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The Association of Art Historians
In conjunction with the
London Institute
Fifteenth Annual Conference
April 6-9 1989

**HISTORY/PRACTICE/THEORY:
ISSUES IN ART AND DESIGN**

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Association of Art Historians
1989 Conference Venues

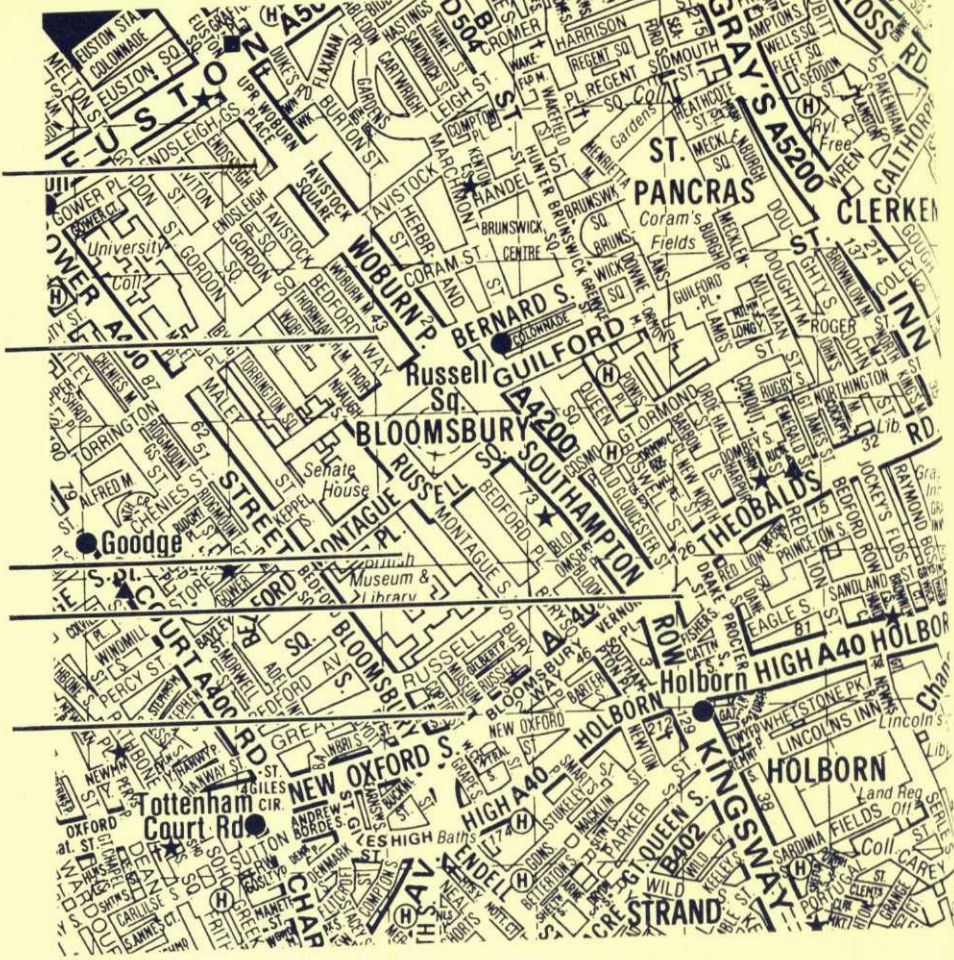
John Adams Hall

Institute of Education

British Museum

Central School of Art and Design

St. George's Crypt Gallery



**The Association of Art Historians
in Conjunction with the
London Institute
Fifteenth Annual Conference
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**Held at the London University
Institute of Education,
20 Bedford Way,
London
WC1H 0AL**

HISTORY/PRACTICE/THEORY: ISSUES IN ART AND DESIGN

Conference Programme

Unless otherwise indicated, all events take place at the Institute of Education.

