previously marginal subjects. We will address notions of censorship and permissibility within both academic disciplines and institutions and lesbian and gay cultures.

5. Fionna Barber (University of Ulster)
Sex, Sin and Art: the politics of fundamentalism and the control of imagery in Northern Ireland
Much of the censorship debate around Ireland has of necessity focused around the legislative restrictions on the media which function as a means of securing the interests of the British state in Northern Ireland. There are, however, further mechanisms of control which serve to maintain a (protestant) Unionist political hegemony within the province, and which tend to be reliant on the rhetoric of protestant fundamentalism. A result has been a close regulation of the types of imagery which may be displayed in public spaces, enacted

through measures including attempts to ban representations of the male or female nude from local art centres.

This paper intends to locate such practices in relation to a reading of the historical construction of imagery within some protestant non-conformist sects, which are in turn closely allied to contemporary Unionist politics. An integral feature will also be the establishment of distinct analogies with the justifications for censorship of the arts currently operative within the United States, thereby asserting that measures enacted in Northern Ireland are not just 'a provincial problem' but have a clear basis in religious ideologies operative elsewhere.

6. Mike Catto (University of Ulster)
Readings/Mis-readings in the New Comic and Graphic Novel

Unlike their predecesors which were aimed at children, and thus had to be relatively conformist in style and in subject matter, many contemporary British comics, French BD, Japanese manga, Italian fumetti and North American comic books describe themselves as 'adult' or as 'graphic novels'. They are thus able to use the conventions of the drawn strip while addressing (or claiming to address) more mature issues. This can sometimes mean a more politicised content, but in the main it appears, on the surface, to mean a greater and more explicit use of graphic violence, particularly in relation to sex.

There have been court cases and customs seizures of comic books in North America, some of them as a result of the attempted importation of European material. This paper will thus focus on European and British examples, as these are central to the several debates on permissiveness and subversion that these works are said to encourage because they are, above all, visual constructions.

Some of these publications (or some examples within publications) are openly pornographic in intention. This is particularly true of many Italian and French pocket size comics. Generally, but not exclusively, these are crudely constructed in drawing, layout and textual narrative. Explicit renderings of sexual behaviour are frequently linked to extreme violence against the person. However, the same generalisations can be made of several innovative and 'creative' strips, which set out to eschew virtuoso technique and to confront conventions of taste.

This highlights just one of the many nagging problems in reading contemporary comics, as the defence of graphic skill and of an implicit intellectual textuality is difficult to sustain. Other issues central to the current discourses are, inter alia, the fact that the majority of creators and consumers (despite '70s publications like *Wimmins' Comics*) are male; sex is equated with real or fantasy rape and with extremes of physique; violence is often endemic and is glorified. Despite the fact that 'serious' illustrators (particularly in Europe) have become adept in justifying their work, there are significant objections raised by several interest groups, among them, feminist critics.

The issue is complicated when it is understood that some of the criticisms from different quarters have been based on less than full readings; eg the visuals without the text, or, commonly upon one single image or 'frame' being isolated and made to stand for the whole. Divorced from the complete sequence the intended meaning is often distorted, the complex made seemingly obvious, and levels such as humour and self parody are lost. In this latter category the work of Milo Manara will be used as an example.

7. Michelle Hanning (Bristol Polytechnic)
La Cicciolina: painting, pornography and politics

This paper takes as starting points the work of Jeff Koons/Ilona Staller (aka *La Cicciolina*) exhibited at the Venice Biennale, and the suggestion made by Andrew Renton that 'Koons' careerist strategies may be perceived as performance art on a massive scale'.

I intend to treat the verbal statements, images and career moves of Koons and Staller as performance. This would not entail looking behind the performance for the 'real' Staller or Koons (and assessing their 'radicality' in such terms), but to shift the emphasis from Koons to Staller and read *La Cicciolina* across a number of 'contexts'; *La Cicciolina* as one context for the Venice Biennale work and vice versa. There are several possible lines of enquiry:

a)How might *La Cicciolina* and the Biennale pieces negotiate the categories of art and pornography?

The identification of pornography material (in various religious and feminist critiques and in legal definitions) tends to rest on distinctions between the categories of pornography and art, or the pornographic and the aesthetic. The definition of pornography also rests on the view of it as vicarious experience, as inscription and therefore supplementary to 'actual' sex.

The Staller/Koons partnership might problematise this, most evidently as a meeting of careers, but also through a complex overlapping of private/public, original/vicarious etc.

b)What happens when we consider Staller's activities since her election in 1987 as performance, and as context for/ contextualised by her career as 'porn star' and her involvement with Koons?

Public image of *La Cicciolina*; tendency to see her as naive; British press using her as 'argument against 100% proportional representation'; in relation to her involvement with Koons, is it useful to read her political/pornographic career as an amorous discourse, or as an essay on desire and romantic love?

c)Finally, how would such a reading of *La Cicciolina* infect a reading of the Biennale work?

8. Sally Dawson (FAN Magazine)
The emperor's clothes are well worn out: censorship and live art

We make decisions and choices based on a number of influential factors everyday. Artists are not exempt from this process and as such consistently produce work that is the result of a series of influencing factors – be they cultural, social or economic – they are not 'free' to produce whatever they want.

Live art is infamous for the use of controversial imagery, ideas and content.

This phenomenon will be discussed with particular reference to the oppositional argument of 'freedom of speech' versus cultural responsibility.

This paper will concentrate on two elements of this issue of live art and censorship. Firstly, the role of the artist/performer in live art; investigation of the motives and methods used in live art performance particularly looking at the reasoning behind the use of the person in the art work, and how that places the audience.

Secondly, the content of live art – which will be subject to critical analysis and contrasted with other art forms, with reference to the construction of meaning.

Examples of works will allow discussion of the issue of censorship in its many guises, in particular looking at the maintenance of an idea of history and how that can be challenged. By looking at censorship in this way we are able to identify and analyse the complexity of the issue.

It is not simply a matter then of who is literally censoring (stopping) who, and shouldn't we all be free to do as we wish - which tends to be the Live Art 'debate' - but rather that aspects of our lives are ordered/censored/contained and understood in particular and different ways depending on our different histories and this issue has a particular resonance when being dealt with in live art.

Identification and acknowledgment of influencing factors in the construction of meaning enables live artists to challenge notions of these histories; they are no longer the spectacle to shock or bemuse the viewer but are the performers who work with complex material and are reassessing our values, ideas and beliefs.

At a time when live art is being promoted and acknowledged for its contribution to the visual arts, it is important to include it in the field of critical debate that recognises the need for scrutiny and analysis.

9. Josie Harrison (Cleveland College of Art and Design)
Child Sexual Abuse: Representation and Censorship
The furore caused by the Cleveland Child Abuse Crisis has been recently fuelled by the events in Rochdale and Orkney. Clearly an openness and a willingness to debate the subject is desirable for the raising of public consciousness and for the future well being of victim and perpetrator alike. Yet media sensationalism, selectivity and misrepresentation has resulted in an opacity of information surrounding this distressing issue. This has been parallelled by the art world's silence on the subject of child sexual abuse, and we might justifiably ask if there is a form of censorship at work here.

Students are accused of producing pieces of therapy when dealing visually with their own abuse, galleries are unwilling to exhibit work on the subject, and it is notably absent from contemporary writing on art history and theory.

What is present however is a tacit acceptance of representations of children by certain male artists, which arguably construct notions of children as objects of desire, and a falling back on Modernist analysis – ie all that is important is the art – when artists are found to have been abusers.

Subversions' Object: Discourses of Labour
Conveners: Colin Trodd (Sunderland Polytechnic) and Paul Barlow (121, Pitville Ave, Mossley Hill, Liverpool L18 7JF)

This section will involve the consideration of the problems involved in the construction of discourses of labour within the history of visual culture. It will be concerned with the development of languages within the theory and practice of art which involve the ascription of value to activity or process rather than to a completed object. This will be seen in tandem with the problem of the representation of labour itself. Thus issues surrounding the 'object' of art will be seen to involve both its implied objectives and its status as a material object. The development of rhetorics which operate to grant an ethical function to 'work' will be of central interest. In so far as the activity of labour is construed as the location of value, the established status of the object may be said to be undermined. Thus the extent to which such rhetorical procedures subvert themselves will be relevant, as will the problem of the portrayal of labour in conditions (the static object) in which process is itself suppressed. More broadly, such discourses of labour may be related to the current dominance of the language of leisure and consumption within the space of visual culture, languagues which themselves may be said to defer the aspiration to the status of the object.

1. Colin Trodd (Sunderland Polytechnic)
Labour/Vision: knowledge and the reproduction of the body in Madox's Brown's Work
In this paper I shall analyse three aspects of *Work*. Firstly, I intend to examine the way in which vision and subjectivity are presented as symbiotic processes in a painting which attempts to make visual the value of work. Knowledge of labour value is made available to the figures of Carlyle and Maurice: they 'see' the value of labour because for them the body is productive in and through work. Is this, therefore, an image in which the power of work is co-terminus with the power of vision? In this painting what does vision register and who has the power to exercise it and for what purpose?

Secondly, Brown's diaries demonstrate his obsessional need to confess that his acts of labour lack the authority and weight of 'real' work. Endlessly self-conscious about his perceived failure to ground his work in any pre-existent forms (be they moral, cultural or religious), he seems condemned to Browning's image of the modern painter as he who 'does not paint pictures and hang them on the walls, but rather carries them on the retina of his own eyes'. In short, he writes to record his perpetual desire to declare that his artistic productions fail to occupy an authentic space in which is confirmed the unity of the aesthetical and moral. *Work*, I shall claim, is Brown's epic attempt to transcend this impasse by presenting the duty and goal of art as the integrity of man. With such a project he sets out to unit morality and aesthetics in and through the comprehensiveness of vision.

Thirdly, this returns us to Maurice and Carlyle, defined by Brown in the supplementary text which accompanied the painting as 'the brainworkers'. The former

appears to be absorbed by the spectacle of work which he observes; the latter turns his head away from the scene to engage the attention of the viewer. So, we are left with a scene of labour in which the value of labour power is identified via the mediating agency of two intellectuals; it is their 'cognitive' and 'comprehensive' vision which surveys the body as a productive object. Vision, or at least the visualizing processes of these two Victorian sages, holds together the image of work as an image of social integrity. Are we therefore presented with an image in which productivity is articulated as the locus of community because vision is taken to be unproblematic? If so, how do we reconcile this with Carlyle's own writings on this subject? He affirmed that modern art was plagued by the 'peculiar problem of optics': that there could be no comprehensiveness of vision because there was no eternal, transcendent 'fac-simile' by which the artist could structure his work; and that because there was no original moment of purity or plenitude to which the creative process referred, all art was a mirror absorbed by mirrors.

2. Roger Young (University of Leeds)
Dressed to Kill? The representation and negotiation of class difference and social unrest in George Walker's 'Costume of Yorkshire'

George Walker's *Costume of Yorkshire* (1814), though little known in its textual format, has nevertheless served as a source of illustrations for numerous other texts in various disciplines from social history, economic history, art history to the history of costume, most notably providing the cover illustration for the current Penguin edition of E P Thompson's *The Making of the English Working Class*. Consisting of 40 plates with accompanying explanatory texts, its explicit aim was 'to illustrate.. the variety and peculiarity of manners and dress' or the 'immense population... of the County of York'. However, what emerges from a consideration of the curiously ambivalent status of the work, and of the disparities in representation of the various working types depicted, is the existence of a hidden agenda which can be made explicit through situating the work within its specific local and historical context. Conceived and produced immediately after the Luddite rising of 1812, the text and images constantly work to convey a comforting image of a return to order and social harmony, whilst particularly threatening working 'types' (particularly the cloth workers) are both stigmatized through Walker's verbal and visual representations, and yet at the same time emasculated through pictorial devices and through recourse of reassuring economic and moralizing discourse which actively directs the viewer's reading of the images. Labour is represented in terms of visual appearance – costume, local custom and traditions, figures in landscape – whilst working processes are described in functional, regulated terms as contributing to the maintenance of a stable social and economic order. *Costume of Yorkshire* can be seen therefore as both recording and assisting in a general process of class formation and social division at a time of increasing rationalization of labour processes, and of a consequent reinforcement of a classed society.

3. John Byrne (Liverpool Polytechnic)
Cultural Materialism: determinations' subversion

This paper hopes to assess the critical value of Raymond Williams' proposal for a 'cultural materialism' – an argument for a recognition of the material and constitutive role played by the practice and development of manifest signifying systems within our society – as a means by which to subvert more traditional 'marxist' identifications of cultural production as somehow contingent upon an economic base. Such an inquiry offers, I believe, a way of extending our debate into three overlapping theoretical areas concerning representations of labour.

Firstly, if we are to avoid merely, addressing questions concerning the representation of labour to an already secure ideology of art, we must identify those discourses which have, as a result of isolating practices of visual signification for the purpose of analysis, accorded theoretical primacy to either the work of art itself or the social conditions of its production.

Secondly, if we intend to subvert these debates by recourse to Williams' assertion that the production of signifying systems is a material and constitutive process operating within society, how do we develop discourses of determination which do not, by simply alotting an *a priori* role to the processes of signification and communication in the construction of our society, crudely inverse the architectural nature of Marx's 'base and superstructure' metaphor.

Finally, open questions must be asked about the influence of those 'Modernist' and 'Postmodernist' debates which have sought to identify themselves in opposition to a relatively unproblematic view of 'Marxism' as either a coercive and oppressive monolith, running counter to the Western ideal of 'creative individualism', or as a mere example of another redundant 19th-century 'Master-narrative'.

4. Tim Barringer (University of Sussex)
"Beading the brow of lusty manhood": masculinities, religion and labour in Ford Madox Brown's Work

Throughout an extensive historiography, discussions of Ford Madox Browns's *Work* have adhered to the agenda of social concern which dominates the artist's 1865 catalogue text, thus closing off the available range of meanings of this rhetorically sophisticated image. This paper aims to restore to the discussion the key problematics of gender and religion, both central to the mid-Victorian discourse of work, within which *Work* constitutes an important intervention. Using a complex visual language, Madox Brown's image asserts a powerful identification between masculinity and work in the public sphere. In this cultural construction, the corollary of "domestic ideology" in which the home and non-work was designated the sphere of respectable femininity, involvement in work was seen as constitutive and demonstrative of masculinity. Characteristics associated in mid-Victorian culture with the gendered male body became potent signs of work itself. Although consonant with the traditions of history painting, the use of the heroic male body as a metaphor for labour creates tensions owing to Brown's

adherence to a controlling realist fiction, notably challenging the capacity of the visual image to represent mental as well as manual labour.

Religious ideas underlying the conjoining of masculinity and work in Brown's image emerge fron consideration of the intertextuality linking *Work* with contemporary writings by Thomas Carlyle, John Ruskin and others. Propounding an expressive theory of work as a religiously sanctioned process, motivated by duty and the urge for self-expression, these texts present not only significantly similar ideological and theological positions, but also parallel rhetorical strategies and techniques to those employed by Madox Brown in *Work*.

Deconstruction: art and propriety
Convener: M Barnard (Derbyshire College of Higher Education)

'... it is [propriation] that organised both the totality of language's process and symbolic exchange in general.'

Derrida, *Spurs/Eperons*, pp. 110-111

Any aspect of the relation between deconstruction, art and propriety could be dealt with: adopting a tactic from an undecided closet-Heideggerian, the session would rule nothing in and rule nothing out.

Topics could range from the physical to the all-too-metaphysical: the body, (ownness and identity), art *as* property, something owned, (philosophical and financial speculation in art), propriety in art, (decorousness, obscenity, plagiarism, forgery, post-modernism), art being colonised, appropriated by deconstruction, (being taken over in its own place), critical responses to deconstruction in/of art, (if deconstruction says that everything is art, including itself, and vice versa, are we witnessing the return, eternal or otherwise, of Dada?), appropriate responses to such appropriation, (the question of styles and strategies), proper, authentic art consists in), the consequences and responses to such propriation, how these topics relate to the process that Derrida claims is 'more powerful' than the question of Being.

1. Malcolm Barnard (Derbyshire College of Higher Education)
'Post-Criticism' on the EDGE: "Speak" when you're Spoken To
This paper will introduce the session as a whole, exploring the evident fissures between intention and outcome, legibility and its inverse, fidelity and loss within the realm(s) of "art", culture and academic discourse. Of special concern will be the issue of propriety regarding matters of cultural selection, interpretation, judgement and valuation. The paper will exhibit the evident aporia of coming to a conclusion about a subject/non-subject which has not yet been broached, or perhaps been improperly broached within another session with a different name. Or not, as the case may be, depending on time and beings.

2. Johanna Drucker (Columbia University)
Simulation and Spectacle in relation to Propriation: art and aesthetics in the social domain
The notions of simulation and spectacle depend upon conceptually distinct formulations of the social domain. In the Baudrillardian concept of simulation the already extant totality of the social order prevents the possibility of importation (or appropriation into). There is an extant unity in which each element contributes to the continual reflection, reproduction in image, in constant reification and repetition, ("re" is the operative prefix, as in return, the continual re-cycling into, back, upon in a *huis clos* of endless difference which does not have a referent or any possibility of closing the cycle of play). In the DeBordian notion of spectacle there exists the possibility of a genuine difference to signal the dis-unity of forces within the social order. In such a system a possibility of resistance exists which is not defined oppositionally, but through a slippage, a disjuncture between image and object, signification and referent, signifier and signified, which inscribes difference as a site of intervention, political and aesthetic. Defining aesthetics as the negotiation of boundaries and art as the reification through form permits a discussion of both practices (art and aesthetics) as they cut across the distinction between the claims of a description of art's role as Simulation versus Spectacle within these concepts of the social domain. The implications of the two positions for the possibility of a political intervention produced in the realm of art or by its instrumental effectiveness is what is at stake in this discussion. Works of Peter Halley, Hans Haacke, Judith Barry, Richard Prince, Krzysztof Wodiczko etc will provide instances for examination.

3. Nora Donnelly (University of Ulster)
Art, What Good Is It?: deconstructing the rationale for art in the school curriculum
This paper begins by asking why Art is spuriously obliged to justify its own value and its existence in Educational Curricula and goes on to acknowledge that it does. The paper then takes a hop, skip and jump through the thinking of a number of influential philosophers, aestheticians and educational theorists (irreverentially called the 'Art is Good for You' School) listing and discussing briefly a variety of benefits they identify with the Art Experience.

Having established what would appear to be a water-tight case for the value of art in education, the paper then deconstructs it, pointing out that however holy and wholesome, however valid these claims for art may be, they cannot be pressed into service to provide a rationale for art education - as to do so is to confuse the reasons for teaching art with the [possible] results of making or receiving art.

It concludes by stating that one teaches art, not for what it is good for, but because it is, in itself, good.

Television and Video
Convener: Jonathan Bignell (University of Reading)

Papers in this session will address issues of subversion in broadcast television and in the video rental sector. The majority of papers will develop their argument by close discussion of particular programmes, and speakers will make use of videotaped excerpts in order to illustrate their material. The papers in the session range from discussions of individual programmes, to

genres of television, and from national broadcasting institutions, to very particular audiences and their use of video technology.

Mike Stevenson's paper considers documentary as a television genre, and by discussing a range of examples, elaborates the potential form subversion it offers in form and in content. Colin Counsell's paper focuses on the fictional genre of television drama, and concentrates on performance. The critical issue of the representation of the individual subject is addressed by showing how two influential theories of acting give rise to quite different performance modes, and thus quite different ideological stakes in British television drama.

Tom Cheeseman's paper on a 'propaganda' video about German unification shows how an event of historic importance and international significance is represented for a German TV audience. By examining the legacy of political representations in German film, his paper locates this contemporary event in a history of uses of visual narrative which seek to pre-empt subversive readings. Marie Gillespie's paper uses ethnographic research methods and data to examine one very particular audience sector – Punjabi youth in London – and its use of videorental films. Rather than discussing the video narratives themselves, she concentrates on the place of video in one subcultural context.

Two further papers in the session concentrate on institutions and their relationship to subversive practices. Esiaba Irobi's paper on the BBC and independent programme-makers contrasts a hegemonic BBC discourse about nation, race and colour with a variety of television programmes by independent producers which seek to disturb, reorient or question dominant forms of representation. The tension between the reflection and the creation of cultural meanings is central to this paper. My own paper on censorship in TV and video explores a variety of discourses about disturbing images. The authorities which judge TV and video, and regulate these images by laws, are shown to operate on very different and conflicting assumptions about meaning, effects, and taste. Censorship itself is thus subversive of the meaning of images.

The papers in this session could then be grouped in a variety of ways, and address the TV and video media from several different angles and with different objects in view. I hope that this multiplicity will give rise to a multiplicity of points of access and interest.

1. Mike Stevenson (University of Reading)

Documentary on Television

Documentary never reaches the audience size of the more popular forms of television. Yet its daily presence, oddly reaching a peak on Sundays, makes up for this through a range of challenges to theoretically more differentiated audiences. Although supposedly transparent as a form, occupying a representational space somewhere between news and fiction, in fact documentary is probably best seen as a hybrid practice in constant flux and one that is much greater than for other TV genres. There is, however, a dominant formal pattern, clearly not particularly subversive, perhaps best exemplified by the omnipresent Nature documentary which operates so often to reaffirm 'natural' cycles of life which give audiences a sense of a 'completed' knowledge of a subject.

In opposition to this major form is a range of more subversive types of documentary. Most explicitly so, are those texts which directly challenge the interests of the State, such as *Death on the Rock*. This type does not usually need to use any innovation at the level of form, the content being trouble enough. A second type of subversion is slightly more exploratory in terms of form, often using a range of verite or candid material, for example Nick Broomfield's *Juvenile Liaison*. Most unusual and potentially the most subversive are documentaries that wholeheartedly problematize form and thus attempt to enable the spectator to 'read' the issues in a radically different way, for example John Akomfrah's *Handsworth Songs*. Such documentaries tend to mix both their generic means and defamiliarise narrative organisation. Celebrated as radical texts, the question remains as to their effectiveness and doubt often arises in relation to their organisation of point-of-view. Indeed, the attempted 'openness' of these texts is often misunderstood and they tend to be accused of being propagandist in their subversive project.

2. Dr Colin Counsell (Polytechnic of North London)

Performance Modes in Television Drama

Since the 'Golden Age' of the 'Sixties, acting in British television drama has been dominated by Stanislavski's 'System', a performance-mode based upon a notion of the psyche as integrated and bounded and ultimately essentialist. The System's self-proclaimed achievement is the expression of psychological and experimental detail. But beyond this, each Stanislavskian performance text stands as a strident signification of the fact of the humanist psyche. It is this image of the subject that has dominated British screen acting.