The 1989 London Conference has been organised with representatives from the London Institute, the constituent colleges of which are Camberwell School of Art and Crafts, Central . Saint Martin's College of Art and Design, Chelsea School of Art, The College for the Distributive Trades, The London College of Fashion and The London College of Printing .

The theme of the Conference is intended to draw a wide participation including historians, practitioners, critics, students and those interested in issues to do with visual representation.

The work of the Conference will be divided into twelve thematic sections which will run in parallel all day Friday, Saturday morning and Sunday afternoon.

THEMATIC SECTIONS AND SECTION COVENERS

1. Reconstructing Drawing Practices. Susan Lambert
2. Fashion and Textiles: Links and Boundaries. Barbara Burman
3. Reading Landscape. Simon Pugh
4. Criticism and Art History. Michael Orwicz
5. Picturing 'Other' Systems of Art: Art History and Eurocentricity. Sarat Maharaj
6. Spectacle, Performance, Theatricality. Melissa McQuillan
7. Invasions and Inversions: Cultural Confrontations in the Art of Latin America. Oriana Baddeley
8. Sexual in/difference: Questions of Masculinity and Femininity. Briony Fer and Tamar Garb
9. The Instrumental Image: Photography and Mass Production. David Green
10. National Identity and Cultural Production. Annie Coombes
11. Film: a crisis in theory and representation? Lesley Caldwell
12. Open Section. Kathleen Adler

**10th International
ART HISTORY BOOK FAIR,
British Museum, London.
7th - 8th April 1989
10.00am to 5.00pm**

Each section consists of 12 hours divided into 4 three-hour blocks ("sessions"). There will be two three-hour sessions on Friday 7 April, one three-hour session on Saturday morning 8 April and one three-hour session on Sunday afternoon 9 April.

The tenth international ART HISTORY BOOK FAIR will be our biggest yet with many new exhibitors taking full advantage of the superb venue to show off their art publications to a wide audience. The catalogue of exhibitors in your Conference folders will give you some idea of the range of interests catered for.

Those wearing a Conference badge can claim a 10% discount on all purchases made during the Fair.

The Fair will be open during Museum hours (10.00am to 5.00pm) on Friday 7th April and Saturday 8th April. Special private viewing arrangements have been made for those attending the conference.

On Saturday afternoon Phaidon Press are providing tea and biscuits in the Fair for conferees and later The Burlington Magazine and The Trustees of the British Museum are hosting a reception for us in the Neriad Room.

It is very important, for security reasons, that conference badges are worn at all times when in the Museum and that you bring with you the invitation card to the Reception which is in your conference folder. Museum closes at 5.00pm and so all those who wish to attend the Book Fair and Reception must be in the museum by that time.

**Convener: Susan Lambert
(Victoria and Albert Museum)**

Reconstructing Drawing Practices

The claim in W.Gore's edition of Gerhard of Brugge's *An Introduction to the General Art of Drawing*, published in 1674, that 'The art of drawing... may justly be called a bearing Mother of all Arts and Sciences' has a long history yet the study of drawing by historians has tended to concentrate on fine drawings from the hand of great painters, sculptors and architects. The aim of this section is to highlight some of the more utilitarian aspects of drawing while bringing out its pervasive, powerful and continuing influence. The first session, *Workshop Practice*, will look at practices of individual artists/designers or classes of artists which have wider implication. *Drawing for Industry* will concentrate on the function of drawing in industry now. The papers in *Drawing and Knowledge* will explore the part played by drawing in the acquisition and transmission of knowledge and consider how it reforms and shapes the phenomena it purports to describe. The final session will deal with the relationship between connoisseur and artist/drawing, and similarly address how the nature of that relationship contributes to the nature of the product.