Now, however, a new praxis of naturalistic performance is hitting British screens. The radical reworking of Stanislavski's theories by American practitioner Lee Strasberg has substituted a different model of the psyche. Gone is the polished integument of the Self and we are treated instead to a spectacle of rupture and neurosis.

Such 'Method' performances have long been popular in America but now they are crossing the Atlantic to shape the styles of British television actors. Using examples from British television dramas, the paper will examine the new model of the psyche offered and the consequences of this change.

3. Jonathan Bignell (University of Reading)

Judging the Unspeakable: the censorship of images in television and video

The paper discusses discourses around censorship in broadcast television and in rental videotape. By examining the language used by institutions such as the BBC, the Broadcasting Standards Council and the British Board of Film Classification, the paper explores the criteria of judgement applied to images in these media, and relates these criteria to assumptions about audiences, genres, and public taste.

The aim of the paper is to show that

judgements about the effects of watching particular images are based on readings of the meaning of images. By exposing contradictions in the ways that censoring authorities read meanings, the paper shows that any censoring law must enact a necessary violence upon the image and the text of which it is a part. This violence extends also to the audience constituencies which are being 'protected' by the law. Finally, the paper discusses a technological apparatus for 'screening out' violent or erotic images from satellite broadcast television which was offered by British Satellite Broadcasting, and considers the implications of a system of judgement and interpretation which is electronic, automatic, but in the immediate control of the home TV viewer.

The paper compares and contrasts criteria for judgement in various broadcasting institutions and legislative bodies, and demonstrates the necessity of judging images, and at the same time the impossibility of judging 'correctly' about the meaning of visual texts.

4. Dr Tom Cheeseman (University College Swansea)
West German Government Propaganda for Unification – a CDU Film of July 1990: official subversion of radical discourses
Germany has a rich political film propaganda tradition, dating back to the nationalisation of the cinema industry in 1917 under military control, and continuing through left and right-wing attempts to win over the masses in the Weimar Republic, to the perfection of both explicit and subliminal propaganda by Goebbels; but also beyond that, in the 're-educational' uses of film by the occupying forces in both zones after the war, and later American-produced films extolling the virtues of capitalism and vilifying communism, in the Cold War era.

Most of the filmic techniques developed by these various precursors are applied in a 3-minute video *Deutschland wird eins*, made for national and global TV dissemination by Kohl's party, the CDU, in 1990 but not shown in the UK. Looking by turns like a rock music video and like a building society advertisement, its iconography and filmic and textual rhetoric in fact draw on national traditions, representing the emergence of a new Germany in a way which is intended to undercut and silence a number of alternative views and visions: those of opponents of unification in the first place, and those of anyone with less than sanguine notions of a united Germany's likely internal problems and external relations. In the film's historical context, all internal opposition to the process of unification (represented by the film as inevitable, in the image of a train powering down the tracks) was radically subversive. The film acknowledges the threat of such alternative discourses implicitly, by its very existence, and subverts them in turn by addressing them only obliquely.

5. Marie Gillespie (Brunel University)
Cultural Minorities and Video Use: resistance through measure
Video technology has enabled cultural minorities across Europe to view popular forms of entertainment and information from their countries of origin. Lively video cultures have arisen in, for example, Chinese, Turkish, and Indian neighbourhoods which have allowed families to maintain cultural ties with their respective countries. These local video cultures, to members of the communities concerned, are seen to subvert existing national broadcasting structures and to provide points of resistance to the dominance of western media more generally.

While the transnational communications system also tends to disrupt existing forms of national identification, the circulation of ethnically specific information and entertainment on video serves to construct and maintain cross-national 'symbolic networks' among geographicaly dispersed peoples who might otherwise lose ties with 'tradition' and its active perpetuation. Thus, social groups inside and between nations seem to have found informal ways of negotiating and constructing their own collective identities within the boundaries of the system that limits and binds us all.

This paper will address the contradictory nature of these subversive tendencies through an ethnographic case study of a London Punjabi video culture in which viewing and talking about popular Hindi films on video is a routine form of entertainment and pleasure for many. In the domestic context, however, parents use the viewing situation to encourage adherence to Indian cultural values and 'traditions' and to counterbalance the influence of Western media on their children. A distinctive pattern of response among young people is to subvert their parents' attempts to 'transmit' cultural traditions by rejecting the films while, at the same time, re-inventing and re-creating some of the 'traditions' with an eye, not to the past, but to the future.

6. Esiaba Irobi (School of English, University of Leeds)
The British Blackmailing Corporation
In his book, *Amusing Ourselves to Death*, Neil Postman argues that the concept of truth is intimately linked to the biases of forms of expression. Truth, he informs us, does not, and has never come unadorned. 'It must appear in its proper clothing or it is not acknowledged, which is a way of saying that the 'truth' is a kind of cultural prejudice'. In Britain, a post-industrial society with a television-based epistemology, the media does not only manipulate the truth but often manufactures it. The British Broadcasting Corporation, for example, uses subversive models and a monochromatic imagination to frame issues of colour and culture.

Using programmes like Julian Pettifier's 'Missionaries', John Pilger's 'Cambodia', Melvyn Bragg's 'The South Bank Show', ITV's 'The Human Factor' and Channel Four's 'Critical Eye', this paper examines the challenges that independent television producers and companies face as they attempt to decode and deconstruct the BBC's mispresentation of other peoples, races, continents, nations and worldviews to British viewers. It thus, addresses the questions: 'What is television? What kinds of conversation does it permit? What are the intellectual tendencies it encourages? What sort of culture does it produce?'

The paper also illustrates how the history, political organization and class structure of the British nation affects not only the staffing and administration of the British Broadcasting Corporation but also shapes

her broadcasting policies and the ingenious techniques through which she subverts information covertly in order to maintain her image as the 'auntie' of the nation. Actual examples of 'scratching information', supressing news unfavourable to the image of the government, distorting or muting part of a speaker's speech, editing out the most poignant portions of a news clip, and branding negative impressions of other races, subliminally, into children's minds through cartoons will be highlighted.

In essence, the paper explores the ecology of television as a technology. How this technology, since it employs particular technical and symbolic codes, mutates into medium, and how, as it finds its place in a particular social setting, insinuates itself into the dominant economic and political context of the time and thus attracts alternative mechanics of disinformation. To put it succinctly, does television shape or reflect culture? and does this culture include the culture of the criticism of television itself?

Cultural Colonisation: 'Modernisms' and the Construction of the 'Other'

Conveners: Fay Brauer (College of Fine Arts, University of New South Wales) and Andrew Stephenson (Oxford Polytechnic)

The colonising impact of 'Modernist' cultures may be regarded as hand-in-glove with those critical discourses and art histories, which have legitimated the supra-nationalist formation of 'Modernism'. Local cultures appear to have been caught out in two ways. On the one hand, the 'international' incursion of 'Modernist' cultures has lead to the displacement and erosion of local cultures. On the other, orthodox histories of 'Modernism', in tandem with formalist discourses, have led to their devaluation and entrenchment as 'Other'.

The progressive, supra-national, utopian characterization of 'Modernism' seems to have underpinned the emergence of hierarchical distinctions between 'Modernist' and other forms of cultural production. The mechanisms for these distinctions may be identified not just as fallacious, but deflective and oppressive. They seem to have diverted attention away from the specifics of indigenous socio-political conditions and undermined the spacio-temporal significance of local cultures.

This session invites papers which examine such a nexus between 'Modernisms' and local cultures, including the problematic issues which such requestioning raises. These will address the historical and epistemological assumptions upon which frameworks for the construction of 'Modernisms' and the 'Other' are predicated.

1. Rod Brookes (Norfolk Institute of Art and Design, Norwich)

The meanings of Epstein's Rima: avant-garde 'primitivism', popular culture and colonial politics in the 1920s

The unveiling of Epstein's Rima in Hyde Park in 1925 generated an explosion of coverage in the newspaper and periodical press which for an art-related event was arguably unequalled in the inter-war period. Central to this criticism were the 'primitive' formal characteristics of the relief, and this had become crucial to the later construction of Epstein's carved sculpture in modernist (and some anti-modernist) art history and criticism. In these accounts, the perceived inability to appreciate the significance of the 'primitive' elements of his work by both the 'philistine' bourgeois press and the 'debased' popular newspapers alike has been used extensively to validate Epstein as an avant-garde artist, misunderstood by all but a select group of enlightened critics. Through this paradigm – and backed up by statements of the artist's own intentions – art historical approaches have severely proscribed legitimate interpretations of Epstein's sculpture to those primarily concerned with aesthetics.

Yet at the same time as Epstein produced a sculpture widely interpreted as a critique of the European post-renaissance monument, ideologies around the Empire were being actively contested and reworked within the dominant classes in the context of what was perceived as the threat of its disintegration. By mapping the critical discourse on Rima - in its popular cultural forms just as much as its 'high' cultural forms - to particular sites within the social formation, this paper will analyse the specific interrelations between the reception of Rima as a cultural artefact and the changing politics of imperialism during the inter-war period. What meanings were produced when an explicity 'primitive' public memorial was unveiled at the centre of Empire, particularly within a space given over to a celebration of nature with its then attendant connotations of the 'English' countryside, at a moment when ideologies around national identity and colonialism were so extensively redefined?

2. Petrine Archer-Straw (Courtauld Institute of Art, London)

'Primitivism' and the 'Primitivised': approaches to the phenomenon of 'Negrophilia' in Paris in the 1920s

The paper will seek to examine the terms 'primitivism' and 'primitive' and their function as dynamic labels of 'otherness'. Provocatively, the concepts of 'primitivism' will be explored from an 'other' perspective setting up ironies regarding 'primitivisms' more fictional aspects and the language which has been employed to maintain its myths. Advocating the use of neologisms will be an important and creative aspect of this paper's revisionist methodology in an attempt to maintain 'fair play' when examining the phenomenon of 'negrophilia' in Paris in the 1920s. This position will challenge art history's more usual voice which until only recently, under the guise of objectivity, has been bound up with a pejorative western colonial discourse. As such it has been a verbal and visual tool of hegemonic rule. Only by suggesting a skewering of certain cultural perspectives can an approach to 'negrophilia' be fruitful and only by a critical appraisal and subversion of certain language forms can one begin to appraise and articulate this 'other' narrative in any real way.

By establishng 'primitivism' and its 'other' as equally fallacious this paper will negate the notion of 'writing back'. The apologists position was one which was fulfilled admirably by the writers of 'negritude' in the 1950s. However, the concept of 'writing back' in this sense merely

served to make the eurocentric division of 'us and them' more feasible.

By placing itself outside of the pale of formal/rational academicism this paper will self consciously exploit the fictions of discourse and it too will enjoy a certain freedom of expression. Recourse to invention will be paralleled by dipping into interdisciplinary discourse for 'fleshing out' essentials; thus militating against the narrow specialisation which has characterised art historical studies in the past.

3. David Craven (Cuny Courtland, New York)

Clement Greenberg and the 'Triumph' of Western Art

A few years ago, Clement Greenberg stated that Western civilization is the only 'high urban culture' that is 'still quite alive' and developing in a salutary way. Conversely, he maintained that 'all the non-Western urban cultures seem long decayed when not, as in most cases, altogther dead and gone'. While making light of the view that Western imperialism could have been responsible for the fact that Western culture 'threatens to dominate everywhere,' Greenberg contended instead that the growing hegemony of Western art and culture over the last century has simply resulted from the unrivalled vitality of 'pure' Western art – an art that has evolved 'according to its own inner logic, its entelechy, uninfluenced at bottom by events at large.' Consequently, Greenberg expressed concern over the evident decline of Western art, whose ongoing vitality he sees as humanity's only hope, 'given that high art lives only on Western terms.'

Far from being at odds with Greenberg's triumphalist position on behalf of Abstract Expressionism (which he preferred to call 'American-Type Painting'), the above assessment of art from the West is an obvious corollary to how he consistently and quite implausibly denied the non-Western and popular cultural contributions to modernism in general and to Abstract Expressionism in particular. Greenberg's narrowly circumscribed concept of modernism was from the beginning based on an evolutionist notion of historical change, a linear concept of cultural progress, and a technocratic view of aesthetic quality as a form of medium (or commodity) refinement. All of these underlying premises are also preconditions for both capitalist modernization and or Western positivism (indeed, Greenberg wrote in the 1950s that modernist art has always 'spoken for positivism'). As such, this above conceptual framework, with all of its attendant contradictions, helps us to explain Greenberg's unlikely transformation from quasi-Trotskyist to card-carrying McCarthyist to the lofty partisan of canonical Western values that he has since become.

Thus, my paper will be divided into two sections, in order for me to explicate more stringently Greenberg's unabashedly ethnocentric theory of modernism. In the first part, I shall examine Greenberg's particular version of epistemological 'realism' along with its consequent claim to 'objectivity' in matters of taste. Then, in part two, I shall discuss Greenberg's Cold War politics from 1945 onward, which emerged during a period of unprecedented US 'aid' and intervention in the internal affairs of non-Western countries around the globe. All of this material should demonstrate that Greenberg's Eurocentric, pro-US reading of modernism has been a constant attribute of his criticism since the 1930s and has sanctioned the cultural subordination of all non-Western art.

4. Irit Rogoff (University of California, Davis)

In the Empire of the Object: the geographies of Ana Mendieta

'Mysterious death in the art world' screamed the headline of a recent book review. The book itself is circulating under a similarly sensational title; "Naked by the Window - The Fatal Marriage of Carl Andre and Ana Mendieta". From these articles and many others which have, over the past five years attempted to deal with the unclear circumstances of Ana Mendieta's death in 1985, it would seem that both her life and her death have somehow been contained within a very particular geographical location, that of the art world. While the art world cannot claim for itself a fixed and concrete location, a mapped terrain with distinct boundaries, it is nevertheless a world unto itself, with a distinct cultural and linguistic tradition and a vehement sense of territoriality.

In attempting to spatialize the cultural narrative that has emerged around the work, life and death of Ana Mendieta, I am claiming that these have been constructed out of a set of territorial imperatives which continue to privilege a Eurocentric, urban and commodity oriented artistic culture whose centre it is claimed is the New York art world. Mendieta herself, Cuban, female, a conceptual artist working in geographically peripheral areas, not only rejected such centrist organising principles but sought to replace them with alternative geographies, one which brought together natural topographies with the landscape of a female body imposed, inserted and cast upon them. The folkloric location by the press of her work and her life has served to characterise it in a particular way, one reserved for the defiant outsider. By invoking the concept of geography, of what Edward Soja terms "the politicised spatiality of social life" I am attempting to reframe, or relocate it within a cultural sphere which is concentric and multicultural rather that centrist and hierarchical. This discussion is a Semiotic attempt to deconstruct the assumed relations between geographies and identities within the post colonial world. Instead of geography I would like to posit a set of linked categories formulated through the discourses of race, gender and site (which is critical and contingent as opposed to the fixed and naturalised concept of geography). It is only by attempting to undo such specific location that we can begin the process of critically interrogating the terms which attribute value and prominence to cultural products.

5. Pam Meecham (Liverpool Polytechnic)

'Audience' and The Tate Gallery, Liverpool

The paper will debate theoretical issues surrounding the construction of the 'other' – Audience and Tate Gallery Liverpool. The paper will be concerned with the "discourse of others".

(a) the setting up and subsequent establishment of the Tate Gallery, Liverpool; announced 'Tate in the North' 1986, opened 24 May 1988. The project

was funded through Merseryside Development Corporation. Raymond William's work on democratic involvement and participatory democracy may be releveant here as well as debate surrounding QUANGO administered informality.

(b) through the establishment of the Tate Liverpool debate issues surrounding audience as 'other'. In particular to establish issues surrounding the selection and presentation of works to an audience denied access to the means of representation but perceived as a 'suitable' audience for 'attitudial change'. Access is allowed within a perceived 'post-modern' aesthetic. Audience is often, though not entirely, the recipient of received wisdom, accessing taste not knowledge. Assumptions/value judgements will be debated.

I hope to establish current policy and practice towards Tate audiences. (I do not see this as a parochial issue, just a case study of wider issues) The theoretical underpinning will be Raymond Williams, Foucault and J F Lyotard, *La Condition Post-Moderne*.

6. Fay Brauer (University of New South Wales, College of Fine Arts)
'L'Etat des Beaux Arts et l'etranger': 'Modernisme' and xenophobia in Paris before the Great War

7. Keith Robinson (Norfolk College of Art and Design, Norwich)
Surrealist Imagery of Mexico

8. Donal Fitzpatrick (Dept of Visual and Performing Arts, University of Western Sydney)
'The Boiled Chicken and the Ventriloquist': The emergence of modernity and 'other' modernisms in post-colonialist Vietnam, Indonesia and Australia

9. Candice Bruce and Anita Calloway (Power Institute of Fine Arts, University of Sydney)
'Dancing in the Dark': Black Corroboree or White Spectacle?

10. Paul Carter (University of Melbourne)
Trading in Signs: the dynamics of first contact

Can Design be Subversive?

Convener: Lucy Forsyth (Teesside Polytechnic)

Is it more problematic or is it easier for 'design' to be subversive, compared to 'art'? Does 'design' always have to be 'problem-solving' and 'utility-oriented', and done by professionals, or is there a space between or within the avant-garde and a popular culture where subversion can take place? What about the role of the market in all this – does a modernised capitalism always have the ability to 'recuperate' and incorporate its rebels and critics and market their products? What do we mean by subversion anyway? Does the political economy of capitalism subvert the neutrality of 'design' as an activity, for its own ends?

This session will consist of contributions by practising designers, from both Europe and South America, as well as from design historians and cultural theorists.

1. Carlos Libedinsky (Designer and Researcher, Dept. of Postgraduate Research, Faculty of Architecture and Urbanism, University of Buenos Aires, Argentina)
Give Me Your Refuse

Design is generally understood as being a problem-solving activity. My question is 'Whose problems?'. Some would answer – the market and its forces, the economy, the people, industry; my answer is – above anything else – the homeless, cities and their survival.

We know who have been the patrons of design until now, you only have to open the pages of *Domus*, *Bluprint*, *Design Weekly* to find out. 'Social concern', where it appears, seems to be just another factor in the design brief along with colour, proportion and marketing methods.

In my own work I am trying to prove that solving the problems of the homeless, or processing rubbish so that it can be re-used, are not just 'design briefs' or 'marketing-related operations' but the very essence of the way in which design and design education should be approached right now. In this paper I will propose that we as designers (especially those of us in third world countries, but not uniquely) should apply our ingenuity and skill to design systems that aid shanty-town dwellers. This is my brand of subversive design.

2. Sylvia Libedinsky (Freelance designer, London)
Design and Subversion

It is difficult to see an artefact isolated from the culture which produced it. Is it possible to find beauty in gas chambers (which were designed by architects), in instruments of torture, in any instruments which are at the service of destruction, pollution and so on.

It is difficult to isolate an artefact from its culture, but it is not impossible. Some of us do it constantly in cars – bombers, tanks might arouse our admiration. If the aspect of this culture which the artefact 'problem-solves' is perceived by the designer to be a bad one or one which ought to be altered, can it still make a good design? Does it call for subversive design? What about design which does not solve any problem? Is it still design, or just a 'statement'? I shall be exploring some of these issues in my work.

3. Leonard Rau (Postgraduate researcher, London)
Customising the Car: a case study – the Ford Escort

In 1968 the Ford Escort was launched onto the British market. Since its introduction over seven million Escorts have been sold in the United Kingdom alone. Ford appeared to want to produce a cost efficient vehicle, the Escort was the solution, being available in four basic body styles with four main engine types, it suited many consumers' desires. During the last 23 years the Escort has experienced five major body and mechanical face lifts.

The success of the Ford Escort must be related to other trends in the automotive market during this period. The development of other ranges of small cars (such as the Ford Fiesta, Alfa Sud and VW Golf), the influence of branding (RS group and the XR3) and the emergence of the 'hot hatch back' (the 'GTI').

The main aim of my research is concerned

with the development and image of the 'Mark 2' and 'Mark' 4 Ford Escort. I have been looking at the reasons for the personalisation and customisation of the basic Escort, outlining the effect of peer pressure, media and press typecasting on Ford Escort owners and drivers. The research has been concentrated into three main areas: the past, the present and the future of the Ford Escort.

4. Judith Aston

Design and Subversion: a case study - Dutch avant-garde jewellery design in the 1960s and 1970s

Dutch jewellery design in the 1960s and 1970s marks a radical departure in the history and nature of jewellery. It defied the traditional definitions of jewellery and its role, and asserted new parameters in the concept of jewellery design, making and wearing.

For the Dutch jewellery of the '60s and '70s was both jewellery and not jewellery: in terms of its form, such as van Leersum and Bakker's enormous aluminium collars – which took the jewel as ornament well outside the conventional parameter of body decoration, and as such, presented an inherent contradiction in the object: in terms of its materials – the use of non-precious plastics and industrial materials such as steel and aluminium – which subverted messages of social status, value, worth; and in the subversion of defined categories and contexts in the surreal use of materials and forms totally outside their conventional context, such as industrial stove pipe, shower-hose and commercial scouring pad as legitimate material or Nierhoster's zippered eye brooch as valid image.

The new Dutch jewellery was design conscious and centred. It rejected completely all traditional associations with form, material and methods of production. It actively antagonised values espoused by traditional jewellery. It was conceived deliberately to exceed the limits of acceptability, representing provocation and demanding reaction. The design and its concept lay at the heart of the subversion of the traditional jewel, passively expressing a limited range of conservative cultural statements, and its transformation into a radical, dynamic interlocutor – actively manipulating values and redefining context and content. In a fundamental and overriding sense the new Dutch jewellery was subversive in both nature and intent.

5. Lee Wright (University of Ulster)

Transforming Waste Materials and the Non-Transference of Taste: cattlehorn furniture of Texas, USA

The Frontier was pushed further West as the second wave of colonisation spread in nineteenth century North America. Geographical isolation and self-sufficiency were the trade-marks of the settlements of the south west states, and culturally-detached communities transformed the Texan landscape of the 1850s. One writer described it as 'An heroic thrust past the security of the known and the established'.

The introduction of the longhorn breed of cattle to the State of Texas created a viable and lucrative ranching industry and made a legend of the white American West. A new language of 'cow towns', 'cow boys', 'trail riders' and 'bunk houses' emerged. Cow culture pervaded all aspects of cattleranching lifestyle, and furniture made from horn was part of this. A combination of utilitarian needs and environmental considerations were the basis for this unusual style of furniture, and in a wider context, the style can be placed within a discourse of rusticity and the relationship between human need and the environment.

Cattlehorn was a waste material of the ranching industry and, for cowboys, an easily available substance. Initially, horns were used as basic pieces of bunk-house furniture such as clothes hangers. However other examples demonstrate that a range of products developed where a 'construction' (or 'designing') process intervened, and converted the found objects into recognisable furniture forms such as chairs and table lamps. Cattlehorn (particularly Longhorn) became a symbol of the mail pioneer spirit, and horn furniture an emblem of tough manual labour. The low-tech furniture was further transformed by a 'sophistication' process in the 1870s and 1880s when chairs in particular became ornate throne-like structures which required craft skills. The centre for this type of production was San Antonio. It is at this point that horn furniture become *trophies of territorialism*.