Session One Workshop Practice Chair: Francis Ames-Lewis (Birkbeck College, University of London)

Carmen Bambach Cappel
(Philadelphia Museum of Art, USA)

Leonardo and 'La Scienza del Far di Groppi'

Margaret Richardson (Sir John Soane's Museum)
Conventions in Architectural Drawing

In his embroidery and drawing pattern book of 1527, the *Esemplario nuovo che insegna a le Donne a cucire, a reccamare, et a disegnare a ciascuno*, Giovanantonio Tagliente describes a 'scienza del far di groppi'. This was a short cut used in creating designs of interlacing knots and borders. It was produced by pricking and pouncing a fraction of a pattern onto a folded sheet of paper. This lecture proposes that Leonardo was the source of Tagliente's description and places the 'scienza' within the larger context of the technique of pouncing. The reconstruction of this 'scienza' as described by Tagliente has implications for such related problems as the engraved knot designs after Leonardo, the woodcut copies by Dürer, and Leonardo's fresco decorations of the 'Sala delle Asse'.

This paper will attempt to reconstruct the development of the different conventions in architectural drawing, with particular emphasis on English drawing from the sixteenth century to the present day, as a result of comparing architectural drawings with engravings in treatises in the Soane Library. These

Tim McNeil (Central School of Art and Design)
**The Observational Sketches of Mr Arthur Heygate
Mackmurdo and his Synthesis from Nature**

Richard Hamilton (Artist)
Drawing: a Means to an End or End-product?

**Session Two
Drawing for Industry
Chair: David Carter
(DCA Design Consultants;
Chairman Royal Society of Arts
Design Board 1983-1987;
Chairman Conran Foundation)**

Michael Leek (Bournemouth & Poole
College of Art and Design)
Information Illustration

conventions have changed remarkably little over the centuries, partly because architects themselves have shown conflicting attitudes to the art of presenting their own work, often resisting pictorial innovations for almost 'moral' reasons.

Ever since Alberti advised architects against using perspective drawing because it could be inaccurate and misleading, some architects have preferred to use the orthographic method of plan, elevation and section and resisted dressing their ideas with pictorial imagery. Others have welcomed the topographical realism of the picturesque movement which in turn was rejected by the competition rules of the nineteenth century. The Arts and Crafts movement preferred simple pencil drawings and Le Corbusier told his students to develop a loathing for drawings.

The paper is based on an unpublished collection of Mackmurdo's drawings in the William Morris Gallery. During the late nineteenth century the role of the sketchbook in architecture was well recognised. Drawing from Nature and the subsequent synthesis from natural forms was also the basis of most decorative design. This collection of drawings makes possible the analysis and reconstruction of the process by which Mackmurdo transferred the natural forms from his observational sketches into his design roughs and applied them to his varied and unconventional pieces.

Drawing has come to be defined by medium rather than intention. This paper will consider the ambiguous status of drawing as tool and as finished work of art. It will argue that drawing is rightly a study medium and that the concept of drawing is thus opened up to a whole range of techniques. The proposition is that the act of drawing can involve far greater variety than simply the pushing of carbon around a piece of paper, including the use of collage and photography.

The combined demands of modern industry, commerce and an increase in leisure-time, coupled with the need for quick and effective communication, has seen the requirement for information illustration expand

John Besford (Designer, Product and Furniture
Division, Fitch and Company)
Solving Design Problems through Drawing

enormously over the past two decades. This requirement has taken many forms, depending on the needs of the user. It ranges from the continued and traditional use in the engineering fields, through the spectrum of each and every profession. No longer is information illustration restricted to the manual or user-handbook, but can be seen, and used, in varying degrees of complexity and format on television, in newspapers, in books and magazines etc. The introduction and expansion of new technologies, far from reducing the need for information illustration, has in fact contributed directly to its increased use. This paper will examine the application of information illustration and show how it has become so prevalent that it is now taken for granted.

Design is the creative process which turns ideas into reality; drawing is an essential activity in this creative process. Although product design is concerned with three dimensional solutions, drawing allows the designer to explore a variety of often contradictory ideas at the beginning of the project before moving to three dimensional models which offer less flexibility but are essential as final proof of the intended end result.