It also represents a shift from the functional to the ornamental, from one type of use – *real* to another – *image* use/abuse. By the 1890s the furniture entered the domain of the Ranch house and Ranch owner and was no longer the sole possession of cowboys. The use of the material belonged to the employer and the employee, but the style distinguished the difference between the two. What had originally symbolised harmony with nature now represented prowess and landscape ownership. The combination of regionalism and the notion of the organic produced a geographically-limited object which challenged (and challenges) inter-cultural and mass-cultural aesthetic knowledges.

6. Shelagh Wilson

Whose taste?

This paper looks at subversion on a massive scale, not the elaborate post-modern jokes or the pin-prick of punk but the way that the establishment élite seizes on 'design' as a way of perpetrating their own canons of taste, regardless of the damage thus inflicted on designers, manufacturers and the country's economy.

This paper argues that the manipulation of design, recently seen under Margaret Thatcher, has its roots back in the 19th century. The Arts and Crafts Movement has often been singled out for its backward and anti-machine doctrines which are imagined to have crippled British Design throughout the 20th century. This paper, by studying contemporary accounts of taste in the British jewellery industry, argues that from the early 19th century onwards, an increasing polarisation occurred between what the élitist arbiters of good taste judged as good design and what the public demanded and bought. The seeds of decline of markets to the French, Americans and Germans were already well sown before the emergence of the Arts and Crafts Movement. Members of this loose-knit group, many of whom imagined they were part of a major reform in design in fact perpetrated yet another élitist canon of taste. This was as dangerously out of touch with actual demand

as that of the original design reformers, and worse, encouraged the cult of the hand-made which had bedevilled British design and manufacturing throughout the 20th century.

7. Teal Triggs (Ravensbourne College of Design and Communication)
Commodification of the Banal?
In recent years the work of several graphic designers has achieved status as formal art. This is evident both in the increasing number of exhibitions in conventional fine art venues and in the enhanced artistic recognition of graphic designers such as Jamie Reid, Neville Brody, Paul Elliman and Vaughan Oliver. These individuals are associated with ephemeral pop cultural movements especially those propagated by the British music industry. Consequently they possess the ability to integrate new experimental ideas rapidly, often dispensing with conventional barriers between art and design to meet the exigencies of the moment.

As may be expected, such continual pop ideological renewal embraces by necessity many subversive elements. These subversive forms and methods presuppose *de facto* complete freedom of expression. The unpremeditated rejection of many pragmatic and ideological conventions of the graphic design profession is one consequence of this subversive process; and perhaps it is this process itself that stabilizes and elevates this medium to formal high art and encourages purely artistic readings of what has traditionally been understood as pure ephemera. One additional observation is that perhaps the demand for such graphic design products warrants reconsideration of traditional concepts such as perception, intention, conception and content. Graphic designers must be aware of ideas that reach well beyond the sphere of traditional design practice.

8. Juliet Ash (Ravensbourne College of Design and Communication)
Vivienne Westwood: subversion as seduction
This paper will trace the progression in Vivienne Westwood's clothes design from overt political and moral subversion through the use of 'authentic' bondage garments in the late 1970s to the subversion of the design medium through radical 'cut' in her construction of clothes in the early 1990s. It discusses the contradiction inherent in designs which appeal to the popular imagination of the 1990s and yet derive from pre-20th century art and design. Westwood's clothes as 'couture' production defy the mass market and despite the stated intention they inspire street 'DIY', which militated against the expansion in packaged design retail of the mid-1980s. Vivienne Westwood's clothes represent a continuous androgynous assault on the senses, be it through her use of fabrics, colours, shape, historical connotations or catwalk performances. Her designs will be looked at as sexual misdemeanour in an age of morally ambiguous conformity.

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On the Social History of the Social History of Art

Conveners: G Butt (Birkbeck College, London) and J Harris (Leeds Polytechnic)

In this session we would like to consider the formation of projects that were proferred, or read as, studies within the social history of art. They may consider any period of study, or author, or version of social history. Obvious examples would include, for instance, the work of Arnold Hauser, Frederick Antal, Linda Nochlin or T J Clark. We would also like to include papers that consider work which, though maybe not strictly categorised as 'the social history of art', could be seen as related or complementary projects. Papers should address the broad social conditions and determinants which may have shaped the development of analysis: for instance, social and political developments such as revolutionary movements, feminism, the Cold War, etc. We invite possible contributors to consider the fate of the social history of art (if, indeed, it was every singular as an enterprise) and to speculate on how future projects, those both imposed by conditions (institutional, political) or preferred as models, may go on to extend or redefine the terms of description, analyses and evaluation.

1. Catherine Lupton (Leeds Polytechnic)
If you're not invited to the dinner party, where do you sit? Feminism and the social history of art

> 'It ought to be clear by now that I'm not interested in the social history of art as part of a cheerful diversification of the subject, taking its place alongside other varieties – formalist, "modernist", sub-Freudian, filmic, feminist, "radical", all of them hot-foot in pursuit of the New. For diversification, read disintegration.'
> — T J Clark (TLS 24 May 1974)

This paper will concern itself with tracking over some of the historical and institutional grounds from which and into which this often-quoted statement by T J Clark feeds. Initially I would investigate some of the historical determinants upon the development of political Marxism(s) and marxist methods of historical explanation, and the emergence of feminism and its inroads into cultural histories in the late 1960s – early 1970s (eg circulation of Linda Nochlin's essay Why Have There Been..), from which Clark's practice in some measure arose; and to which the key question of why Clark made a particular definition of 'the social history of art' by specifically excluding feminism from its parameters, could be addressed. I would go on to consider the institutional fates of Clark's social history of art and feminist art history over the subsequent 20 years, speculating upon what kind of (if any) relationship has been developed between what Clark in 1974 implicitly defined as distinct practices. I would want to examine the criticisms which have been levelled at Clark's model for the social history of art, on grounds such as its maintenance of the traditional bourgeois canon of art objects (almost exclusively the work of male artists), and its use of rhetorical tropes of concentration, discipline, order and analytical power which have been associated with a logocentric epistemology and further gendered as masculine (Preziosi, Pollock). I would finally want to address the documented shift in Clark's ideas from the exclusion of feminism as a disruptive interference with the discipline, to his reassertion that 'feminism is the place where

the key questions are being asked' (Preziosi). considering again the emergence of this statement from a particular historical and institutional conjunction, and its possible significance for future developments in social/feminist histories of art.

2. Ben Highmore

Adorno and Benjamin: from A to B and Back Again and Again... a social history of a cultural debate

It is a familiar explanation of the Adorno/Benjamin debate to suggest that their different positions stem from antagonistic geo-political perspectives. Benjamin's gaze is turned back to the heroic years of the Soviet avant-garde, while Adorno looks towards the USA and sees the increasing administration of all walks of life.

However, on closer examination the complex dialectics of describing the world and prescribing suitable antidotes (a dialectic evident in both writers) makes such accounts problematic.

Faced with the difficulty of ascribing to these writers a stable position, this paper will attempt to trace a history of the social life on an engagement between these two writers.

From A to B: looking at the initial correspondence and its relation to their other writing. The projects of Western Marxism/critical theory.

And Back Again: 1970s publication of Benjamin/Adorno in *New Left Review*, debates about commitment and aesthetics. Post '68 radicalism. *Screen*'s presentation of Brecht/Benjamin. Adorno as cultural villain, popular culture professionalised.

An Again: 13+(?) years of Thatcherite Conservativism. Reassessment of Adorno. Renewed interest in Aesthetics. Post-modern Benjamin/Adorno: Jameson, Burger, Huyssen etc.

This paper will propose various enquiries: the relationships of explanatory social histories of art and programmatic evaluations of current practices; the relationship of the 'Philosophy and Art' industry (Andrew Benjamin, Peter Osborne etc.) and anti-sociological enquiries into art; it is envisaged that these questions will offer a chance to survey and critique some of the recent literature concerning Adorno and Benjamin.

3. Gail Day

Clark and the Persistence and Mutation of a Problematic

Setting itself against a range of procedures common to art history (established and 'leftist') in the aftermath of '68, Clark's social history of art soon came in for criticism from other new intellectual and political strategies. These challenged its inclusions and exclusions, and questioned its degree of 'opposition' to previous paradigms. Here, though, I want to consider how Clark defines and pursues his project, to go *into* the difficulties and dynamics set up within it, and to suggest how *these* inflect on both the institutional life of the social history of art and its wider performative role.

What do we expect from the social history of art? Presumably that it offers a commitment to analysing art as a social practice and its products as open to a 'foregrounded' historical and political enquiry. More specifically, we expect that it treats 'art' and 'society' as interactive and changing (rather than as separate and static) categories. While the polemical edge of this is widely accepted (though less so the full implications), attempts to specify such interaction have proved more sticky. The amassing of historical material, however vital and pertinent, too easily remains 'external', or the stuff of 'vague association'. But, as Clark has admitted in his essay on Jackson Pollock, 'to do otherwise is difficult'. However, it is work of this sort which seems to be of crucial fascination for Clark and, increasingly, what drives his argument.

My focus will be on the development of this problematic of mediation in Clark's project. In particular, I want to consider its role during the 1980s and where Clark engages with the discussions on M/modernism. This enables a reconsideration of the concept of 'negation'. It also raises important questions of Clark's use of the resources of aesthetics (Adorno and Hegel) in the work on Pollock.

4. Gavin Butt (Birkbeck College)

Beyond the Polemics: 'Block', Art History and Hegemony

It has recently become commonplace for some on the left to equate the writing of art history, even 'radical' or social art history, with a cultural and political conservatism. Such a point of view has been variously articulated by a number of contributors to the magazine *Block*, including Nicholas Green, Jon Bird, and others. This paper will analyse the theoretical underpinnings of this point of view, to address the differences between the methodologies of the social history of art and those employed by writers in *Block*, principally the differences between Marxist forms of historical explanation and Foucaultian discourse theory. I will be keen to criticise the ways in which *Block*, in its more polemical moments, collapses important differences between the social history of art and conventional bourgeois art history. At the same time, I will be concerned to question the notion of the social history of art as 'the place where the questions have to be asked', to view this as a logocentric and politically rigid assertion of priorties.

I will consider going beyond the polarising polemics of the *Block* or art history debate in order to envisage a multifarious cultural counter-hegemony, one recognising the need for differing objects and methods of approach. This pluralising of cultural operations shall be discusssed in the context of the changing political landscape of the past twenty years or so, in particular the emergence of feminist and gay politics and their relationship to orthodox leftism.

5. Martin Gaughan (Cardiff Institute of Higher Education)
The Bakhtin Circle and social semiotics
Literary and visual formalist theories and their critiques were to develop from the early 1920s in the Soviet Union and become more focused with the emergence of *Glaviskustvo* (Class War on the Cultural Front) towards the end of the 1920s, when, for example, the journal *Novy Lef* would raise these issues around photography (Rodchenko) and film (Vertov, Eisenstein). The Bakhtin Circle elaborated a sophisticated critique of dimensions of Formalist literary theory: it acknowledged their contribution to the theorising of what constituted the specificity of the (verbal) artefact (ie its literariness) but criticised them for having ignored history and ideology. For the Bakhtin Circle, on the contrary, 'literary scholarship is only one branch of the study of ideologies'.

The paper will briefly consider the premises on which the Formalists established their concepts of the art object, how these changed in response to social and political developments in general and how they were superseded by the theorising of the Bakhtin Circle. The 'sociological method' or social semiotics of the latter will be investigated in greater detail, examining how it accounted for the role of class, history, ideology. It will further consider how the implications of the work of the Circle might be deployed within current debates on poststructuralism in constructing a cultural politics, placing it in the context of the theoretical work of, amongst others, Jurgen Habermas.

6. David Green (Brighton Polytechnic)
History, Memory and Experience: some observations on Walter Benjamin's theory of photography
Adorno once remarked that the distinguishing feature of Walter Benjamin's work was to be found in 'a dialectical theory of forgetfulness. One might even say, in a theory of reification. For all reification is a form of forgetfulness: objects become reified in that moment they are taken up, without being presently relevant in all their aspects, in which something about them is forgotten.'

As a discipline which takes as its primary objects of knowledge the residual traces and fragments of the past art history runs the risk of the reification of history and the process of forgetting. The challenge of Benjamin's critique of 'cultural history' was to release art from its state of objectification within the narratives of an historical continuum which could be regarded as little more than a 'triumphal procession' of a dominant social order. If the major obstacles to such a task were political rather than epistemological Benjamin also clearly regarded the impact of modern technologies of communication as of decisive importance. Benjamin's formulation of these issues as they relate to the visual arts is well enough known through his 1936 essay 'The Work of Art in the Age of Mechanical Reproduction'. But in this essay and elsewhere Benjamin suggests a much more complex, if sometimes ambivalent, series of relationships between technological, social and ideological conditions which together enframe the possible forms of historical knowledge.

This paper considers the central role that photography held in Benjamin's theories on the nature of modernity, the modalities and phenomenologial forms of modern experience. Insofar that the advent of photography produced a fundamental break in the nature of visual representation as regards the social uses of the image and in the image's relationship to time and memory, it represented for Benjamin new possibilities in constructing historical reality wedded to a politics of the present.

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Art Criticism/Theory and Practice: "The Visual and the Verbal"
Convener: Ken Hay (University of Leeds)

At least since the doctrine of 'ut pictura poesis', the visual and the verbal have been closely inter-related. For early Renaissance artists, church frescoes were the 'bible of the illiterate'; while many later works (from Mantegna to Poussin) depend on a text for their full significance. In Cubism, verbal signs peacefully coexist with other signifying systems; whereas with Marinetti's 'parole in liberta' or the graphic design of Rodchenko, the words are the image. Under formalism, attempts were made to radically separate 'visual language' from 'narrative' which was seen as mere 'illustration' of extraneous verbal messages. Since conceptual art and semiology, 'reading and image' has increasingly coincided with 'reading a text'. Papers should examine the interface between the verbal and the visual, approached from either the critical or practical perspective. Papers might involve the study of contemporary visual practice where verbal signs equally argue for a 'new Laocoon' where the visual and the verbal are seen as affording distinct types of knowledge about the world.

1. Tania C Tribe (University of Essex)
The Garden of Love: Word and Image in a seventeenth-century French tapestry cycle picturing the song of songs
Seventeenth-century mysticism and devotion found expression in a number of works of art which reinterpreted and developed the verbal imagery of love conveyed by the biblical book of the *Song of Songs*. Not only does its spirit underlie the intense pathos imparted by Bernini's *Ecstasy of Saint Teresa*, but popular emblem books, like the highly influential *Pia Desideria* by Herman Hugo, combined words and pictures to transmit to a wider public, in ardently emotional metaphors, the union of the soul with God. In France, the *Song of Songs* came to be classified as a theatrical form, the *pastorale sacrée* which could be set to music and represented on the stage. This paper analyses four seventeenth-century French tapestries, now kept at the Palais du Tau (Reims), which depict episodes from the biblical poem. Each major scene is set in a stage-like composition, and framed by a border which combines direct quotations from the Bible with elaborate verbal-visual emblematic images. These quotations and emblems comment on the action that is taking place on the stage, adding to the main story line and extending its significance. The paper analyses the contributions of both words and pictures to the production of full dramatic and religious meaning by the tapestries, drawing on the writings of French theoreticians of the time,

particularly Menestrier. M Cotin and d'Aubignac.

2. R R Bernier
Towards a Symbolist Theory of Visual Poetics
This paper examines the use of a recurrent analogy with poetry, made by critics of painting in the late 19th century to account for a certain kind of visual experience. The linguistic analogy would seem to contradict the conventional sense of perceptual simultaneity in pictures which generally distinguishes the visual from the verbal. Poetry is a temporal medium, painting a spatial one. The distinction was made authoritatively by Diderot and Lessing, yet by the end of the 19th century, poetry is consistently invoked by critics to account for an extended dimension to visual experience, beyond the 'instant' to a 'horizon' of possibilities imminent within the procedure of painting. The reference to poetic discourse derives from a Symbolist aesthetic in which the poem is regarded as a form absolutely self-conscious about its own medium. Mallarmé, for example, alters traditional linguistic usage, disrupts immediate access to the 'subject' and thereby forces the reader to become especially attentive to the language of the poem. It is this sense of poetry which is invoked in the comparison with painting. The critical analogy has two important concerns for developing a theory of visual poetics: the unusual use of language in description and the beholder's extended perceptual imaginative engagement with that use which might reveal a content not immediately available to linguistic or visual perception.

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Printmaking Before 1990
Convener: Martin Hopkinson (Hunterian Art Gallery,University of Glasgow)

This session will cover a wide range of issues involved in printmaking from its infancy until the end of the nineteenth century. Speakers will address the problems faced by the printmakers in the translation of work from another medium into prints and the representation of colour by tone. They will discuss the relationships between artist, printer, publisher and collector, and also deal with popular and political prints.

1. Michael Bury (University of Edinburgh)
Approaches to engraving: some evidence from proof states of sixteenth century Italian engravings
The occasional survival of proof states (together with impressions from unfinished plates) of sixteenth-century engravings, can throw light upon the way that they were made and the priorities of the engravers. Of particular interest are impressions (and counter proofs) which preserve drawn additions made by an engraver in preparation for further work on his plate. In the context of the development of reproductive engraving in this period, these impressions can help to answer questions about the relationship between skill and invention.

2. Martin Kemp (University of St Andrews)
Coming into Line: convention and representation in engravings from the Renaissance to the 19th century
No medium is more irredeemably linear than engraving on a copper plate, yet master engravers from the 15th to the 19th century achieved astonishing effects in the rendering of form, space, light, shade, texture and even implicit colour! For many of the printmakers and for the collectors of their products, the virtuoso use of the medium played a significant role in the pleasure to be derived from prints. The history of the graphic devices developed over the ages has rarely received the attention it deserves, not only in its own right but within the history of conventions of representation as a whole.

This paper will look at the means employed by master engravers, including Dürer, Goltzius, Bosse and Mellan in the earlier periods. The question as to what the lines, short strokes etc. actually represent was especially important in the field of scientific illustration, and some of the debates will be examined from the 16th to the 19 centuries. In the late 18th century Gaspard Monge's descriptive geometry provided an ingenious means of defining the descriptive quality of curved lines on a plane. In the 19th century, techniques were developed that responded to the mass market, including steel engraving for book illustration (especially books illustrated by Turner). Inventors also devised elaborate machines which could directly transcribe three-dimensional objects into line engravings.

It will be suggested in conclusion that much of the very distinctive pleasure to be derived from virtuoso printmaking is obtained from a subtle interplay between the compelling illusions which result from the way the techniques operate with our perceptual apparatus and our simultaneous consciousness of the conventions involved. Although this pleasure is related to a delight in bravura brushwork in paintings, the necessary constraints of scale and means in engraving give the medium a special quality which is uniquely its own.

3. Pippa Mason (Arnold Wiggins and Sons Ltd)
Framing Prints in England from the 17th to the 19th century
Little has been published on the history of print frames or, indeed, on the framing of works of art on paper in general. Although, of course, a great number of prints and drawings were traditionally preserved in libraries in books, albums and plan chests, there is a considerable amount of evidence that from quite early times some prints were framed and hung on the wall.

Examples of prints in their original frames are the best source of information but few of these survive from the period before Hogarth. Exposure to light and, before the extensive use of glass, dust has simply destroyed much of the evidence we seek. However, there are many other contemporary sources we can turn to such as craft manuals, craftsmens' bills, inventories and diaries which describe the techniques involved and types of frames used. In 1669, Pepys went to 'the varnisher about my print, whereof some are pasted upon the boards, and to my full content' and Stalker and Parker's *Treatise of Japaning and Varnishing* published the previous year describes in detail the technique of varnishng prints. The executors' accounts of Ralph,

lst Duke of Montagu reveal that in the 1690s the Huguenot carvers and gilders, Thomas and Rene Pelletier, were supplying large numbers of print frames for the Duke's London and country residencs and, early inventory of his principal London house, indicates that sets of prints in black frames hung in a number of rooms.

Moving into the 18th century there is a great deal more information available. The making of frames for prints had developed as a specialised branch of the trade. In 1761, Joseph Collyer's *Parents' and Guardian's Directory* described the trade of 'the Picture-Frame Makers, who work for the Portrait Painters' and noted that 'The Frame-maker for Prints is a different trade'. Trade labels indicate the activities of craftsmen in this field and there even survive some working drawings for print frames in the album of designs compiled by the craftsman, Gideon Saint.

In the 19th century the movement away from handicraft to the use of machinery in the woodworking crafts greatly changed the craft of frame making and heralded the development of the mass market.

4. Sheila 0'Connell (Department of Prints and Drawings, The British Museum)
Popular Prints
This paper is based on a survey of British prints before 1770 in the Department of Prints and Drawings at the British Museum. Although the Department has concentrated on prints as works of art, many of those in the collection were originally intended for quite different purposes: propaganda (religious and political), information, advertisement, entertainment, decoration, titillation. The national and international distribution of prints is discussed with particular reference to selling prints in the North of England.

During this period, prints were the chief means of disseminating images to a wide audience and they provided the main source of visual imagery for artist and audience. Certain motifs are followed in prints produced throughout the period: the hooped petticoat as an indicator of attitudes to women; the particular iconography of the Spanish Armada as a recurring theme in anti-Catholic propaganda; townscapes and architectural prints as an expression of civic pride and political change. Prints aimed at a mass audience make clear the meanings embodied in such motifs and can add an extra dimension to the reading of more complex works of art.

5. Diana Donald (Manchester Polytechnic)
Wit and Emblem: the language of political prints in eighteenth-century England
The history of satirical prints in the eighteenth century is generally presented as a steady advance from an abstruse emblematic mode to the dramatic realism of caricatures by gifted artists such as Gillray and Rowlandson; a movement of taste which is assumed to correspond to the growing popularity of the prints across a wide social spectrum. Looking at the more famous of these images, we seem to witness the birth of a recognizably 'modern' idiom in cartooning. Yet the teleology implicit in this view is called into question by a less selective analysis of print production, which reveals the persistence of emblematic forms well into the second half of the century, notably in association with popular radicalism. Were these cryptograms indeed the remains of a backward, archaic form, or do they represent a creative development of the emblematic tradition – a living language responsive to the argot of the streets, and to the subversive political culture of the crowd? And how far was the uneducated crowd able to interpret the purely visual wit, the metaphorical ingenuity, ironic characterisation of politicians and parody of high art which distinguished the caricatures sold in the West End printshops? It is possible to argue that such contrasts of idiom in the prints reflect the social differences of sponsors and target audiences; and, paradoxically, that the mediation of the written word was more, not less significant at the plebeian level of ideographic communication.

6. Sarah Hyde (The Whitworth Art Gallery, University of Manchester)
Print Publishers and images of Contemporary Life in Late 18th-century Britain
This paper is concerned with a particular type of print produced in large numbers in Britain, in a concentrated burst of activity, between the late 1770s and early 1800s. In mezzotint or stipple, colour-printed or, more frequently, hand-coloured, these reproductive prints presented images of contemporary British life in a domestic rather than heroic mode, through representations of generalised 'types' of people rather than specific individuals.

I will examine some of the reasons for the marked but short-lived success of these prints which for over twenty years constituted the dominant imagery of contemporary British life. Issues such as changes in copyright law, the development of new sales techniques and the increasing power and influence of particular print publishers will be examined in the context of the growing commercialisation of art production in London during the 1780s and 90s. By asking who the imagery was addressing, and what these audiences wanted to be told about contemporary life, I will examine the way in which the ideology presented by some of these prints constructed a social identity for their consumers. In conclusion, some suggestions will be offered as to why this ideology was becoming less viable in the years around 1805, during which the popularity of these images of contemporary life went into a sudden and dramatic decline.

7. Valerie Mainz (University College, London)
Jacques-Louis David: history painting and the art of printmaking in France
Didot's 1798 edition of Virgil contains designs by some of the artists who had been pupils in the studio of Jacques-Louis David before the Revolution. I shall show that David's participation in this project served to help restore the artist's personal status as a history painter of the highest rank, within the changed cultural contexts of post-Revolutionary France.

Contemporary English painters and patrons of history painting actively promoted the sale of reproductive engravings. In France, the situation was somewhat different and more complex. In the tradition of the *peintre-philosophe* Poussin, David at first resisted the making

of prints after his own history paintings – although he carefully negotiated the sale of his copyrights. The trainee history painter at the Academie Royale de Peinture et de Sculpture for seventeen years had, however, used prints, learning from the models of past masters. Indeed, the artist often adapted officially approved models afresh, to service the purposes of his own inventions.

From 1790 until the fall of Robespierre in July 1794, David's participation in politics was active and direct. During this period his attitude to printmaking changed, as he designed prints intended for wide, public dissemination. Thereafter, David did not entirely reject the printmaker's art, for he used the format and status of the art book to reassert his credentials as an artist. Using this means, he could distance himself from his 'political career' without renouncing his political views, while still utilizing the fullest range of media available to a history painter.

8. Gerald Needham (University of York)
19th-Century Prints: capitalist entrepreneurs and artistic innovation
The purpose of this paper is to examine a varied group of entrepreneurs in the mid-nineteenth century who were responsible for some surprising art.

The internal changes, the aesthetic transformations, in nineteenth century art have often been described, but the external changes less often. The result has been the continuation of eighteenth-century concepts of significant art as being necessarily painting and sculpture, and the ignoring of the technological revolution that affected art both directly and indirectly. Technological innovation particularly affected prints by enabling large print runs, a great reduction in the cost of prints and of their distribution, and the development of very large audiences, a considerable proportion of whom were literate. These audiences were particularly receptive to works that combined texts and images, which might be weekly magazines or books distributed in paperbound weekly parts to make them inexpensive.

These publications were produced by entrepreneurs who brought together artists and writers in a highly competitive market, which, in order to capture public attention, led to a surprising amount of artistic innovation as well. Among the entrepreneurs that are studied are those inspired by a desire for social reform like Adolphe Smith in England and Hetzel and La Bedolliere in France, and those, more akin to novelists like Dickens fascinated by the diversity and change of the modern world, such as Janin in France and the earlier W H Pyne in England. The work of these men will be analyzed together with the art for which they were responsible.

9. Leah Kharibian
The Joke of Modern Life: coping with Paris through caricature c1835-55
This talk will be concerned with examining the ways in which people came to terms with the experience of modern life through the popular forms of cartoon and caricature that appeared in illustrated books, albums and the *petite presse*. The paper will not only consider the context and meaning of these images and their accompanying texts, but will also examine the public and private, social and psychological spaces in which they were received. The questions central to the paper will ask what position these prints assumed within the French domestic sphere, and the interior mental life of the individual, and what role they played in negotiating the 'out there' of the modern world of Paris and the ultimate impossibility of the individual coping with it all.

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Sculpture and Anti-sculpture: the 20th Century
Convener: Terry Friedman (Leeds City Art Gallery)

Speakers will include:
Robert Hopper (Henry Moore Foundation)
Alison Sleeman (Leeds University)
Edward Allington (Gregory Fellow, Leeds University)

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Disfigurement
Convener: Lewis Johnson (Goldsmiths' College)

Acts of disfigurement have taken place in a wide variety of sites. Indeed, perhaps all they share is that they appear to have taken place in some prestaged site, a site marked out in advance, the limits of which are thus redefined, if not removed. Before this, can we begin to characterise acts of disfigurement in terms of their drives, recognising in them common structures of aggressivity? Or can we only understand acts of disfigurement in terms of their aims, what we might call their transitivity? But what about cases when the explicit aims of some act of disfigurement remain unachieved, or thwarted? Do we not therefore need to acknowledge the aim of an aim, the taking aim? How might we read that which makes something unreadable?

The session will be organised so as to consider as wide a range of acts of disfigurement as possible, from cases concerned with challenges to the authority of a state or a religion to those challenging the authority of an artist, authorities actual or imaginary. And time will be made available within this structure so that the questions raised above and others might be posed and pursued.

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Renaissance Sculpture
Convener: Amanda Lillie (University of York)

This session reflects the diverse approaches and research interests of scholars working on the sculpture of Italy and England between 1400 and 1600. Topics range from the study of English misericords as a marginalised form of Renaissance sculpture to the late sixteenth century development of a critical language and terminology for sculpture. Overall the interrelated themes of workshop practice and the status of sculpture and sculptors prevail. Speakers focus on sculptors' working methods, their partners, their assistants and clients, the shape of their careers and the creation of workshop dynasties to carry a sculptural legacy from one generation to the next. Their status is considered in relation to painters, builders, other artists and craftsmen, while an examination of the developing language of sculpture theory and criticism adds another dimension to the

debate.

1. Evelyn S Welch (The Warburg Institute, London)
Community and Conflict among the Sculptors of Milan Cathedral
Archaeological and documentary evidence indicate that Milan cathedral, founded on 7 May 1386, was originally designed in brick and terracotta. A year later, however, the *superstantia* decided to radically alter the church and erect it in the streaked marble of the Northern Lake region. The change had considerable implications for the new cathedral's financing, administration, employment patterns and the development of Lombard sculpture in the late-fourteenth and fifteenth centuries.

This paper will explore the reasons for the transformation, arguing that the decision was taken by a small number of wealthy merchants, notaries and lawyers who made up the communal government. But they were encouraged and aided by a tightly knit group of workers from the Campione region who were already at work on cathedral's foundations, some of whom offered to work on credit in order to see the more expensive material employed. Their short-term loss was more than balanced by the long-term guarantee of jobs for the closely related masons, quarrymen and barge transporters of the Lago di Lugano.

Such close affiliations meant that the Campione masters succeeded in dislodging many of the rival sculptors and stonemasons who came to Milan during its initial years, including the first senior engineer, Simone da Orsenigo. But masons from Southern Germany, emigrating to Milan in search of work, were also successful in establishing a powerful confraternal network and the paper will discuss the social relations amongst these artisans and their Lombard colleagues.

The two group's radically different architectural visions were expressed in the portal sculptures over the Cathedral's double sacristies by Giacomo da Campione and Hans Fernach which will be discussed in detail. The former's success – Fernach was dismissed and left for Bologna – is partially attributable to Giacomo's collaboration with the Milanese illuminator, Giovannino dei Grassi. The paper will end with a look at the continuing partnership between Milanese painters and stonemasons which resulted in the large-scale production of the Cathedral's early sculpture.

2. Thomas Frangenberg (University of Leicester)
The Art of talking about sculpture – R Borghini and F Bocchi
Even though Vasari's *Lives* put a considerable emphasis on sculpture and sculptors, the terminology he applies to sculpture is much less differentiated than that employed in his treatment of painting. I intend to discuss similar characteristics in two Florentine texts written by non-artists in the second half of the 16th century, Raffaele Borghini's *Il Riposo* and Francesco Bocchi's *Le Bellezze della Citta di Fiorenza*, the latter the most important 16th-century guide to Florence. Borghini defines talking about art as an art form in its own right, and he provides a terminology that is meant to enable the viewer to discuss, and form value judgements about, works of art. Two of the five terms developed by Borghini for the discussion of painting, disposition and colour, are, however, considered by him as partly or entirely unsuitable for the analysis of sculpture, and Borghini thus limits the range of his approaches to sculpture to a significant extent. A first section of this paper will analyse ways in which Borghini considers sculpture and painting as different (beyond the highly conventional reasoning of the *paragone* which is treated in great detail in the *Riposo*), and will discuss how his understanding of the characteristics of the art of sculpture is reflected in his discussions of individual works of sculpture.

A second section of this paper will consider the way in which Bocchi in his *Bellezze*, a text which is in many ways influenced by the *Riposo*, attempts to convey to the reader the appearance and importance of works of sculpture. A comparison of Borghini's and Bocchi's writings is revealing not least because these authors in a number of instances focus on the same contemporary sculptures, but have very different goals in analysing them.

3. Christa Grossinger (University of Manchester)
English Misericords c.1400-1530: sculptures developing towards a Renaissance?
Misericords are both part of the choir furniture and its sculptural programme but because they are placed under the seats of the choir-stall and thus literally in a low position, they are considered inferior in quality and of marginal importance.

I shall examine the misericord carvers' participation in the Renaissance by looking at the development of style in misericords from c.1400 to the Reformation when misericords lost their practical function. However, their main importance lies in their subject matter which is predominantly profane, giving them their exceptional position within the field of sculpture. Certain themes run through the whole period such as the Woman beating the Man, and changes to such representations can indicate trends of development. In addition, new, topical themes came on the scene, and the shifts of emphasis in the portrayal of popular and new themes can tell us much about what preoccupied the layperson's mind. Thus, misericords because of their earthy themes can give us insight into every-day life, and above all into the sense of humour of the period. In this they can be compared with, first, marginal illuminations, and from the 1480s with woodcuts and engravings; and I shall consider to what extent the misericord carvers availed themselves of the most up-to-date patterns.

4. Doris Carl (Florence and Gottingen)
The artist's workshop in fifteenth-century Florence: some remarks on workshop organisation, artistic collaboration and workshop continuity.
Based upon published and unpublished archival material I want to examine first the few contracts between artists for a compagnia which have come to light until now. They regard mainly a goldsmith company (Betto di Francesco di Duccio and Bernardo Cennini) and a woodworker company between Francione and Giuliano and Antonio da Sangallo. Contract conditions concerning the definition of rights and duties, of artistic collaboration, financial arrangements, and the problems arising from dissolution of contracts will be

considered and interpreted in their specific meaning for the different crafts. In this context the problem of the artistic 'family-entrepreneurs' and their organisation, an especially frequent phenomenon in the fifteenth century in Florence, including such well-known names as the della Robbia, the Rossellino and the da Maiano brothers will be treated as well. Finally, I want to discuss the problem of workshop continuity and its possible consequences for our stylistic evaluations and judgements. It is interesting to observe that certain workshops were passed from one artist to another, often including the 'masserizie' and the works of art as well. This is not only true from highly specialized ones such as the Donatello workshop that passed from Donatello to Michelozzo to Verrocchio and finally to Lorenzo di Credi, but also for minor artists. Another point, and closely related to the first one, is the question of the destiny of the unfinished works left in his workshop after the artist's death. We have some large inventories of artists' workshops, especially from the end of the century such as Benedetto da Maiano and Filippino Lippi. Here the questions arise of who took over the bottega and for which reasons and what may have become of the unfinished works. But the situation coinvolves a series of interesting juridical questions as well.

5. Suzanne B Butters (University of Manchester)
Tools, materials and professional status in sixteenth-century Florence: Tadda and sculpture in porphyry

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Unnatural Selection: Classification and its Costs
Convener: Philip Lindley (University of Leicester

1. Phillip Lindley (University of Leicester)
The strange case of the Litoptern: an introduction to the section
The section is intended to highlight some of the problems with the taxonomic models conventionally employed by art and architectural historians and by archaeologists. Issues which will be discussed in the sessions range from cultural nationalism to regional identity, from reconstructing 'programmes', to concepts of stylistic 'progress' drawn from evolutionary biology. The session is intended to highlight some of the area and objects which are disadvantaged by current taxonomic systems and to suggest alternative theoretical approaches and new avenues of enquiry.

2. Julie Gardiner (Trust for Wessex Archaeology)
Form Function, or Fancy?: the classification of later prehistoric flint artefacts
During the last 100 years archaeologists have been able to establish the relative and, in some cases, absolute, chronologies of prehistoric stone technologies across large areas of the World: beginning with the earliest hominid tools about 1,500,000 years ago and running through to the latest flint-using cultures which, in Britain, date to around 3000 years ago. This is no mean achievement given that one of the real difficulties prehistorians face is the simple fact that we no longer use stone technologies, giving us very few points of reference for the classification of artefacts.

Flint tool classification has generally been based on either *form* or *function*, though the two are inter-related. The description of typologies based on morphological traits is the more objective, but unhelpful for interpretation. Function is assigned to tools largely on the basis of either ethnological parallels with present-day primitive cultures, or essentially by guesswork – Does it look like something familiar? What do you *think* it could be used for?

With later prehistoric stone communities the simple form/function approach is too simplistic. Within what is clearly a complex political and social structure some artefacts had a value or status above a purely functional level, some are simply too beautiful and intricate to have ever been 'used' for anything. This 'artistic' side has not been well explored.

Flint and stone axes may be used as an example of essential tools which had a prestige value allowing them to circulate at different levels within society for purposes ranging from the purely functional to the purely ritual. These relative values are to some extent reflected in the 'finish' applied to particular pieces, even though they fall easily into previously defined categories based on their form and supposed function.

3. T A Heslop (University of East Anglia)
The Iconographic Programme in Romanesque Sculpture: medieval fact or modern fantasy
Modern scholars have become increasingly concerned with the identification of 'programmes' to explain the choice of subject matter in medieval monuments with figurative imagery. The very work 'programme' implies a degree of intellectual rigour in the patron and/or artist, and subsequently in the art historian who studies and exposes it. It has indeed become a major means for validating the claims to seriousness of scholar and monument alike. However, the very notion of the programme is problematic. It is used to mean anything from a loose framework of underlying themes accounting for some but not all the episodes in a cycle of images right through to a controlling prescription which determines all subjects and their visual nuancing.

A serious drawback of the approach is that it fails to enquire whether people in the Middle Ages thought programmatically in any of the sense in which we use the word. This paper will concentrate on material from the late eleventh and twelfth centuries and look briefly at the ways in which ideas were organised in the realms of law, history, and theology to see if particular methods were favoured. It will then examine contemporary descriptions of visual imagery to see if there is evidence of programmatic analysis. Finally, using visual case studies, it will assess a small number of Romanesque monuments with sculptural embellishment to see what, if any, conscious organisational systems may have been used and whether these are helpfully regarded as 'programmes'.

4. Julia Watson (University of Leicester)
Regionalism, workshop interaction and the movement of artists in the late fourteenth century

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Classification of sculpture by region by its very nature implies a static situation whereby works are indentifiably of a particular location. An analysis of the sculpture market and practice at the end of the fourteenth century indicates a situation which would seem to question the validity and usefulness of regional classification.

The major artists assembled in Dijon by Philippe le Hardi, for instance, follow certain patterns of movement. After working initially in their town of origin they moved to Paris to work in the royal atelier before either being called directly to Dijon, or moving first to another court such as Jean de Berry's at Bourges or that of Louis de Male. Alternatively, they were spotted by Philippe on his travels. Both Drouet de Dammartin and Jean de Prindale left Dijon after they had finished their commission, the others stayed for the remainder of their lives. Colleagues from earlier projects were often called in as workshop assistants and collaborators.

Thus the artists working at Dijon all arrived with different backgrounds and collaborations. This, together with evidence of a surprising amount of consultation and interaction between the Dijon atelier and both the Parisian court and that at Bourges, gives an overall impression of constant movement of both artists and patrons between the main centres of Paris, Bourges, Dijon and Flanders. This must account to a certain extent for some stylistic similarities between surviving sculptures of the 1370s and 1390s at centres as widespread as Bourges, Bruges, Dijon and Paris. How then should one view the imposition of regional divisions?

5. Clara Barnett (University of York)
The St Cuthbert Window of York Minster
Although one of the largest in York Minster, the St Cuthbert window has been relatively neglected compared to other glass in the building, having been somewhat arbitrarily classified as being of inferior workmanship. This paper examines the assumptions that underlie this negative view, and shows how it is necessary to combine stylistic, iconographic, and art-historical perspectives in order to obtain a proper evaluation of such a work.

The stylistic analysis focuses on the relation of setting to figures as required by the narrative and the consequent impact on the figure style. The effect of time and inaccurate reconstructions is considered, and the depictions or architectural features are cited as examples of the highest quality that still survive.

An iconographic analysis reveals the importance of the window as a piece of political propaganda, particularly when seen in the context of the strong pro-Lancastrian affiliation of its patron Thomas Langley, Bishop of Durham.

Finally, the window is compared to earlier patronage of the bishops of Durham at York, such as the East Window donated by Walter Skirlaw and the thirteenth-century shrine of St William donated by Anthony Bek.

6. Paul Crossley (Courtauld Institute of Art)
Goths and Humanists: concepts of Late Gothic and Renaissance in German historiography
The antagonism between Late Gothic architecture in Germany and Renaissance architecture in Italy counts among the earliest, and most celebrated, battlegrounds of stylistic classification. Raphael and Vasari used it as a weapon of cultural nationalism, and as a method of arriving at stylistic distinctions. Both approaches set the broad agenda for the historiography of German Late Gothic for the next 400 years: on the one hand, a recourse to style as the expression of national (or racial) constants,on the other, an increasing preoccupation with the definition of style itself, and its apotheosis in the late 19th and early 20th centuries as a super-personal entity. Both approaches are by now so discredited as to need no critique, but the purpose of this paper is to show that the Hegelian notion of style as a creative force in itself (rather than a conventional label) has obscured, and continues to obscure, the real contrasts and connections between Italy and Germany around the year 1500; and that the maligned notion of cultural nationalism may, if properly applied, be a key to understanding some of the real distinctions between Germany and Italy in the age of Dürer.

7. Christopher Coombs (University of Nottingham)
A reappraisal of English medieval alabasters
English pre-reformation alabaster work has always been considered a backwater in European art. Little research into the documentation associated with its has been undertaken. The result has been that the dating on stylistic grounds and the division into 'periods' first undertaken by E S Prior before the first world war has been accepted uncritically, even recent attempts to modify Prior's dating have been made within his original dating framework.

Alabaster work has invariably been considered in isolation, not only have writers on panels and free-standing statuary failed to consider tombs but the reverse is also true; no attempt appears to have been made before this year to link alabaster work with other forms of art in 15th-century England.

The old ideas are trotted out in all the literature, ideas stemming largely from the 19th-century view of the pre-Tudor 'craftsman' and the classification methods introduced in America at the beginning of this century, (I have christened this the 'mass production' theory of art).

What does the documentation actually tell us? Are there no more relevant documents than those quoted by Cheetham? If alabaster work is considered in the light of religious controversy of the 14th and 15th centuries can we accept Prior's dating and does this give grounds for a reappraisal of the whole corpus of pre-Reformation art in England.

I shall examine the origin of the current attitudes to alabaster work and suggest that the reality is different from the hardened orthodox view of alabaster work that has been accepted uncritically up to the present day. I shall propose a new date for the introduction of panels as opposed to statuary and suggest that the two co-existed until the manufacture of devotional images ceased in England.

8. Harriet Edquist (Royal Melbourne Institute of Technology)
The Castello Sforzesco in Pavia and

Castiglione's Courtier; developing a new critique for Renaissance architecture
While important work has been done in the field of 15th-century architecture by social and economic historians, particularly on the Florentine palace, and of course by Tafuri on Venice, architectural historians are generally still preoccupied with questions of style, antecedents, iconography and so forth. While this is valuable, there are also many other avenues of enquiry that can be opened up by recourse to contemporary theoretical discourse.

In this paper I will examine the Castello Sforzesco in Pavia, an important centre of Sforza power in the 15th century within a framework that is broadly based on Foucault's well-known and well-used analyses of power found in *Discipline and Punish* and 'Space, Knowledge, Power'. What is interesting here is that in Foucault's discussion of the ideal French soldier of the 17th-century, his relationship to the military hierarchy and to the hierarchical layout of the camp, one can see parallels with the ideal courtier of the 15th century, whom Castiglione immortalised in the first decade of the 16th century. It is possible to situate the courtier in the space of the Castello Sforzesco, a natural habitat, and to see how the planning and decoration and use of rooms produced the same effect of a 'docile body' as did Castiglione's text, where the docility of the courtier's body is ensured by a rigorous code of manners, gestures and speech. The body of the courtier it would seem is the necessary counterpart to the spaces of the Castello, and both necessary to the practice of despotic power.

9. Jean Givens (University of Connecticut)
Convenient Fictions: the uses of medieval art
Hardly a disinterested invention of Renaissance thought, the notion of the Middle Ages itself has an ideological cast. But if we now tend to question other conventions, for example the distinction between high and low art, the useful fictions of periodization largely remain. This paper asks how medieval art as in a sense 'invented' in the Renaissance has been used in the construction of a paradigm of artistic change. Whose interests were served by Renaissance notions of a 'Middle Age?' By those of the 19th century? By modern theory?

Others have made the point that Renaissance theory shapes much art-historical writing since – a point with particularly obvious implications for medieval art. For work like Vasari's *Lives* is formed by a dynamic of contrast with that which came before. What interests me here is the ways this construct – that is the very assumption that things we call 'medieval' and 'Renaissance' differ in fundamental ways – has been used more recently. Using examples drawn from 19th and 20th-century writing, this paper argues that art history's model of medieval art tells us at least as much about the history of art history as it does about medieval imagery.

Tombs, Monuments and Memorials

Convener: Nigel Llewellyn (University of Sussex)

1. Malcolm Baker (University of York)
Statuaries' Practices and Patrons' Choices: The Design Processes of Rysbrack and Roubiliac reconsidered
The role played by drawing and models has often been discussed in accounts of 18th century monuments but this evidence is frequently less straightforward than it might seem. This paper will examine the different ways in which these various types of preliminary design were used by Rysbrack and Roubiliac and the problems of interpreting this substantial, but often fragmentary evidence for the processes of sculptural production in mid-18th century England. It will deal in particular with the relationship between sculptor and patron and the factors involved in a patron's choice of a particular design.