In the light of his experience as the manager of a highly successful team of designers, the speaker will discuss the role of drawing in present day product design and argue that any designer who cannot express his/her ideas through drawing is certainly less effective than one who can.

Pamela Schenk (Manchester Polytechnic)
**The Role of Drawing in the Graphic Design
Process**

This paper is based on an extensive research programme carried out as a basis for the re-evaluation of the provision of drawing tuition in degree- level graphic design. The programme included interviews with over fifty designers together with the observation of studio practice and of the conduct of managerial and client meetings.

The use of drawing as a procedural device was investigated through the variety of ways in which graphic designers stimulate and develop their ideas, record instructions, collect visual reference material, resolve and present design solutions and specify production. Use was seen to vary, not only according to the specific phase of the design process and the predilection of the individual designer, but also according to the area of specialisation, for example packaging or editorial design. Drawing was found to be an aid in managerial and executive tasks and also to play a part in the ongoing development of the individual designer.

Given the range of tasks for which graphic designers have been found to use drawing, and the wide variety of requirements they make of it, it is proposed that the range of drawing abilities graphic designers need to develop as students should be subject to re-evaluation.

Michael Snodin (Victoria and Albert Museum)
Designers' Drawings: Status and Statement

Session Three **Drawing and Knowledge** **Chair: Philip Rawson** **(Artist and author)**

Philip Rawson (Artist and author)
Distinctive Technical Requirements for Drawing
as an Instrument of Conceptual Knowledge

Martin Kemp (University of St Andrews)
Looking and Learning: the Role of Illustration in
the Anatomical Revolution

Designers' drawings are executed in a wide range of styles and degrees of finish and are commonly viewed as being purely utilitarian in purpose. To what extent is their graphic style determined by convention and the practical purpose? This paper explores the idea that the designer's graphic style is both a crucial stimulant in the creative act and a statement about the designed object.

In much art drawing the different technical resources of the language are combined to some degree; so that it is not always clear what the draughtsman's intentions are. But to match specific conceptual systems drawing needs to employ particular techniques and exclude others. As convention plays a major part different conceptual systems may require different graphic resources. So in the interests of unambiguous clarity it is usually necessary for the artist to understand both the conceptual system and the range of conventions to be applied. Some gifted artists have developed conceptual systems initially in graphic terms. Leonardo is one. In certain types of design drawing the artist needs to be aware of a range of implicit factors such as weight and strength of materials, or fixing techniques, which may not be communicated in purely graphic terms.

No one looking at the landmarks in the history of modern anatomy, during the years following Vesalius's *Fabrica* in 1543, can doubt that illustration played a crucial role in conveying anatomical information on a widespread basis through the medium of printing. The importance of illustration has been widely acknowledged, almost to the point of being taken for granted. However, a series of fundamental questions remain largely unexplored. The questions range from the most general, to very specific questions concerning the nature of the information conveyed by a particular form of illustration in relation to the text. We should not assume that an apparently modern form of illustration was designed to serve a function similar to that in a modern text.

The study will range from Renaissance to nineteenth century. The primary focuses of attention will be the forging of illustration as a powerful tool in the sixteenth century by Leonardo, Vesalius and their successors, and the re-definition of the role of illustration by the great eighteenth-century practitioners, including Cheselden, Albinus and Hunter. Attention will need to be paid to the types of books involved: whether they are functional or 'fine' books; their intended audience etc. The overall aim of the study will be to show that

Philip Steadman (The Open University)
**Computer Graphics and Leonardo's
*Treatise on Painting***



Beata Hermelin and Neil O'Connor
(MRC Developmental Psychology Project,
University of London Institute of Education)
**Idiot-savant Artists:
Intelligence and Artistic Ability**

Session Four Connoisseurship and Collecting Chair: Timothy Clifford (The National Gallery of Scotland)

Patricia Rubin (Courtauld Institute of Art)
**Answering to Names:
the Case of Raphael's Drawings**

the relationship between the new modes of representation and the communication of new ideas in anatomy is a great deal more complex than is generally assumed.