2. Jill Beaulieu (Fine Arts Department, University of Sydney)
The Voice of the People: the monument to Corot at Ville-D'Avray
I have chosen to analyse this long-forgotten memorial erected in 1880, five years after Corot's death, in terms of a particular type of romantic subject which constructs a relationship between the peasant and the artist. By consolidating a particular memory of Corot, the monument promoted the artist as an exemplary social subject. I would argue that this concept of the artist as an exemplary social model epitomised the notion of the late French Romantic genius, which was the basis of Corot's popularity.

One of the most fervent promoters of this concept of the Romantic genius is Michelet, for whom the importance of the genius implicated both the creator's work and life: 'The mark he will leave is not the work of this genius alone, but that life of simplicity, childhood, goodness and holiness to which all ages will come to seek a sort of moral regeneration' (*The People*, 1846). Given these qualities of the genius, Thoré also encouraged artists to interact in society, not only to benefit their own talent but to 'contribute directly to the perfecting of other creatures ..' (Letter to Théodore Rousseau, Salon of 1844).

What is at stake is the construction and promotion of a certain type of artist. In late Romanticism, the earlier opposition between 'self' and 'society' is no longer maintained. The example of Corot resolves the 'fragmented self'. The qualities promoted by Michelet are those which are repeated *ad infinitum* in the 19th century biographical studies on Corot. His concept of the Romantic genius is crucially linked to that of national identity and to the myth of the land. The rural myth posits an essential unity between the artist and the peasant, which generates a shift from the notion of the individual genius to the collective genius – who Michelet reagrded as 'the voice of the people'. This monument signals the change in the preception of the social role and function of artists and of landscapists in particular.

3. David Bindman (University College London)
Far from the Royal Tombs: symbolic space in 18th-century Westminster Abbey
My paper focuses on the placing of tombs in the Abbey during the eighteenth century, and in particular in the development of the nave following the building of Hawksmoor's towers. I want to explore the implications of the presence of the royal

tombs, and the desire expressed both overtly and covertly to keep at a distance from them, and to look at the political implications of the grouping of tombs in the period. I shall try to answer the question: Can one talk of symbolic and political space in the Abbey during this period?

4. John Bury (London)
What did the tomb of Mausolus look like?
The site of the Mausoleum, fifth Wonder of the Ancient World, at Halicarnassus, was excavated in 1856-58 by C T Newton and since then at least 21 different reconstructions have been proposed, up to and including those of Professors Waywell and Jeppesen published in 1989. The principal source for reconstructing the tomb has always been the description in Pliny's *Naturalis Historiae*, to which Newton's excavation contributed valuable additional data.

Pliny's laconic Latin presents puzzling ambiguities and contradictions. The MSS of the text that have come down to us have therefore been suspected of copyist's errors; and scholars have felt free to make arbitrary emendations to Pliny's measurements, or simply to ignore those incompatible with their own preconceived notions.

It is the purpose of this enquiry to take a new look at the problem of reconstructing the Mausoleum by exploring two possibilities hitherto ignored: first, that our text of Pliny may be completely relied upon, that it may have suffered no corruption, and that its apparent contradictions may be convincingly resolved; and second, (since the carcass of the Mausoleum survived substantially intact until the 1490s) the possibility that a 15th-century eyewitness discription of the ruined monument may be discoverable. As regards the latter, it will be argued that such a description, even though distorted due to second-hand knowledge, may be embodied in the most famous of Renaissance illustrated romances, the *Hypnerotomachia Polifili* (Venice, 1499), its identity disguised by easily recognizable fabulous measurements inserted to appeal to readers' tastes for the marvellous.

The new reconstruction thus deduced has the additional merits first of conforming with the elevations of later tombs always thought likely to have been influenced by the Mausoleum, and secondly of providing a much needed precedent for otherwise inexplicable second century monuments at Athens and Delphi.

5. Christopher Coombs (Department of Technology, University of Nottingham)
The 'Chellaston School': fact or fiction?
The study of English pre-Reformation sculpture has changed little since Prior and Gardner wrote in the early years of this century, if there has been any change it has been to polarize the study of pre-Reformation sculpture into categories. The consequence is that we now have research into tombs which takes little or no account of free-standing or relief sculpture.

The so-called 'Chellaston' school of alabaster tomb carvers – the evidence for which is mainly based on an interpretation of one or two documents and analysis of the features of one tomb – is a result of this way of looking at sculpture. By analysing the arguments put forward to support the idea of a tomb workshop at Chellaston (Derbyshire) it can be shown just how thin such arguments are, in general.

The origins of the workshop idea are founded in the 19th-century view of the 'mediaeval world', the pervasive nature of which can be seen at the present time when writers still talk of 'workshop', 'architect' and 'designer' in the context of pre-Tudor or pre-Reformation art.

Stylistic analysis, the art historian's minefield, has produced a number of questionable dates for works of art before 1500 and it is time that a re-appraisal of the way in which the dating of works of art, where documentation is sparse, should be undertaken.

The obsession with trying to pin down a specific work of art, be it sculpture, painting or other artefact, to a particular workshop and/or an exact date is often irrelevant. This is true when the work is seen as an expression of ideas which were current or formed the subject of debate over a considerable period of time. Are not the proper questions to ask not when or by whom but why and for whom?

6. Joan M Coutu (University College, London)
The Patronage of Funeral Monuments in the British West Indies
Between about 1720 and 1820 over 90 funeral monuments were shipped from Britain and were erected in churches throughout the British West Indian colonies. The monuments were designed by prominent sculptors of the day, including the Cheeres, Roubiliac, Wilton, Flaxman, the Bacons and the Westmacotts. This paper will examine the issue of patronage within the realm of British colonisation.

Almost all of the monuments were commissioned by the colonial inhabitants, either publicly by the colonial assemblies or privately by individual seeking to honour a relative. Surprisingly few commemorate the various colonial governors who having served their term, returned to Britain. Rather, the majority of the monuments commemorate individuals who chose to settle permanently in the islands; they do not memorialise the absentee planter who lived in Britain. Commissioned primarily by relatives of the deceased who also lived in the colonies, the monuments are tributes to the dead and objects which were to be admired by their peers.

Although these people chose to settle in the West Indies, the very existence of the monuments indicate the colonists' close ties and identification with Britain. The fact that the monuments were designed and carved by British sculptors in Britain declares the dependency of the island colonies on the mother country in terms of both production and culture. Indeed, the monuments are literal examples of the exportation of British culture. This notion is further enhanced when the imagery of the sculpture is taken into account; very little of the iconography actually refers to the West Indies.

The monuments are eternal, 'undying' reminders of the people they commemorate. They are also permanent evidence of British colonisation and the strength of the nascent British Empire.

7. Matthew Craske (University College, London)
Rysbrack's major Family Groups: an

investigation of the Association of the sculptural style and composition with the aspirations of the 'country' aristocracy
The paper will be concerned with the analysis of the form and function of Rysbrack's major family monuments to the Dukes of Marlborough and Kent and the Earls Foley, Harborough and Beaufort. I will argue that the patronage of these monuments and a substantial proportion of Rysbrack's oeuvre was that of the major aristocratic dynasties linked with the 'country' opposition to the Whig administration of Robert Walpole and the Pelham brothers.

Rysbrack's contemporary reputation as the producer of 'elevated', 'sublime' and 'antique' compositions became the subject of a long-running controversy in the partisan political press. The gibes of the opposition press pointed to the inappropriateness of an elevated style and the imagery of the classical philosopher to the sculptural images of Walpole and his cronies. As a result of this debate Rysbrack's ordered classical monumental compositions became particularly associated with the ideology of the retired 'country' aristocracy. Demonstrable links exist between ideals of moral and political purity, which were developed as part of the court/country debate, and the use of simple or purist classical forms in monumental sculpture.

The paper will explore themes of moral reform, political nostalgia and triumph over currupt authority which underlies Rysbrack's major family compositions; themes associated with the retreat of opposition dynasties into virtuous country retirement.

8. Fintan Cullen (Dublin)
Wilkie's 'Sir Baird Discovering the Body of Sultaun Tippoo Saib, after having captured Seringapatam, on the 4th of May 1799' (1839): commemorative image or assimilated imperialism?
David Wilkie's immense portrait of David Baird (Edinburgh, National Gallery of Scotland) was commissioned by the latter's widow in 1834, Baird having died in 1829. A Scottish-born hero of one of the early British victories in India, Baird is depicted by Wilkie in a dramatic night scene discovering the dead body of his arch-enemy Tipu Sultan of Mysore, an event that took place in 1799. Lady Baird wished that Wilkie stress her late husband's personal story and that the painting be a domestic memorial. This interpretation has been maintained in the subsequent literature.

But what of the prominent Highlander who flanks Baird and what of Baird's own Scottish origins? What we have is a commemorative image with obvious imperial connotations tinged with problems of regional identity within the British Isles. Discussion will focus on the representation of commemorative images of heroic Scots during the Napoleonic period, the purpose of the paper being to examine how war allowed for the Celt to become more fully assimilated into a Greater Britain.

9. Jonathan Finch (Centre of East Anglian Studies, University of East Anglia)
The contextual study of English Funeral Monuments as artefacts of legitimation
Art historians have been known to lament that English funeral monuments constitute a 'sorry tale' of mediocrity and monotony in the march of aesthetical progress. Nowhere, apparently, were people more deaf to the 'Berninisque echo' than in the parish churches across this country. Recently, however, a wider appreciation of the monuments, particularly as artefacts of material culture, has led to a new interest in the subject and a positive re-appraisal of the subjects' importance.

This paper, based on a study of intra-mural funeral monuments in Norfolk, hopes to suggest two main points. Firstly, it will be argued that the artefacts can only be fully understood if they are studies within the many contexts from which they derive their meaning and signification. These contexts range from the temporal pattern of monumental commemoration, which is often neglectd by typologically-specific studies, to the architectural space of the church and the agrarian system of the landscape beyond.

Secondly, it will be suggested that the use of funeral monuments as evidence to support arguments about, amongst other things, Elizabethan conspicuous consumption, the rise of individualism, and folkways in 18th-century America, have consistently treated the artefacts as merely a passive or reflective medium. Far from being passive, it will be argued that the monuments are in fact active as discourses of legitimation. This activity may be on many levels, form legitimating family strategies to inheritance to integrating local and national power. The epitaph and iconography can also be seen to be manipulated to establish and maintain social discrimination and differentiation.

Only by assessing the artefacts within these contexts and by appreciating the active role they play in the construction of social identities amongst the élite can the artefacts be more fully understood.

10. Michael Liversidge (History of Art Department, University of Bristol)
A Figure of Speech? The 1740 Shakespeare Monument by Peter Scheemakers in Westminster Abbey
The monument to Shakespeare executed for Poet's Corner in Westminster Abbey by Peter Scheemakers in 1740 enjoyed instant celebrity and acclaim from the moment of its installation and has remained one of the most familiar, and most frequently reproduced, examples of 18th-century English sculpture ever since.

The circumstances of its creation, its contemporary critical reception, and its influence on painting are all very well documented, but its iconography has remained relatively little studied although the sources used in its design are well known. By examining its use of 'borrowed attitudes' and their significance within the circle of Lord Burlington, Alexander Pope and William Kent who were responsible for devising the monument, it is possible to arrive at an interpretation of the symbolic significance literally 'embodied' in the figure of Shakespeare. The evidence indicates a carefully contrived choice of sources and are particularly appropriate to the subject and suggest that the monument was conceived as a representative of Shakespeare's eloquence by portraying him as a figure of speech.

11. Rodney Palmer (Apollo correspondent, Rome)

LEEDS CONFERENCE

Quattrocento tombstones from San Lorenzo in Damaso, Rome
In the course of the current excavation of the Early Christian basilica of San Lorenzo in Damaso beneath the Cancelleria, a level of Quattrocento tombs is being unearthed. Some of its occupants are clerics who came to Rome during the papacies of Martin V (1417-31) and Sixtus IV (1461-74). Other memorials, for instance those of the Cerasi family, functioned as reminders of continuing dynasties, as well as monuments to the dead. Within such social contexts, this paper will address individual questions of identity.

Having been themselves interred in 1501, during the construction of the Cancelleria, the later Quattrocento stones are exceptionally well-preserved, and proffer new insights into issues of style and symbolism. The tomb of a Damasian canon (died 1472) is almost unworn; another, in the style of Mino da Fiesole, pertaining to a woman who died in 1476, retains traces of blue, red and gold paint. It may be that the use of colour was more widespread in the funerary art of the period than is currently believed. Similarly, the paper will examine iconographic strategies deployed on the San Lorenzo in Damaso tombs in the wider context of Quattrocento funerary art.

12. Fiona Pearson (National Galleries of Scotland, Edinburgh)
A Dialogue of Commission: Flaxman and the Monument to William Murray, lst Earl of Mansfield for Westminster Abbey (1793-1801)
The production of the monument to William Murray, lst Earl of Mansfield by John Flaxman for a prime site in Westminster Abbey was paid for by a private benefactor. However, the Mansfield family papers reveal their complete control of the commission. Letters from Sir William Hamilton and John Flaxman in Rome include an unpublished design for the tomb. Throughout 1793-4 the sculptor and his arbiter of taste discussed the sculptural field in Rome, the evolution of the composition and the practical problems in shipping a model back to the Mansfield family for approval. The monument was finally completed and placed in 1801.

13. David Thomson (University of East Anglia)
Architectural Accessories and Options for Expenditure: fountains, fireplaces, doorways, dormers and tombs – France and England in the 16th-Century
(Details to follow)

14. Simon Wilson (Tate Gallery, London)
Epstein's tomb of Oscar Wilde
(Details to follow)

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The Practice of Sculpture: Towards a Feminist Critique
Convener: Claudine Mitchell (University of Leeds)

One objective is to provide a forum to evaluate the place accorded to women sculptors and to document the social constraints against which they have had to position their practice. This session brings together art administrators, historians and practitioners who have found it relevant to test critical theories in relation to, or from within, the practice of sculpture. Feminist theories, we believe, are capable of questioning the assumptions which have sustained this practice. Do they offer to powerful institutions which, like the Musée d'Orsay or the Henry Moore Foundation, have tended to use traditional models in their promotion of sculpture? Are women artists confronted with insoluble contradictions when attempting to fulfil their feminist convictions in the tough profession of sculpture?

Our other concern is to stimulate the collaboration between historians and art practitioners, discussing the strategies women sculptors have developed to finance their costly practice, exhibit regularly and earn their living. Can we define the terms of a feminist methodolgy capable of grasping the specificity of women's art practice while exposing the social conditions which constantly put their career at risk?

An exhibition will be held at Leeds University Gallery to coincide with the conference. It is called 'On the Brink?' and features the work of four contemporary women sculptors.

1. Lorna Green (Sculptor and Lecturer)
The Position and Attitude of Contemporary Women Sculptors in Britain, 1987-1989
My research, based on the analysis of detailed questionnaire sent out to some 250 women practising sculpture in Britain today, documents the socio-economic conditions of women sculptors and their attitude to their practice. The research enquired into how women became sculptors, the role of art colleges, their method of survival shall discuss their responses to the world of art history and art criticism and the effective support feminist theory has provided women artists.

The research demonstrated that the key factor in becoming a sculptor was that of a formal art education, regardless of the time or country in which the sculptor studied. It also became evident that the progress for women in sculpture was improving and they have participated effectively and to a greater degree in the production of sculpture since 1960, but there were still areas where women are not accorded the same consideration and equal opportunities that sculptors who are men enjoy. These include the continuing lack of women lecturers within the art colleges, inadequate representation amongst major national galleries and collections and limited inclusion within academic discourses on the history of sculpture.

Due to the expansion of sculpture into the outdoors, both nationally and internationally, into alternative indoor exhibition spaces and the use of non-traditional materials by both men and women, it is possible to conclude that women are gradually succeeding and benefitting within these wider parameters of sculpture as a whole as well as contributing to the new history of sculpture.

2. Alison Yarrington (Historian and Administrator, Leicester University)
Reconstructing the history of Women Sculptors in 19th-Century Britain
(Details to follow)

3. Erich Ranfft (Courtauld Institute of Art)

LEEDS CONFERENCE

Gender differences and status of Women Sculptors in German Expressionism
This paper seeks to investigate facets of the artistic production and conditions of women sculptors in Germany, c1905-35, who were involved in one or more spheres or periods of Expressionism and related manifestations. Integral are questions of gender differences and status, all of which have been badly neglected; while on the whole there exists little critical research on the few better-known women practitioners. Notwithstanding, at stake is not a mixed star-system, but one which articulates an historical depth of German sculpture production in Expressionism, in order that we may recognize the extent and breadth of quality of production by the many, lesser-known male and women sculptors alike.

Attention will be paid to the situations of successful or visible women practitioners, such as Milley Steger, Emy Roeder, Renee Sintenis, and Käthe Kollwitz; and those of lesser-known women, who included Gela Forster, Sophie Wolff, Marg(arete) Moll, Ilse Scheffer, Katherina Heise, Martel Schwichtenberg, and Harriet v. Rathlef-Keilmann.

Emphasis will be placed on issues of artistic education, regional/marginal versus central artworlds, personal context versus professional contacts; and on ascertaining commonalities in women's techniques or content (spiritual/contemporary, approaches to the figure). The questioning of these aspects will in turn be gender-oriented: For example, how did being married to a successful male artist affect the careers of several women sculptors? To what extent was there a 'women's presence' through the visibility of Steger, Roeder, or Kollwitz? To what extent were their representations of the female body different? Were they perceived as such?

4. Helena Staub (Curator and Historian, Paris and Prague)
Rodin's Female Students
(Details to follow)

5. Helene Pinet (Curator, Musée Rodin, Paris)
The Female Models in Rodin's Practice
(Details to follow)

6. Anne Wagner (Historian, University of California, Berkeley)
(Details to follow)

7. Alan Bird (Historian)
Women Sculptors and Soviet Russia
Russian and Soviet art during the 20th-century has been vastly enriched by the contributions of women artists. Many of the avant-garde atists such as Popova created works in the field of Constructivism but this paper deals with three women who worked in the more traditional field of monumental sculpture. Golubkina, Mukhina and Lebedeva all worked in the Soviet era although Golubkina's career had started earlier in the century. All three women faced difficulties of varying kinds; and their work ranged from the extremely personal to the most triumphantly public.

The careers of these three women poses questions as to the priorities in life established by them and the society around them. There is also the question as to how a woman from Russia's poorest class manages, unlike her contemporaries elsewhere manages to get training and establish herself in contemporary eyes as a major artist; and, equally, how do two women of undoubted personal and public morality enjoy successful careers during the Soviet and Leninist years? Each of these women worked in a different style and undertook different kinds of commissions. Golubkina and Mukhina wrote on the nature of their chosen craft. Mukhina, in particular, was extremely conscious of the relationship between sculpture and architecture.

Now that the Soviet Union appears to be crumbling away and its statues and monuments are being dismantled and broken up, it becomes especially urgent to consider the nature of its art with an emphasis on sculpture. Although it has hitherto been despised as much for political and commercial reasons as for any reasoned consideration of its quality the art of this period constitutes a distinctive element in 20th-century culture. If instilled attitudes and prejudices can be put aside, the quasi-realist work of these three women can be seen in their true light. Possibly, too, the society which commissioned the monumental sculptures of Mukhina and their architectural settings might be understood in a way which has not previously been the case.

8. Carola Muysers (Berelin Gallery)
The Association of Women Artists in Berlin, their history, purpose, and presence on the contemporary art scene
The 'Verein der Berliner Künstlerinnen' 1867-1992 aimed to place women's work on the Prussian art market. Today this way of marketing seems to be very controversial, but in the period before the foundation of the Verein, women artists had to fight for existence as they were not accepted as professional art producers and sellers.

The first part of the paper will undertake an historical enquiry into the professional identity of the woman artist.

The second part of the paper will offer an analysis of the professional identity of women artists in the late 19th-century, which will form the basis for a history of the development of women's art in German-speaking Europe.

9. Claudine Mitchell (Historian, Leeds and Paris)
The Missing Woman
Intellectuality was not easily accepted in women sculptors. The representation of sexuality was subjected to a system of control and the language of sexuality developed in art criticism in relation to Rodin exacerbated the conflict. Women sculptors at work in Paris in the first decade of the century measured the nature of the dilemma, as they watched the breakdown in the career of their colleague, Camille Claudel. This is the necessary background to understanding the position of women sculptors in France, well into the interwar period.

I propose to examine the sculptural practice of Jane Poupelet, drawing parallels between her ambition to transform the tradition of representation of the female nude and her main career policies, the support she sought from the international women's liberation movement and her attempt to control the construction of her artistic identity on the axis intellectuality-sexuality.

Poupelet like Claudel was recognised as

one of the best sculptors of the period, in contrast to each other they were seen to represent the two extreme poles of women's sculptural practice. How did Poupelet's work come to be so forgotten? In the state of imbalance between the recent mythologizing of the one and the unjustifiable neglect of the other lies much of the problematic of my research.

10. Lubaina Himid (Art Practitioner and Lecturer, Lancashire Polytechnic)
The Pugilist: Augusta Savage and the diversions of creating a context
This paper will speak of Augusta Savage 1892-1962. It will discuss the documentation of her work, her place in the history of Black Art and her time in Paris. Using her work as example I will show how Black women artists are influential as teachers and innovators, as facilitators and pioneers but how this can then limit their output and move them to the margin, and even the margin of the margin.

Does the expense of materials and studio space, the shortage of committed curators, the lack of patronage and the absence of documentation really seriously deter the Black woman as sculptor or can no one deal with the Black woman as builder of monuments?

Will the gallery show the Black woman artist when the work she produces is active and alchemical.

In creating a context for their own work and others they curate and publish documentation, they are active in the politics of the history of art.

Can the history of art paint them into the picture?

11. Yvonne Deane (Director of Axis, Leeds Polytechnic)
The debate about 'equal opportunities' in the arts has largely failed to address the particular position of women arts practitioners who – in the fine arts – are conspicuous by their numbers on graduation from art college and by their relative absence in the overall pattern of exhibition and funding provision. My intention is to examine the structural, institutional and cultural factors which influence the development of sculpture and, in particular, the impact that they have on aspiring women sculptors. I will focus on *Percent for Art* and publicly commissioned sculpture as a reltively new phenomenon and analyze the ways in which women have been included in and excluded from its processes.

This section will be concluded with a forum. Panel members will include Yvonne Deane, Lubaina Himid, and the sculptors of *On the Brink?* Show, Cathy Acons, Lorna Green, Joanna Mowbray and Lois Williams.

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Sculpture in the Public Realm
Convener: Catherine Moriarty (Imperial War Museum/Sussex University)

This session will focus on the theoretical problems raised by public sculpture. The relationship between factors traditionally considered particular to sculpture in public spaces will be examined; its three-dimensionality, access, permanence, non-saleability, large scale. How these qualities convey meaning and determine function, be it decorative, didactic or commemorative, is of central importance. The emotive and ideological potency of sculpture in the public domain is bound up in these factors, hence the outcry which any challenge to the monumental canon provokes.

A consideration of public sculpture which subverts meaning by challenging convention or reversing such properties will be a central consideration; so too will the subversion created by the canon itself; the interpretation of past events, personalities and political regimes. Emerging from this will be the prevalence of constants, determining factors such as patronage, artistic practice, and production together with issues such as sculpture and its meaning over time, the sculpture and its siting, the sculpture and its audience, the sculpture and its function.

The papers in this session reflect a variety of research areas, examining sculpture in public space from different countries and periods. Site, patronage and iconography are key issues yet each contribution covers many of the interlinking themes outlined above. It is hoped that the methodological and theoretical problems encountered will encourage an exchange of ideas in an area which is ripe for wider reassessment.

1. Paul Usherwood (Newcastle upon Tyne Polytechnic)
Public Sculpture and its audiences: monuments to George Stephenson in mid 19th-century Britain.
This paper looks at the production and initial reception of three pieces of mid-19th-century sculpture: the monuments erected in Liverpool, Euston and Newcastle to the great railway engineer, George Stephenson, in the period immediately following Stephenson's death in 1848. It argues that the extent to which each of these found a passing audience depended less on the formal or iconographical character of the work itself than on the particular meaning, which happened to be attributed locally to the site and Stephenson as an historical figure.

2. Elizabeth Norman (Sheffield City Polytechnic)
Inscrutable or innocent: public sculpture in Tokyo
Tokyo challenges the western visitor's preconceptions about public sculpture. True, the city offers urban plaza and private sector pieces and a nearby sculpture park. Japan seems to have absorbed this development of the '60s as easily as many other Western imports. Yet public sculpture's more recent concern with urban renaissance and identity has no apparent counterpart in Japan. It is not needed. Space is too scarce to be left derelict for long or to be reserved for sculpture alone and the pattern of society's public behaviour is settled. What is free from imitation, however, is the sophisticated garden references within the city. Here both material and form have native familiarity and are in keeping with the particular character of Tokyo. A low level city, its principle feature and most visible survivor from the past is the Imperial Palace and Gardens. Modern public sites appear to adapt principles of garden design, borrowed space and the viewing station. These sites seem rarely entered but nonetheless offer to any passer-by the visual refreshment of spatial expression and play of scale. No city could do better with limited space.

3. Melanie Hall (English Heritage)
Civic Pride cometh before a fall: the public sculpture of Leeds City Square
The object of this paper is to demonstrate how Leeds public sculpture, and in particular City Square, was a reflection of late 19th-century civic politics, designed to present an image of the newly-defined city and its place in the life of the country.

I shall begin by looking at how the Square came into existence, the desire for a civic space and the suggestions put forward. Attempting an open debate, suggestions frequently included sculpture and often an equestrian with subjects ranging from the heroic to the colloquial. The nature of the opposing schemes highlight some of the problems facing civic sculpture. Reasons for the choice of scheme offer further insights into provincial civic patronage. The choice of figures, (including the Black Prince) will be considered in the light of the identifiable civic ideals they embodied. The inconography is particularly interesting in its use of traditional male and female types, reactionary rather than subversive, though not without anomalies. The programme clearly aimed to relate to earlier civic schemes and to function on a national, international and art historical stage. Its status as a work of art will be looked at, both in terms of the artists selected (some of the leading New Sculptors) and rejected and in terms of its function as a civic amenity (in a surprising literal sense) and projection of the Town Hall. Reasons for the subsequent rearrangement and partial dismantling of the Square serve to highlight the vulnerability of public sculpture arguably made more so, in this case at least, by the lack of a coherent policy for its place in civic life.

4. Penelope Curtis (Tate Gallery, Liverpool)
L'Entente Cordiale: the sculptor and his ville natale. *Emile-Antoine Bourdelle and Montauban*
I hope to highlight the question of ownership of public monuments, and to do this through examining the particularly sensitive relationship between the *statuaire* and his home town. The local municipality was traditionally the *statuaire*'s first client, but in the case of a successful career, the direction of 'patronage' altered to the extent of being reversed. Bourdelle's relationship with Montauban is not untypical of that enjoyed by French statuaires in the Third Republic, and I will use archival material to focus on the tensions of this filial bond, particularly evident in the areas of authorship and ownership. Controversy arises both before and after inauguration, the sculptor being unable to accept the convention of the transfer of ownership inherent to that ceremony.

5. Mark Stocker (University of Canterbury, New Zealand)
'Director of the Canoe' : the monument to Sir George Grey in its Colonial and Post-Colonial Contexts
Sir George Grey (1812-98) is described by the historian Sir Keith Sinclair as 'one of the most remarkable British nineteenth century governors and one of the most remarkable people who have lived in New Zealand'. Grey was twice Governor of New Zealand and later its Prime Minister. He is commemorated in a marble portrait monument in Albert Park, Auckland, by Francis John Williamson, 'Private Sculptor' to Queen Victoria. The monument, unveiled in 1904, is a rare example of 'coat and trousers' realism in New Zealand, and was based on photographs and advice given to Williamson by Pember Reeves, Agent-General in London.

The monument celebrates Grey's role as 'Director of the Canoe/Shelter of the Maori race, in days gone past from adverse winds', both in it pedestal inscription, quoted here, and in the stump decorated with Maori carving. However, Grey's status has always been controversial. His policies alternated from conciliation to confrontation; he published four books on Maori language, history and culture but he also played a major part in provoking the New Zealand Wars. Unveiled to general acclaim, his statue was defaced in 1952 with 'the ravager of the Maoris' daubed on it; and on Waitangi Day, 1987, Upokokokua, a radical Maori group beheaded this monument. A replacement head was made by the Auckland sculptor Roderick Burgess and was fixed to the statue in March 1989. The Monument remains a focus of controversy; the decapitated head – present location unknown – reappeared in a poster opposing the 1990 New Zealand Sesqui-centenary commemorations.

In this paper I will summmarise the art history and history of the monument and who and what it has been perceived as symbolising. I will draw on sources dating from the time of the monument's planning and unveiling, as well as the subsequent historiography of Grey (eg the biographies of Rutherford, 1961 and Stone, 1987). Particular emphasis will be accorded to Grey's status in a post-colonial context, and with this in mind I have interviewed Dr Ranginui Walker of the Maori Department, University of Auckland, and Sir Keith Sinclair. A specially made video will be screened which includes footage of the statue in its decapitated state. I hope that the paper will raise parallels with other controversial objects of iconoclasm, but also provide a distinctive slant on this New Zealand/Aoteara example in its relationship with post-colonialism and the contemporary Maori cultural regeneration.

6. Angeliki Sachini (University of Thessaloniki)
Art for the Living or the Dead?
This paper discusses, using specific examples, several problems concerning public sculpture in Greece today. Such problems are the influence of ancient Greek sculpture, especially gravestones and free-standing works, on modern public monuments, conditions imposed on sculptors submitting work to competitions, the banning of works deviating from the officially accepted (conservative) style and site-related restrictions on a work. Questions of sponsorhip as well as ideological and moral issues raised by public sculpture will also be discussed, for example the use of sculpture for political reasons. Finally, the meaning and function of public sculpture in Greece (mainly didactic or commemorative), the 'reading' of monuments by the public and the educational role of sculpture in public places by a country with very few modern art collections, will also be considered.

LEEDS CONFERENCE

7. Sighle Bhreathnach-Lynch (University College, Dublin)
Public Sculpture in Independent Ireland 1922-1972: expressions of identity and nationhood in bronze and stone
My intention is to select some of the important sculptures produced in Ireland during the first fifty years of Independence. These include sculptures from a variety of categories; political, literary, religious. I would like to explore each of these commissions with a view of demonstrating their importance as visual sources in the documentation of the ideological concerns of the new State.

This requires reading the monuments on several different levels. For instance the Sean Mac Diarmada monument in its choice of hero can be seen as an embodiment of the widespread hope for a fully independent Ireland. However the type of stone chosen for the carving, the specific siting of the monument and the deliberate unfinished appearance of the perimeter are other important factors in a proper understanding of the work. On the other hand a study of the Cenotaph with its reliance on Christian and Celtic motifs reveals a concept of Ireland and Irishness which moulded Irish thinking for many decades. The Padraic O Conaire monument which celebrates a modern literary figure writing exclusively in the Irish language not only articulates the cultural aspirations of post-colonial Ireland but its deliberate rejection of artistic conventions in relation to materials and plinth signify a serious attempt to produce a distinctively Irish form of sculpture An examination of the function of the popular Wayside Cross in the 1920s and 1930s points to the closeness of the bonds between political and religious spheres in Irish life. The popularity of Christ the King monuments can be read as a manifestation of the intense piety in the new State. But in their loyal declaration of allegiance to a spiritual king of nations rather than to an earthly one, these monuments are also an expression of Ireland's search for a national identity which included a strong spiritual dimension.

My study will include other features important in any study of public sculpture; the choice of inscriptions, problems of style, the role of symbolism.

8. Rev Graham Kent (Leeds Polytechnic)
Public Sculpture and Dissent

(Details to come)

9. Catherine Moriarty (Imperial War Museum/University of Sussex)
Pedestal to Plinth: the representation of the soldier on First World War Memorials
This paper will trace the sculptural depiction of servicemen on British war memorials. From ancillary characters in the narrative reliefs depicting the achievements of great generals and admirals the common soldier came to be monumentalised in his own right. Changes in the organisational structure of the military and of warfare itself will be mapped alongside the art historical developments which made this monumental subject possible. The function of the soldier-statue as a symbolic representation of the many thousands of dead buried overseas played a significant role in assuaging the pain of bereavement. The public honouring of the absent dead in this way also provided a site for disseminating specific values about nation, service, unity and masculinity.

10. Valerie Holman (Wimbledon College of Art)

(Details to come)

11. Marjorie Trusted (Victoria and Albert Museum)
The Winner and the Losers: the competition for the Memorial to Alderman Beckford
In 1770 a committee of aldermen of the City of London was convened to organise a competition for a statue to Alderman Beckford (1705-1770) to be erected in the Guildhall. The competition was won by John Moore, whose monument can be seen there today. The rejected designs of two of the other competitors, Agostino Carlini and Nathaniel Smith, survive also. The aim of the paper is to examine how such public competitions were set up, as well as the ways in which they provided work for sculptors in England in the second half of the 18th-century. Such an analysis also suggests that subsequently the losers of a competition tried to use their submissions in other ways, so that the public monument indirectly initiated other types of work, particularly models and engravings.

The New Sculpture
Convener: Ben Read (University of Leeds)

This session will examine the New Sculpture movement in Britain between c1880 and c1914. It will aim to examine the movement both in its contemporary critical definition and in the light of more recent historical and critical evaluations.

Suggested key-note topics are: Was the movement as new, not to say revolutionary or subversive as is sometimes made out? Does a new focus on the movement's context invalidate the term 'New' as applied to it? Are there particular artists not normally included in the canon of the New Sculpture who should be there? How and why did this major movement of its time become marginalised? How soon does the 'New' sculpture become, if not 'Old' then at least 'mature'? What conceptual and formal processes bring about such a redefinition?

1. John Glaves-Smith (Staffordshire Polytechnic)
Representation of Reverie in the New Sculpture
(Details to come)

2. Dr John Turpin (National College of Art and Design, Dublin)
Oliver Sheppard (1865-1941): culture, politics and the New Sculpture
(Details to come)

3. Dr Mark Stocker (School of Fine Arts, Canterbury, New Zealand)
'Victoria Redeemed': the coinage of 1893
(Details to come)

4. Philip Attwood (Department of Coins and Medals, The British Museum)
Medals of the New Sculpture
(Details to come)

LEEDS CONFERENCE

Australia
Convener: Terry Smith (Power Institute of Fine Arts, University of Sydney)

1. Terry Smith (Power Institute of Fine Arts, University of Sydney)
Trouble Doubling: contradiction and change in Australian art history

2. Russell Staiff (Department of Fine Arts, University of Melbourne)
Colonial Visual Culture in South Australia: the surveyor's eye and the cartographic urge'

3. Heather Johnson (Department of Fine Arts, University of Sydney)
Gender, Myths and Marginalisation in Australian Modernism

4. Kenneth Wach (School of Visual and Performing Arts Education, University of Melbourne)
Surrealist Iconography in Australia: Ivor Frances 'Schizophrenia' of 1943

5. Sylvia Harrison (Art History Department, Latrobe University)
Australian Pop and Cultural Identity in the 1960s

6. David Bromfield (Department of Fine Arts, University of Western Australia)
Mike Parr: The Black Boxes 1979 and 1980

7. Ian Maclean (School of Art, University of Tasmania, Hobart)
The Marketing of Aborigines: Labels and Paradigms

Introduction to Art Historical Subversions in the United States
Convener: Alan Wallach (The College of William and Mary)

This session considers in a broad way efforts by US artists, critics and art historians to deflate, undermine or subvert reigning art-historical and art-critical paradigms and discourses and to put in their place 'radical' or 'subversive' paradigms and discourses. Focused on neither a single issue nor a single period, the session addresses a broad spectrum of critical and historical concerns covering almost the entire chronological history of US art and architecture. Generally speaking, the papers in this session fall into two broad categories: they either critically evaluate current scholarly approaches; or they treat historical examples of subversion. They also consider such issues as the relation between different types of subversion, most crucially the relation between the political and the aesthetic. A number also take up the problem of effectiveness; did subversion really occur? Was there a (temporary or permanent) shift in relations between art and its audience?

1. Paul Mattick, Jr (Adelphi University)
Andy and the Art Historians
While Andy Warhol's work has been easily absorbed by the art market and museum, it has proved more resistant to digestion by critics and historians. One strain of commentary sidesteps the problem of works notable at once for extreme thinness of substance and continuing power to fascinate, by writing them off as typically meretricious products of the age of hype. More interesting approaches have attempted to come to grips with Warhol's importance by employing methods and conceptual categories framed in terms of the relation between 'high art' and the products of the 'culture industry' and in relation to the idea of avant-garde art as an embodied critique of capitalist society. My paper will take up aspects of this discussion as it has engaged such writers as Rainer Crone, Benjamin Buchloh and Thomas Crow. It will argue the limitations of normal art-historical procedures, including those of some radical critics of bourgeois culture, for understanding Warhol's artistic career.

2. Michael Leja (Northwestern University)
'Sheep in Wolf's Clothing? Abstract expressionism, art history and subversion
The scholarship on Abstract Expressionism provides a particularly rich field for consideration of the issue of 'subversion' in art history, since various claims to subversiveness have animated the analysis of this art. The great divide in the scholarship concerns whether the art itself is celebrated for being subversive in some way – traditionally, for affirming a transcendent, revelatory, sublime aesthetic against the grain of a corrupted, materialist society, or whether it is portrayed as essentially complicitous with dominant powers and ideologies, in which case subversion lies in the historian's revelation of this complicity. As traditional avant-gardists, the artists themselves frequently made extravagant claims for the subversiveness of their work; the most notorious was Barnett Newman's assertion that a proper reading of his paintings would mean the end of all state capitalism and totalitarianism. Subversive art historians attempt to demonstrate the contrary – that actual readings of the art of Newman and his colleagues promoted state capitalism and cultural imperialism. Is the historian's claim to subversion more legitimate or substantive than Newman's?

Currently there are instructive disagreements among left art historians who seek to improve and extend Serge Guilbaut's subversive initiative and further dismantle the traditional, triumphalist representation of Abstract Expressionism, which served so well the purposes of the United States government during the Cold War era. Is it important now, in the face of recent neo-conservative refurbishings of the triumphalist paradigm, to seek to restore a subversive dimension to the art itself, perhaps running the risk of reviving its familiar avant-garde identity but reclaiming radical potential for the right-minded work of art? Or is it preferable to refine and extend the analysis of ideologically and politically conservative dimensions of the art? And if so, how is the latter best accomplished? I propose to analyze and compare various evolving strategies and early results in recent scholarship.

3. Terry Smith (Power Institute of Fine Arts, University of Sydney)
Modernism, the Machine Age and Modernity: shifts in writing histories of early twentieth century American art and design
Since the 1950s, when the first wave of histories of twentieth-century art began to appear, the question of how modern art in America might be said to relate to

modernizing social developments has been approached in three connected but distinguishable ways. The key terms of each – modernism 'the Machine Age' and 'modernity' – indicate approaches which cannot escape implication in each other. The sets of objects selected for analysis, the evaluative structures employed, and the aesthetics of each overlap considerably. But they do not add up to a consensual ensemble: rather, they are marked by the uneasy truces and occasional sharp clashes of ideological and political incommensurability.

Each of these terms had a complex life (indeed, many lives) in the period itself – that is, between 1910 and 1940. They were also tied to contrary or alternate regimes of visuality, such as pre-modern pastness, various regionalisms or certain kinds of realism. These struggles clearly mark the subsequent histories of the period, as do the demands of their times of writing, including the present.

This paper will attempt to chart something of these unfoldings. It will be shown that, historiographically, there is no simple progression from one phase to the next. Instead, the three strands contend, with each achieving, in turn, a prominence which soon proves temporary. Modernist views dominated in the 1950s and 1960s, emphasizing waves of abstraction. These were challenged during the 1970s by a renewed interest in realism and the American scene, while being augmented by the impact of Pop Art's celebration of commercial culture. This latter led to a revival of interest in representations of the Machine Age, a fascination perpetuated during the 1980s by the new historicism of superficial postmodernism. Critical postmodernism's drive to re-examine the complexities and contradictions of early modernism has reinforced another 1970s preoccupation: the concern with the variety of visual cultures of everyday life, their continuities and differences. Thus the recent emphasis on the visual imagery of Modernity, as explored in my book *Making the Modern: Industry, Art and Design in America* (forthcoming mid-1992 from the University of Chicago Press.)

4. J Gray Sweeney (Arizona State University)

Subverting Luminism: deflating a formalist 'ism'

In 1980 the National Gallery of Art staged *American Light: The Luminist Movement 1850-75*. The exhibition culminated three decades of scholarly efforts to insert luminism into the history of American art. Simultaneously the sprawling eclecticism of *American Light* exposed the inconsistencies and limitations of the term. In the decade since scholars attacked the concept of luminism as ahistorical and interpretatively inadequate.

The term luminism had no currency in 19th-century critical literature. In a 1954 article John I H Baur defined formal elements that he designated luminism. Abstract formal design was a stylistic denominator of luminism, and Baur argued that luminism was a unique expression of the American national spirit. A group of artists who had been considered relatively minor in their own period were rediscovered and promoted as luminist. Luminism was elevated as an indigenous category of style with critical authority comparable to Impressionism, or Realism.

Barbara Novak's 1969 book *American Painting of the Nineteenth Century* enlarged on the idea of luminism. Novak asserted American landscape painting of the mid-19th-century was a movement of artists whose signature style was marked by sharp edged form, pristine atmosphere, and a conceptual geometry linked to indigenous folk art. Novak also posited a connection between luminism and Emersonian Transcendentalism. For Novak, the luminist vision stretched from John S Copley to Sheeler, Hopper, Wyeth and Sol Lewitt. At the core of Novak's idea was a desire to establish art historical respectability for 19th-century antecedents of American modernism.

In promoting the litte recognized artists selected for the canon of luminism, Novak and her colleagues embraced artists as diverse as Martin J Heade, Sanford R Gifford, Fitz Hugh Lane, and John F Kensett. Monographs were published and exhibitions mounted that appeared to validate luminism as an art-historical category. During the 1970s and 1980s the art market captitalized on the scholarly endorsement of works authenticated as luminist.

As scholars develop more precise and historically grounded conception of 19th-century American landscape painting, luminism as an analytical category appears increasingly anachronistic. A major problem facing the new art history in the United States is how to undo the damage done during three decades in which luminism has became firmly entrenched in the teaching of the history of American art.

5. Susan Noyes (University of North Texas)

Not a Digression: art and politics in the 1930s

Many art-historical surveys of 20th-century American art written since World War II use style as the primary category to order history. Historical significance is based almost entirely on the degree to which an artist assimilated the abstract aesthetics of modernism. In this approach, the politicized artists of the 1930s who are not easily placed within a modernist aesthetic continuum are seen as a digression from the more important history of modernist art in America.

This interpretation is now being questioned. Serge Guilbaut, Annette Cox, and Cecile Whiting, as well as others, have begun to examine the role of politics in the American art world of the 1930s. My own research in progress on the art writing of the decade also examines the political complexity of the 1930s. Artists and critics emerge as equally preoccupied with political events and economic conditions as with style. In this context, many writers on art adopted various types of Marxism to justify the creation of an art that was responsive to economic and political conditions and spoke to a broad audience. Such an attitude united artists and critics of widely differing perspectives, including Stuart Davis, a modernist painter, Charmion von Wiegand, an artist and journalist with experience in Soviet Russia, Anita Brenner, a writer with roots in the Mexican mural movement, and Meyer Schapiro, an art historian at Columbia University.

The presentation will examine how these

four writers adopted Marxism in order to suggest both the complexity of political commitments during the decade and the usefulness of political ideology as opposed to modernist aesthetics as an analytical tool for understanding the 1930s.

6. Henry C Matthews (Washington State University)
The International Style as Manifest Destiny: subverting American architecture 1929-1944
The standard interpretation of the history of 20th-century architecture pivots on the 'International Style' as the central event in the progress toward an enlightened modernism in America. This term and concept is a somewhat arbitrary idea defined and propagated by a small group of articulate historians and curators who sought to replace the pluralism of current architecture in America with what they saw as a cohesive modern style based on the work of a select group of Europeans. This paper applies the metaphor of manifest destiny, the political doctrine which served to legitimize the total possession of the American West by people of Anglo-European culture in the 19th-century, to the critical doctrine that resulted in a modernist European hegemony over American architecture in the 1930s and 1940s. Both phenomena were heralded by eloquent justifications, both resulted in the destruction of indigenous traditions.

Using this metaphor as a frame of reference, the paper will focus on the events and the critical writings that led to the domination of modern European architecture over American architecture. Through quotations from published and unpublished material, mainly from the 1930s, it will show the extent to which a few influential individuals were able to manipulate the course of architectural history. The incisive writings of Henry Russell Hitchcock, the evangelism of Alfred Barr, who saw the introduction of the International Style to the United States as a moral cause, and the role that Philip Johnson played as the curator of architecture at the Museum of Modern Art are central to the discussion. The influence that the Swiss historian, Siegfried Giedion exerted through his Charles Eliot Norton Lectures at Harvard 1938-9 and their subsequent publication as a popular text will also be included.

As a result of judging modern architecture on the sole criterion of style, the American skyscraper was dismissed as marginal, and Frank Lloyd Wright was reduced to the role of prophet. No American architect was seen as having the credentials to design the Museum of Modern Art.

A final element of the paper will be a brief discussion of the flight from Germany of Mies van der Rohe and Walter Gropius, who by their acceptance of major teaching positions in the United States helped to fulfil the manifest destiny of the International Style.

7. Marie Clifford (University of Lethbridge)
(Sub)Versions of 'Militant Women': suffrage imagery in the art of the pre-World War I American left
This paper examines the roles suffrage imagery played in projecting the subversive stance of the pre-World War I American left. A case study of the pictures published in *The Masses*, a Greenwich Village socialist magazine, sheds light on the shifting conceptions of woman suffrage in both mainstream and radical discourse. By promoting 'militant women' as symbols of revolutionary change, the magazine attempted to reverse a widespread construction of difference between the US and English campaigns for female enfranchisement. Thus *The Masses*' strategy seemed well suited to challenge the status quo because it appeared to dismantle ideological conjunctions of womanliness and Americanness (versus the unfeminine, foreign militant) and, by extension, question the political system itself. Yet, as an investigation of the critical discourse surrounding the journal's suffrage illustrations reveals, dissident and establishment views on femininity were often mutually reinforcing, working to uphold pervasive stereotypes about women and their claim to political power.

8. Eric M Rosenberg (Tufts University)
'A Great Disappointment' and a 'Great American Picture': Turner's Slave Ship *and Church's* Niagara *in 1876*
The political, social, and economic order of the United States was in jeopardy in the winter of 1876. The recent presidential election was unresolved. The threat of secession, widespread social disaffection, and another civil war loomed large. According to conservative papers like *The New York Herald*, Washington was overrun by Marats and Robespierres.

The presence of both Turner's *Slaver's Throwing Overborad the Dead and Dying (The Slave Ship)*, and Church's *Niagara*, in the sale of John Taylor Johnston's collection in New York in December of 1876, created a situational polemic representative of the larger national conflicts mentioned above. *The Slave Ship* subverted audience expectations by working as both foreign *and* American. The painting represented the invasion of bad foreign goods and reminded audiences of the Civil War and its contemporary political and social ramifications by wedding incendiary subject to violent, confrontational mode or representation. As *The Herald* noted: 'there is every reason to rejoice that the common sense of America refuses to pay the extraordinary prices demanded for such works'.

In comparison, the sale of Church's *Niagara* was carefully and triumphantly mapped: 'Here was a great American picture upon which buyers could safely make liberal offers and they did'. The price fetched by *Niagara* signalled the recovery of American business acumen. *The Herald* applauded *Niagara*'s destination – Mr Corcoran's gallery in Washington DC – 'to remain there forever'. Turner's painting may have reminded viewers of an American drama not yet played out, but the traditional American representational and symbolic values commemorated by *Niagara*'s triumph signalled the return of order to the nation's capitol.

9. Roger B Stein (University of Virginia)
Exhibition Design as Subversive Strategy: The West as America
The National Museum of American Art's 1991 exhibition, *The West as America: Reinterpreting Images of the Frontier*, was a self-conscious attempt 'to dispel traditional ideas about images of the West, to place

them in a new context designed to question past interpretations'. It thus drew upon revisionist historical scholarship to challenge ideologically Western history, through discursive arguments in the catalogue essays and confrontative, verbal assertions in the wall labels of the exhibition. But beyond that, through its selection and spatial organization of the artefacts themselves into thematic groupings focused on critical issues, the exhibition also attempted to recontextualize the images, and by doing so to demystify them and problematize their traditional hieratic function as dominant cultural signifiers. Public responses to the verbal messages were loud and sometimes angry; the effectiveness of the visual strategies was largely overlooked. Given the fact that public museum spaces are not neutral but already coded to transmit cultural messages, exhibition strategies can play a critical role in deconstructing and helping their audiences to deconstruct traditional meanings.

But the 'subversion' which *The West as America* sought to effect was not only about the meaning of Rocky Mountain pioneers and captive white maidens, of Indians and cowboys; the exhibition also challenged the epistemological status of the visual image itself and the nature of its truth claim. By doing so, it illuminated a task of the new art history. Such a history will not only ask how images embody, enact, give shape to, or question the complex of relationships with a society; it will also seek to present these reformulations in exhibitions which themselves reconfigure visually older narrative sequences in ways that subvert those older patterns.

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Patronage and Collecting in the Decorative Arts
Convener: Adam White (Temple Newsam House, Leeds)

This session will be devoted to British and European decorative arts in the post-medieval period, with an emphasis on the North of England. It is hoped to arrange fourteen papers on several subject areas with two papers on each area. The subject areas to be covered will include historic interiors, furniture, metalwork, ceramics and wallpapers.

1. Peter Walton (Bar Convent Museum, York)
Northern collectors of ceramics c1868-1945

2. Sarah Riddick (formerly York City Art Gallery)
The Milner-White collection of pottery at York City Art Gallery

3. Peter Brown (Fairfax House, York)
The Fairfax family and Fairfax House

4. Sarah Nichols (York Art Studies)
Gillows and their patrons in the North

5. Lucy Wood (Lady Lever Art Gallery, Port Sunlight)
Lord Leverhulme as a Patron and Collector of Furniture

6. Ian Gow (Historic Scotland)
Historic wallpaper hangings in Scottish country houses

7. Christine Woods (Whitworth Art Gallery, Manchester)
The Whitworth collection and the wallpaper industry

8. Kathleen Simpson (Nottingham Polytechnic)
The Art Nouveau glass maker and his circle

9. James Lomax (Temple Newsam House, Leeds)
The purpose of plate in three English country houses

10. Eric Turner (Victoria and Albert Museum)
Sheffield Plate

11. Tom Campbell (Tapestry Research Archive)
Tapestry collecting in the reign of Henry VIII

12. Mary Brooks (York Castle Museum)
Collecting historic textiles in museums.
To be confirmed.

13. Caroline Whitworth (English Heritage)
Brodsworth Hall and its collections

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Following discussion at the December meeting of the Executive Committee, it was agreed that the Chair of the AAH should send the following letter to the Yugoslavian Ambassador in London

Your Excellency,

The Executive Committee of the British Association of Art Historians has reason to believe that the cultural heritage as well as the population of certain nations in the Yugoslav Federation are currently being condemned to systematic destruction. The Association has directed me to write to you requesting that representation be made to the Federal Government of Yugoslavia to ensure that the Hague Convention regarding the preservation of historic and cultural monuments is obeyed by all the adversaries in the present tragic conflict. The Association believes that no political or strategic aims can ever justify damage inflicted upon the cultural heritage of any one nation in the Yugoslav Federation. The Association of Art Historians seeks a categorical assurance from the Federal Government of Yugoslavia that military forces under its control have been ordered to obey the Hague Convention regarding historic and cultural monuments and that the Federal forces ensure that all participants in the hostilities obey these Conventions.

Yours sincerely

Martin Kemp

ADDRESS BY SIR ERNST GOMBRICH ON THE OCCASION OF THE AAH BOOK FAIR IN THE NATIONAL GALLERY, LONDON, 8 NOVEMBER 1991

Sir Ernst Gombrich attended the 12th Book Fair of the Association to mark the publication of his new collection of essays, Topics of our Time *published by Phaidon Press. A combination of unfortunate and unforeseen circumstances prevented his prepared address from being delivered at the Book Fair itself and he has kindly consented to its being printed in the* Bulletin.

'Unlike many of the participants in the Book Fair, I have no experience of art publishing, but, unlike them, I may claim that thanks to my age I can remember a century of art books. I know that the centenary of my birth is still some time away, but since my parents married in 1905 many of the art books they brought into the family home in Vienna dated from the 1890s, or the turn of the century, and it is with these I grew up. There were standard editions of *Klassiker der Kunst* in stiff and splendid covers of red and gold, each volume containing a brief text and illustrations of all the known works of a single master such as Raphael, Michelangelo or Titian, and although the illustrations were no eyecatchers these authoritive volumes have rarely been equalled, let alone surpassed as useful tools. To supplement them, there were the less ambitious monographs published by the firm of Knackfuss with a more discursive text and somewhat indifferent illustrations.

By the time I went to the Gymnasium after the First World War, I was able to witness the coming of age of a new wave of art books, largely inspired by the rising movement of Expressionism and presenting larger and more dramatic photographs of Medieval Sculpture and other hitherto neglected subjects. It was the French who knew best how to exploit this reversal of taste with the folio editions by such masters of photography as Christian Zervos who knew how to assimilate primitive artefacts to the idiom of Picasso – thus furnishing striking images of what Andre Malraux called *Le Musée Imaginaire*. That Museum was rounded off in Germany by some sixteen splendid volumes of the Propylaen Kunstgeschichte which together have more than eight thousand full page illustrations. Thus it was in the '20s and early '30s that the art book with artistic pretensions was born, and if we can believe Kenneth Clark it was the monograph on Botticelli by the Japanese Yashiro (1925 and 1929) that first incorporated plates of details purely for their aesthetic charm.

I am always eager to combat the legend that in this country art history had to wait for the arrival of us refugees from central Europe to be established. The mere existence of the National Gallery in London and all the other glorious public collections in Great Britain should suffice to explode this myth. But art *books* are different: I think it is true to say that it was mainly the arrival of three men from central Europe that created an entirely new situation and opportunity. I am thinking of Nicolaus Pevsner who persuaded Allen Lane of Penguin to launch the Pelican *History of Art* and of course *The Buildings of England*, both modelled on German precedents; of Walter Neurath who after founding 'Britain in Pictures' launched the firm of Thames and Hudson that is still flourishing; and Dr Bela Horovitz, founder of the Phaidon Press which he brought over from Vienna where he had created, with Ludwig Goldscheider, a highly successful series of large monographs with impressive plates sold in enormous numbers at a price undergraduates could afford.

The majority of these art books I have mentioned mainly had black and white plates; colour plates were considered by highbrows to be a concession to vulgar tastes. I still recall Dr Horovitz saying to me when we discussed the first edition of *The Story of Art* back in 1949 'Don't be shocked, I would also like a few colour plates.' The prejudice was not entirely snobbish, for most colour plates, as distinct from priceless facsimile editions, tended indeed to be crude and garish.

I may complete this survey by reminding you of the remarkable change that has come over this field in the last ten years or so, of which the main beneficiary is that new genre of art books, the blockbuster Exhibition catalogue, which even gives hostages to fortune by including colour plates that can be compared with the originals, at least by those who can lug the volume to the place where they hang. I suspect that in the the field of colour printing the Japanese and the Italians have been in the lead, but I hope that this Fair will prove that this country is catching up.

In any case, my most recent collection of essays called *Topics of our Time* has no colour plates, and I hope it is not too heavy to read in bed, though it is not really intended to send you to sleep. I think it is most generous of the organisers of this Fair to admit it among the Art Books because its subtitle will tell you that it deals with "20th-century issues in learning and in the arts".'

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The Table of Contents of *Topics of our Time* is as follows

An Autobiographical Sketch	*11*
The Embattled Humanities: The Universities in Crisis	*25*
Relativism in the Humanities: The Debate about Human Nature	*36*
Relativism in the History of Ideas	*47*
Relativism in the Appreciation of Art	*56*
Approaches to the History of Art: Three Points for Discussion	*62*
The Conservation of our Cities: Ruskin's Message for Today	*74*
Watching Artists at Work: Commitment and Improvisation in the History of Drawing	*92*
Plato in Modern Dress: Two Eywitness Accounts of the Origins of Cubism	*131*
Kokoschka in his Time	*142*
Image and Word in Twentieth-Century Art	*162*
The Wit of Saul Steinberg	*188*
A Master of Poster Design: Abram Games	*195*
The Photographer as Artist: Henri Cartier-Bresson	*198*

FROM MODERNISM TO POSTMODERNISM..
A report on the second annual graduate symposium held on Saturday 16 November 1991 at University of Essex

There is no doubt that the graduate art history schemes at the University of Essex have been enriched by the participation of students from a 'practical' art background. The recent Annual Graduate Symposium at Essex, which took as its theme 'Art Theory and Practice: From Modernism to Postmodernism', was envigorated by this cross-over. The speakers came from colleges of art and design as well as universities nationwide, and the symposium was scheduled to coincide with an exhibition of works by current and past Essex Art History graduates.

The symposium itself is a recent development, and is almost entirely organized by the graduate community in the Department of Art History and Theory. On this occasion it featured eight papers from postgraduate and postdoctoral speakers, as well as a concluding paper from a guest speaker. The 'grass roots' nature of the enterprise allowed for a much more open atmosphere than one would normally expect from such an occasion, and the overall quality of the presentation for once made it regrettable that the tight schedule confined discussion to a few minutes for each piece.

Not surprisingly, two related themes which emerged were that of the function of modernist representation in constraining and constructing perceptions of sexuality, and that of the 'centredness' or otherwise of the subject in a culture which has at one and the same time developed the sophisticated hermeneutics of psychoanalysis alongside an inordinate, even 'sublime', socio-economic power.

Not only were such issues addressed through the dire city imagery of German Expressionism, but also in the photographic image of the British soldier in 1914, Richard Wilson's extraordinary lake of oil currently on show in the Saatchi Collection, and a video of a ballet dancing wrestler whose name was outshone by his true dadaism!

There is no doubt that this was an extremely valuable day for all concerned, and one which produced enough enthusiasm to generate discussion of a theme for 1992.

Neil Cox
November 1991

Report on the 1991 CIHA Toyko Colloquium

The 1991 CIHA Tokyo Colloquium began its opening day under typhoon conditions. It closed two days later with Professor Shuji Takashina unable to resist making passing reference to that event when he called for one culture, one nature.

The CIHA programme had a force of its own. Speakers invited from Europe, America and Japan produced a programme of sustained interest, marked by an excitingly unpredictable exchange of ideas and outlook across cultures. As Professor Marilyn Lavin said, in discussing Italian fresco narratives, not even the question of reading left to right can be assured.

Three sections were designated; Encounter and Exchange, The Spatial-temporal Structure of Art, and Concept and Method. Individual topics ranged from a discussion of narrative in many guises, individual artists Seurat and Shiba Kokan, to the contemporary issue of the use of computers in art history. The programme fulfilled its promise '...to work from the specific problems of art hisory to a new general understanding of its universal assumptions.'

Unexpectedly in the last Section, the Colloquium came close to what it had hoped to be, '... a milestone in the evolution of art history'. A reading of the marginalia of The Book of Hours of Jeanne d'Evreux in terms of supressed sexuality, given by Professor Madeline Caviness, produced an electric response from Japanese women in the audience and at question time, an acknowledgement of the rarity of such language heard at academic meetings. The women presenting papers and representing various Japanese Universities, had lively ideas of their own, I thought. It was these scholars' activities that interested me most about the exchange provided by the Colloquium.

I recall particularly Midori Sano speaking on 'Narrative Expression in Handscroll Painting'. She referred to scroll painting's designed sequence to make sense of a narrative that was not meant to be seen all at once, like music, existing in the present and disappearing into the past. The issue here of transforming a simple narrative into an artistic one, she felt was not unrelated to the subject of Professor John White's contribution 'Time, Chaptering, Continuity and Construction in Western Art'. In another lecture, 'Iconological Interpretation of the Scheme of Colour of Michelangelo on the Sistine Chapel Ceiling', Professor Midori Wakakuwa set her investigation within western painting. Considering the greatest discovery of the recent restoration to be its colour, she proposed a reading of the scheme as a vehicle through which iconographical concepts are expressed. The ceiling presents a hierarchy of existence based on representing God as the father of light, light itslef. Professor Wakakuwa later enthusiastically discussed with me a very different subject, a project investigating the predominance of female nude sculpture at Tokyo's new municipal centre by a number of her female graduate students.

The impact of the Colloquium upon the discipline would be one of evolution not revolution, Dr Albert Chatelet considered in the closing address. Some change, however, had already occurred.

Elizabeth A Norman
Sheffield City Polytechnic

Minutes of the 17th Annual General Meeting held at Kings College, London on 14 April 1991

1. Executive Present
Martin Kemp, Elizabeth Miller, Theo Cowdell, Simon Miller, Nigel Llewellyn, Joanna Woodall, Monika Puloy, Maurice Davies, Rowan Watson, John Murdoch, Neil McWilliam, Tag Gronberg, Saul Peake, Jonathan Harris, Deirdre Robson (deputising for Clare Ford Wille).

Apologies:
Clare Pumfrey, Hazel Clark, Lesley Kerman, Howard Hollands, Julian Gardner, Clare Ford Wille, Tony Hughes, John White, Marcia Pointon.

2.Minutes of the 16th AGM, 25 March 1990
With the correction of the date of the 15th AGM to 9 April 1989, the minutes of the 15th AGM were signed as correct.

3.Chair's Report
3.1 The year's major initiative had been the production of the document *Guidelines for the Professional Practice of Art History* which the 16th AGM had authorised. It had been drafted by the Chair with input from an Executive Working Party and other interested bodies such as the art trade, the media, museums and galleries. Although of necessity limited in scope, it was hoped its constructive tone would prove useful to refer back to cases of difficulty. If a member drew a contentious issue covered by the Guidelines to the Executive's attention it would be dealt with in the first instance by a small group which John Steer had agreed to chair. A three year rolling review was envisaged as well as comments and suggestions welcomed at other times. The document will achieve wider circulation by being published in the *Journal of Cultural Property* edited by Professor Norman Palmer of Sussex University, an expert in property law. Jaynie Anderson also intends using it as the basis for an article on relations between the art trade and art historians for *The Art Newspaper*. A copy has been sent to the College Art Association.

3.2 The 1991 bookfair was taking place as an event separate from the annual conference on 8-9 Novembeer, at the National Gallery. This arrangement had resulted from the National Gallery who were due to host the bookfair to coincide with the conference having to withdraw this offer because of arrangements for opening the Sainsbury Wing and subsequent insurmountable problems in finding a suitable alternative central London venue in the time remaining and at a suitable cost. A conference on training for curators jointly organised by the AAH, Museum Association and Museum Trainers' Forum was being built round the November bookfair. There was also a possibility of a students' event. Out-of-London conference bookfairs were a matter for the discretion of the conference organisers but the problems of this year had focused attention on the issue of should the bookfair be seen as a service to members or as a more commercially-orientated event bearing in mind the essential contribution bookfairs had traditionally made to the Association's finances. Francis Ames-Lewis expressed the view that the bookfair provided an important opportunity for an exchange of thoughts and advice between art historians, particularly younger scholars, and publishers, and for a crucial enhancement of the profession. He urged that efforts be made to coordinate future bookfairs with London conferences and that the benefits to publishers might make them more willing to contribute the extra money required for hiring a central London venue. Other speakers suggested that time to attend the bookfair should be timetabled into future conference schedules perhaps around a paper on the year's trends in art history publishing, so that it became more than just a shopping trip on both sides.

3.3 Copyright on slides made from books and periodicals. The 1988 Copyright Act is opaque. The AAH had paid for a legal opinion from Robin Fry of Stephens Innocent solicitors. Many members had applied for copies of the opinion, available from the Chair with a s.a.e. There were tentative plans for the AAH to convene a meeting of the seven or so main copyright holders' representative bodies to seek their views and attempt to hammer out a representative agreement. The RCA library had also obtained a legal opinion which differed substantially from that obtained by the AAH. The meeting pressed on the Executive the urgency of this issue in relation to its impact on their working lives.

3.4 Sotheby's had generously agreed to sponsor an annual lecture for the next five years. The scale of the sponsorship would allow for the possibility of inviting speakers from abroad from areas of cognate practice. It was hoped to address issues of the moment. The series had been initiated by Peter Greenaway at the 1991 conference.

3.5 The AAH was one of several bodies who made a representation to Ravensbourne College over the threatened dismantling of the Historical and Theoretical Studies Department which had now been averted. The situation in the colleges and polytechnics required careful monitoring. Advice and constructive help offered by the AAH was generally taken seriously by institutions.

3.6 Liaison with National Museums and Galleries
3.6.1 V&A A liaison meeting had taken place in September 1990 but in the light of the subsequent last-minute postponement of the Art of Death exhibition, it transpired a true dialogue has not yet been established. On the instruction of the Executive the Chair had written to the Chairman of the V&A's Trustees, Lord Armstrong, in protest, copying the letter to the press. A firm and early date has now been set for the rescheduled exhibition. Confrontation was not being sought but the Association would continue to seek to help the V&A's research base to flourish. Lines of communication needed to be kept open.

3.6.2 Tate Gallery A useful meeting had been held with Nicholas Serota following an initiative from Marcia Pointon concerned over the availability of the British Art collection. A proposal to establish a joint AAH/Tate forum of British Art had emerged, to explore exhibition ideas and opportunities for scholarly/curatorial co-operation. This was being pursued.

3.7 Use of money raised by an AAH

event to fund further work in that area. This had been raised as an issue of principle in the light of certain projects falling outside the terms of grant giving bodies such as the British Academy. The Executive had opposed the idea of earmarking part of the global finances in this way, regardless of the quality of the project proposed. The question of the AAH acting as a grant awarding body would require a rise in individual subscriptions to cover costs.

3.8 South Africa Scholarship Appeal. This had been launched at the first 1991 conference plenary session. The working party was chaired by Eric Fernie and comprised Tag Gronberg, Sarat Maharaj, Hazel Clark and Simon Miller. SM was dealing witht the adminstration. Members were urged to discharge their social responsibilities and contribute.

3.9 Major project for 1991-92. To review the Association's administrative structure, to see what improvements should be made.

3.10 Future conferences. See 3.2 above. The 1992 conference was to be in Leeds. Contact had been made with the Chair and Secretary of the Dutch art historians' association to explore the idea of staging the 1994 conference in Holland. The meeting mandated the Chair to proceed with exploratory talks bearing in mind costs particularly of accommodation for those without institutional support and the additional expense of arranging an overseas conference. The Dutch annual conference is a one day non-residential event. Pauline Ridley proposed a higher conference fee for those with institutional support. The Chair agreed to pursue this with the hope of not exceeding a London conference fee. CIHA (Comite International d'Histoire de l'Art) 2000 would take place 4-9 September at the Institute of Education. A start up grant from the British Academy had been agreed. The local committee chaired by John White would be passing responsiblity for the initial admin of the grant to the AAH.

3.11 The new Director of Publicity and Administration chosen from a field of over 100 was Kate Woodhead, a member of five years standing.

3.12 Tribute was paid to the individual contributions made by those retiring from the Executive who had in most cases already signalled their intention to continue their involvement in other ways. Elected members Hazel Clark, Simon Miller, John Murdock and subcommittee chairs Julian Gardner and Maurice Davies. Special mention was made of the resignation from the post of Director of Publicity and Administration of Pamela Courtney who had created the post and in leaving it left the Association with a lasting legacy, of a membership of over 1,000 obtained through vigorous promotion of the Association in many spheres and the continuing growth of the AAH derived from her vital contribution to the success of countless bookfairs and conferences.

4. Secretary's Report

The first year had been occupied with learning the ropes. The report of the Polytechnics and Colleges subcommittee had inadvertently been omitted from the 16th AGM minutes published in the February *Bulletin* but would appear in the May issue. The Hon Sec had attended on behalf of the AAH an AAH/V&A liaison meeting, and a Standing Committee on Art Documentation one day conference on problems of art documentation and provision. She had dealt with the arrangements for selecting a new Director of Publicity and Administration and commented on the drafts of the Guidelines for the Professional Practice of Art History from her own standpoint as a curator. The nominations for the Executive Committee were Fran Hannah, Deirdre Robson and Charles Saumerez Smith who were all duly elected. No nominations had been received for the 1992 Chair and it was agreed to extend the deadline to six weeks from the AGM, ie until 26 May 1991.

5. Honorary Treasurer's Report

A detailed annual income and expenditure account was circulated. The treasurer stressed that the AAH is a non-profit making organisation. The principle of VAT exemption on conference organisation had been accepted but the final overall position had not be established. The rate for full membership had been static for some time and an increase in subscriptions would be necessary for 1993. In the meantime a small accounting loss might ease the VAT problem. Increased Bulletin costs were due to the increase from 3 to 4 issues per year deemed desirable to provide better flow of information to members. Typesetting component higher than printing costs. Variations in conference costs resulted from the location. Increased subcommittee costs reflected rising scale of their activities. The withdrawal of some institutional support had made the payment of some Executive Committee members' travel expenses necessary. The fees for the two paid officers of the Association had been index linked. The banner had last been used at the 1988 Bookfair. The late or under payment of subscriptions continued to be a problem. Direct debit possibilities were being explored. Thanks were expressed to the auditor Michael Quinton and especially to the dedicated work done by Peter Crocker.

6.Director of Publicity and Administration

Please see 3.12 and 3.11.

7. *Bulletin*: Editor's report

Things were running smoothly apart from a tendency of contributors to pay insufficient heed to the copy deadlines clearly published in the *Bulletin* in advance. Late submissions are costly for the Association. The editor would welcome more submissions of general interest. The last year has seen an increase in revenue earned from inserts and advertising.

8. *Art History*: Editor's Report

There had been a 6% increase in subscriptions in 1990-91. Since 1987 there had been an increase of more than 100 institutional USA subscribers and more than 60 in the rest of the world. Since 1987 there had been a drop of 10 in the number of UK institutional subscribers mostly among museums. Members were urged to encourage their institutions to support the journal. In 1990-91 103 articles had been

submitted compared to 116 the previous year. The majority were from abroad. There had been a small increase in UK submissions and an even smaller one from Eastern Europe. Few articles were submitted from France, Germany and Italy where likewise there were few subscriptions. In recent months there had been a pleasing up-turn in submission on pre-1700 material. The acceptance rate was roughly 1 in 6. Every article was read by the editor and serious contenders passed to outside readers, and suggestions made to the authors where necessary. Kathleen Adler is reviews editor. A new editorial assistant replacing Marianne Ryan who was leaving would shortly be appointed. Two board meetings had taken place since the last AGM. Board members fulfilled a valuable role in reading some submissions and assessing and discussing past issues of *Art History*.

9. Subcommittees

Freelance A well-attended special interest group meeting had taken place as part of the conference. There had been a 25% increase on last year on the numbers on the Freelance Register. Thanks to Julia King a document on guidelines for working freelance had been produced and would appear in the summer 91 *Bulletin*. The problem of harassment of art historians leading groups abroad was unresolved and was being taken to the European Commission. It was hoped to arrange an event for freelancers around the November bookfair.

Schools A call was made for school-based members to come forward to participate in the subcommittee. They should contact Howard Hollands, Middlesex Polytechnic, Bramley Road, Oakwood N14 4XS. The past year had been taken up with 1) London and East Anglian Examination Board Art & Design Subject Panel, 2) Joint Matriculation Examination Board for Art & Design, 3) University of London School Examinations Board Art Panel, 4) British School at Rome/ AAH Teachers Bursary, 5) National Research Conference in Art & Design Education Planning Group, 6) Two responses to the National Curriculum Interim Report for Art.

Students A careers booklet which should be ready by the November Bookfair was being produced. A conference on the subject was also planned. A membership drive amongst O.U. students meant that students now made up 16% rather than 10% of members. The target was 20%. A committee had been formed aimed at broadening representation to include O.U., overseas and mature students. The Chair thanked Saul Peake for his efforts in reviving this subcommittee.

Polytechnics & Colleges The 1990-93 3-year plan had been published in the November *Bulletin*, based on regional workshops designed to inform members of developments. In the past year the topics were Credit Accumulation and Transfer Scheme (CATS) and modularisation. Future topics would be Research and European links. A questionnaire had been sent out to institutions in this sector asking about their research policies to ascertain a picture of what was happening to academic standards when the staff were under increasing pressure.

Universities In the climate of declining university resources the subcommittee had been involved in lobbying on certain issues. The subcommittee chair had written to the authorities at Manchester and Queen Mary Westfield over frozen posts. There had been progress on the former, the latter required close monitoring. The subcommittee had continued to press for a reclassification of the subject throughout the bidding exercise and the fiasco of its collapse. A questionnaire had gone out on the state of departments, data was being compiled on ERASMUS links with European Universities, Access entrants and mature students. A useful heads of departments meeting had taken place at Manchester. The new chair of the subcommittee elected at the 1991 conference is Will Vaughan.

Museums & Galleries Two successful conferences had been held in the year "What shall we do with curators?" and "Appearance, Opinion, Change". The latter attracted many conservators encouraging dialogue between the two groups. The subcommittee had sought to bring issues to the fore and bring out creative conflicts. Nicola Kalinsky has taken over as subcommittee chair.

Artists Papers' Register This proposed index of Artists' Papers in the UK was a co-operative project between Glasgow, Reading, Birmingham and London. A sponsorship document had just been drawn up, seeking a figure of 1 million to fund the full scale project, but as yet no monies had been obtained.

10. Leeds Conference 1992

This would take place from 11 to 13 April. Accommodation would be in the University Halls of Residence and the actual conference at the Polytechnic. The theme was Subversions' Objects. Three keynote speakers were planned, one of whom is Griselda Pollock. There will be seventeen academic sessions, a bookfair and trips to sites of local interest.

11. Motions

The motion that 'The Association of Art Historians strongly supports the initiative to establish a chair in women's studies and art history in the department of history of art at the Humbolt University in Berlin, Germany' was passed unanimously.

A motion of thanks was also passed by acclamation to Joanna Woodall and John Newman for their excellent work in organising the conference.

FREELANCE GROUP

Register Meeting

Some 60 members of the Register came to a meeting arranged to coincide with the Book Fair on 9 November 1991 at the National Gallery. Kathy Adler and Erika Langmuir very kindly agreed to address the meeting and made helpful comments in response to questions from the floor. It was an opportunity for freelancers to meet one another and to exchange views, and it is hoped that other such occasions can be planned in the future.

CLOSURE OF THE NATIONAL ART SLIDE LIBRARY AT THE VICTORIA AND ALBERT MUSEUM

It is a matter of great concern that it was announced on 7 November that the NASL will be closed in April 1992 and will be transferred to Leicester Polytechnic; it will re-open in September 1993. The matter was discussed at great length at the meeting of the Executive of the AAH held on Friday 13 December 1991. It was decided that:

1. A letter of protest from Professor Martin Kemp be sent to Elizabeth Esteve-Coll.
2. A press release should be written and distributed without delay. (This is printed on this page in its entirety)
3. The Executive appointed a working party comprising Professor William Vaughan, (Chair of the Universities Sub-committee), Mr Howard Hollands (Chair of the Schools Sub-committee), Clare Ford-Wille (Chair of the Freelance Sub-commitee), Dr Francis Ames-Lewis (Birkbeck College) and Dr Deirdre Robson.

Members of the AAH are encouraged to write expressing their views and how they may be affected by the closure to the following people: Mrs Elizabeth Esteve-Coll, Victoria & Albert Museum, South Kensington, London SW7 2RL; The Rt. Hon. Kenneth Clarke MP Secretary of State for Education; The Rt. Hon. Tim Renton MP Minister for the Arts; Toby Jessel MP (special responsibility for Heritage); Mark Fisher MP, Shadow Spokesperson for the Arts; Jack Straw MP, Shadow spokesperson for Education.

Finally, the working party would be grateful for any comments that members may care to give so that these can be raised at the meeting which is to be arranged with Mrs Esteve-Coll in the near future. Please send these to Professor William Vaughan, Department of History of Art, Birkbeck College, 43 Gordon Square, London WC1H OPD.

Clare Ford-Wille
January 1992

PRESS RELEASE

The National Art Slide Library, housed at the Victoria and Albert Museum since about 1898, though initially a staff resource, has for many years provided an invaluable publicly available source of slides for the teaching of art and design history in London and the South East. It has provided a service to art historians from many areas: schools, A-level teaching, adult education, colleges and polytechnics. The Association of Art Historians is worried that the intended closure of the National Art Slide Library in London will have severely damaging effects upon the teaching of art and design history at all levels in the region which the National Slide Library has hitherto served.

It is understood that the National Art Slide Library will be closed completely for a period of 18 months from April 1992, to re-open at Leicester Polytechnic in September 1993. This proposal causes grave concern for the situation of art and design historians who are regular users of the Slide Library during the period of total closure. Resources in the field of art and design education are already considerably stretched in London and the Home Counties, and there are no readily available alternative sources of slides in London which will be able to help those who have been regular users of the National Art Slide Library. The proposal to re-open the National Art Slide Library in Leicester raises a number of long-term difficulties for users of the Slide Library, 80% of whom have traditionally been regular personal callers. A new reliance upon a postal service will inevitably create problems for users, whether in terms of time taken to order or in reliability of delivery. The Association of Art Historians feels that the current proposal to close the National Art Slide Library will inevitably damage the quality of art and design history teaching, at a time when demand for this is growing, both in the further and continuing education fields and in schools, resulting from the demands of the new National Curriculum. The Association is forced to the conclusion that this withdrawal of an important educational service, at a time when the Victoria & Albert Museum is advertising Karaoke booths and massage chairs for New Year revellers, must call into question the Museum's commitment to serious learning. The manner in which the decision to close the Slide Library has been taken by the Victoria & Albert Museum, the secrecy and total lack of consultation with users and with other interested parties, has led the Association of Art Historians to suspend its participation in the Liaison Group set up between itself and the Victoria & Albert Museum until the Museum indicates that it takes the concerns about its plans seriously. The Association hopes that a solution to the problems caused by the projected closure of the National Art Slide Library can be solved satisfactorily.

'The Gulf of Salerno' by Thomas Miles Richardson Junior (1813-1890)

Conservation work is being carried out on the above drawing. It consists of pencil, pen and ink, watercolour and bodycolour supported on very thin, brittle paper. The sheet measures 1076 by 513 mm and has been roughly extended using strips of paper at the left-hand side and along the bottom. Figures have been cut out and stuck onto the sheet after they were painted. Fingerprints are visible in the pigment in the trees and some of the shadows on the figures. Heavy white bodycolour has been applied to some of the buildings and costumes. A scribbled note at the bottom reads 'move the goats'.

By comparing this to other Italian views by Richardson it seems they were all cobbled together from sketches, some of which were used more than once. Figures in particular reoccur in similar poses and in reverse.

Is Richardson's technique common practice for the 1850s? Does anyone know of similar works by other artists which were used in preparation for exhibition watercolours? Richardson's first sketchbook, along with all his remaining works, was auctioned at Christies in 1890. Does anyone know where the sketchbooks are now?

Please contact: Thomas Brain, MA Conservation of Fine Art, Newcastle Polytechnic, c/o Gateshead College, Durham Road, Gateshead, Tyne and Wear NE9 5BN. Tel: (091) 4770524 ext2157.

Request for information

In order to pursue some of the issues raised in her article 'Research across the Binary Divide' (*Journal of Design History*, vol.4 no.4) Gillian Elinor would welcome responses from AAH members and other readers of the *Bulletin*. She would be interested to have any comments on the particular issues raised in the article; and she would particularly welcome observations and information from anyone working in the fields of art and design and art and design history who has applied to the British Academy (BA) or to the Economic and Social Research Council (ESRC) for a research grant at any time during the last five years. Information on any/all of the following points would be helpful:

1. What was the title and subject area of the topic proposed for the award?
2. What was the chronological period covered by the topic?
3. What was the time-scale of the proposed research?
4. What was the projected outcome of the proposed research?
5. What was the overall amount applied for, and how and in what proportions, broadly, was this divided up (eg costs of obtaining material for research, assistance with domestic or foreign travel, costs of preparation of material for publication such as copyright clearances)?
6. What did you understand to be the criteria employed by the BA or the ESRC for the award of funds?
7. Was the application successful? If so, was an indication given of why this was the case?
8. Was the application unsuccessful? If so, were any reasons given for the lack of success?

Any correspondence on this subject should be addressed to:
Gillian Elinor,
Department of Art & Design,
Polytechnic of East London,
Greengate House,
Greengate Street,
London E13 0B9.

SUB-COMMITTEES

Polytechnic and Colleges Sub-Committee
Report on the National Research Conference: Brighton: Saturday 7 December 1991
'Art and Design History in Higher Education'

This was the second seminar for Art and Design Historians held on this theme in 1991, the first took place in June at the Design Museum. The aim is to stress the communality of Art and Design History and to build a network to further a dialogue through the two professional bodies and linked events.

Both seminars have been concerned with the changing structures in institutions caused by the demise of the CNAA. This has also resulted in a break of communication which we seek to foster.

The seminar expressed concern about:

1. growing isolation and the possibility of a divide and rule approach, particularly where there is an absence of own degrees;
2. modularity and its effects on subject identity;
3. resourcing: particularly in view of increased student numbers and essay/ thesis correction;
4. research: lack of funding/support for staff; the need for a network of research students in order to enhance the climate for research in our sector.

A further seminar is planned for May1992. (Details will be circulated at the Leeds Conference.) Interested parties can contact Shirley Walker, the secretary to The Polytechnics and Colleges Sub-Committee, (tel: 071 790 1066; or Keith Bartlett, secretary to the Design History Society, (tel: 0202 533011).

Monika Puloy

ANNOUNCEMENTS

THE NICHOLAS CANN TRUST

A SPONSORED SUMMER VISIT TO STUDY ART HISTORY

A charitable Trust is being set up in memory of Nicholas Cann, the art history teacher who died last July at the age of 41. Nick took a degree in Classics at Merton College, Oxford and an MA in art history at the Courtauld Institute. He lectured at Richmond College in London, and his freelance career included work with Sir Ernst Gombrich.

The aim of the Trust is to encourage the study and appreciation of art history by young people. It will make an award of up to £1,000 each year to the most deserving applicant to study an aspect (of the student's choice) of the history of art and architecture. It will be open to anyone in the final academic year of secondary education. The application process will be straightforward. Details will be announced in early 1992.

The award will be made by a panel, and the Chairman of the programme will be Neil Macgregor, Director of the National Gallery. The Trust will be supported by the Arts Council and the Association of Art Historians.

Nick's family have made an initial substantial donation to the Trust, which is operating under the aegis of the Charities Aid Foundation. An immediate objective is to build up the capital sum so that the Trust can make awards in the long term and to create additional prizes. So if you know of a school pupil or student who might like to apply, please let them know about the award. Applicants do not necessarily have to be studying art history academically.

Anyone wishing to make a donation should kindly send a cheque to the Charities Aid Foundation, Foundation House, The Pantiles, Tunbridge Wells, Kent TN2 5TZ made payable to 'CAF-account Nicholas Cann Trust'. Should the payment be for £600 or more, please consider using the Government's Gift Aid scheme which will allow the Trust to increase the value of your gift by one-third – if you write 'Gift Aid' on the reverse of your cheque and supply your address, a claim form will be sent to you. For information about covenanting please contact CAF. Please indicate if you would like to be put on the Trust's mailing-list.

For queries about the Trust, please contact;
Paul Cann,
34 Poplar Road,
Botley,
Oxford, OX2 9LB

or on 0865 724375 in the evenings and at weekends.

ANNOUNCEMENTS

Art historians and specialists in the UK

How good it was to see so many of you at the Art History Book Fair in November. No doubt I would have seen many more of you on the Saturday of the Fair if I had not been laid low with food poisoning by then.

On the reception desk I had a number of copies of the directory of Art Historians and Specialists in the UK. First they checked to see if they were included and if not they enquired about how they could be included in the next edition. A number of them (both those 'in' and those not) said that the questionnaire sent to them had been so poorly produced that they either hesitated or decided not to respond. I thought this point important enough to take up with the publisher, Peter Marcan and I now quote extracts from his reply:

"Yes, I know that my circular/ questionnaire didn't please everyone. I know the art profession generally probably would have respected something a bit more 'prestigious' looking. ... my financial circumstances (create) the need to save money wherever possible. I even keep unfranked stamps, paper clips, wrapping paper, string... Small specialist publishers like myself are trying to offer a 'service' rather than rake in money.

... even academics for all their 'omniscience' probably lump all publishers together. Phillip Ward's book *The Small Publisher*, published by his Oleander Press some ten years ago, tries very hard to get the record 'straight'."

This directory contains details of over 600 individuals involved professionally with the study and documentation of the fine and applied arts. It has a strong bibliographical element, enabling one to trace many hard-to-find exhibition catalogues as well as out of print books published in some cases as long ago as the early 1950s. Details are also given of forthcoming books, or books in preparation.

I am sure that such an enterprise must be welcomed by all art historians. It is a very labour intensive task but one that I am sure we would all wish to encourage. Anyone wanting more details or to buy a copy (£25 + £1.50 p&p) should get in touch with me.

Pamela Courtney

British sources for slide buyers

Jenny Godfrey, a member of the Visual Resources Committee (VRC) of the Art Libraries Society (ARLIS UK & Eire) is collecting information on commercial sources for Slide Buyers in the field of Art and Design.

Libraries cannot now add any slides to their collections, which have been made by copy photographs from published material, without first asking permission from rights holders – a time-consuming and cumbersome process. This is due to the restrictions within the Copyright Designs and Patents Act of 1988.

At the Forum on Copyright held by ARLIS in Manchester in June 1991, it was suggested that the VRC should supplement the information available on the UK within the American *Slide Buyers Giude**.

If anyone has information on British sources for slide purchase not already listed in *Slide Buyers Guide*, could they please send it to: Jenny Godfrey, Slide Library, H.T.A.D., Cardiff Institute of Higher Education, Faculty of Art & Design, Howard Gardens, Cardiff CF2 1SP. Tel: (0222) 551111 x5577

When complete this information will be made available to libraries and slide libraries.

* *Slide Buyers Guide; an International Directory of slide sources for Art & Architecture (6th edition) ed. Norine D. Cashman 1990. Libraries unLimited ISBN 0-87287-797-3.*

The RIBA List of Recommended Books 1991-92

The RIBA List of Recommended Books 1991-2 provides a general guide for practitioners, students of architecture and librarians. It covers the best titles available on a wide range of subjects: management and practice; computers; draughtmanship; contract; building regulations; legal matters; construction; building materials and types; environmental engineering; conservation; landscape; planning; architectural history; and major architects and designers. The introduction provides a guide to further sources of information.

The List of Recommended Books is compiled and annually revised by the RIBA's Professional Literature Committee, consisting of distinguished architects, architectural historians and educationalists.

Single copies of the RIBA List of Recommended Books can be obtained free of charge from the British Architectural Library, 66 Portland Place, London W1N 4AD or RIBA Publications Ltd, Finsbury Mission, Moreland Street, London EC1V 8VB on receipt of an A4 stamped addressed envelope.

Creativity and Commerce

The Queensberry Hunt Design Group are celebrating 25 years of design and commercial success.

Queensberry Hunt were one of a first wave of about ten design consultancies formed in the '50s and '60s; now they are just one among many product design consultancies, but continue to sustain their individuality and success.

To mark 25 years of Queensberry Hunt, a one-day conference to examine the role of the designer in the contemporary ceramics industry will be held on 28 February 1992 at the Victoria and Albert Museum.

ANNOUNCEMENTS

HAVE YOU RENEWED YOUR SUBSCRIPTION?

Membership of the Association runs for the calendar year (1st January to 31st December) and the 1992 rates are:-

UK

Ordinary Member	£26
Student Membership with *Art History*	£21
Student Member without *Art History*	£5
(Students please supply a photocopy of your student card)	
Unwaged Member with *Art History*	£21
Unwaged Member without *Art History*	£5
(Unwaged members please supply photocopy of your UB40)	
Joint Members	£30
Life Member's subscription to *Art History*	£16

Overseas Members (all categories)

Europe	£30
USA/Rest of World	£34 ($70.00*)

(*Note: The dollar rate is not a straight translation from sterling. We have to allow a small margin to cover air-mailing of the *Bulletin* and the extra bank charges we incur in connection with dollar cheques.)

Will those paying by cheque please send their subscription to: Kate Woodhead, Dog and Partridge House, Byley, Cheshire CW10 9NJ.

STOP PRESS

Details of those paying by standing order show that many members have not updated the amount to the current subscription rates. Please could you check your bank statement and if a balance is due, send your cheque to Kate Woodhead (with a request for a new standing order form if required).

ADVERTISEMENTS

Friends of the Courtauld Institute

Bursary for teachers and museum curators

Two bursaries of £1200 are offered by the Friends of the Courtauld Institute to teachers of the history of art, and to art museum curators, employed in the UK, outside Greater London, to enable them to use the research resources of the Institute and other facilities in London for a period of two months. If necessary, this may be split up into two or three shorter periods. Applications outlining candidates' research or cataloguing programme should be sent to the Director, Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN by 1 March 1992

THE BARBER INSTITUTE UNIVERSITY OF BIRMINGHAM

In the John Bright column of the *Birmingham Post* of 20 September 1991 and the Diary column of *The Times* for 23 September 1991 it was reported that previous directors of the Barber Institute actively pursued a policy preventing members of the public and children from viewing its collection causing "fifty years of damage".

The *Birmingham Post* and *The Times* have since established that their earlier reports were wrong and have expressed their regret at the offence thus given to the professional reputations of Mr Hamish Miles, the Director of the Barber Institute from 1970 to 1990, and of his predecessor, the late Sir Ellis Waterhouse, the Director of the Barber Institute from 1952 to 1970. At the request of Mr Hamish Miles in lieu of libel damages the *Birmingham Post* and *The Times* have made a contribution to the National Art Collections Fund.

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Editor of *Bulletin*: Clare Pumfrey

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Liam Kelly
Sarat Maharaj

Elected 1991
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Designed and typeset by Kudos. Printed by The Wilson Press, Hassocks. ISSN 03079163