There are strong parallels between the principles of Leonardo's 'science of painting', as set out in the *Treatise on Painting*, and modern techniques for modelling and rendering by computer. This paper explores these parallels, which extend to methods for constructing the geometrical forms of man-made objects such as buildings; rule-based procedures for describing the complexity of organic forms such as plants and trees; and techniques for calculating shadow and light effects, including those of atmospheric perspective. The question is raised as to whether computer graphics can provide useful tools for illuminating Leonardo's thought, or for exploring the ideas and working procedures of artists more generally.

The paper will be illustrated with extracts from five short computer-generated films, made by IBM in collaboration with the author for the current Leonardo exhibition at the Hayward Gallery, London.

Some mentally handicapped people can draw as well as normal artistically gifted adolescents. How do they do it? Visual memory is better in people with higher intelligence but graphic ability and graphic memory are independent of intelligence. A 'normal' person will be able to remember more about an image no longer in view than a mentally handicapped person but a handicapped person may be able to draw that image better. This paper will explain this phenomenon by distinguishing between visual and motor skills.

This paper argues that the terms used to reconstruct drawing practice need to be examined as carefully as the drawings. They have their own history and purposes. Raphael is an example of an artist whose drawings are perhaps too well-defined. I will discuss the history of the categories imposed upon his drawings, beginning with what we know of renaissance terminology and then considering subsequent periods, tracing the notions of classification which have determined and to a certain extent restricted the understanding of those drawings. I think that to become aware of the legacy of labels opens the way for new interpretations.

Jaynie Anderson (The Ruskin School of Drawing)

**Giovanni Morelli's Role in the Early
Connoisseurship of Drawing**

Towards the end of his life Morelli became increasingly concerned with the critical study of old master drawings to which he applied his celebrated method of attribution. His own collection of drawings, now dispersed, illustrated some of his theories, and on occasion misled him. In the nineteenth century the direct study of drawings and their stylistic analysis became of essential importance for the newly created and expanding public galleries. Connoisseurship was then a socially and culturally determined phenomenon, a consequence of the new museums and the activities of the international art market. This paper will examine Morelli's political role in Italian Museum policy, for example the institution of the collector's mark in private and public collections in Italy, and the success of his method in relation to the connoisseurship of drawing.

George Goldner (J.Paul Getty Museum)

Beginning a Drawings Collection in 1981

The paper will deal with the different approaches open to someone forming a collection now, the choices involved and the inherent limitations. It will explain the reasons for the particular balance of the J. Paul Getty collection and provide an opportunity to air some of the issues which surround it, including escalating prices and export controls.

Martha Beck (The Drawing Center, New York)

The Shape of Drawing: The Last Ten Years

Since opening in January 1977, the Drawing Center, a nonprofit institution, has sought through exhibitions and educational events to express the diversity, quality and importance of drawing - the creation of unique works on paper - as a major art form. Each year the Center presents five exhibitions. Those of a historical nature complement the Center's *Selections* series, which consists of group shows of drawings by promising artists whose work has not previously been seen in New York. These artists are chosen through the Center's Viewing Program, which allows over 2500 artists a year to present their work for consideration. The Center shows the work of architects, stage designers, film makers, and sculptors as well as of painters; the range of drawings exhibited includes plans, sketchbooks, notebooks, models and maquettes as well as presentation drawings and works on paper complete in their own right. To date the work of 475 artists has been seen in forty-five *Selections*. Almost one hundred of the artists exhibited are now represented in museums around the world.

The paper will discuss the aims of the Drawing Centre and how we look at the work of contemporary artists.

**Covener: Babara Burman
(Winchester School of Art)**

Fashion and Textiles: Links and Boundaries

The aim of this section is to bring together threads within the subject which are normally disjointed. The time offers scope for related sessions to align areas and concerns and to produce insight and inter-play. For example, the more traditional concerns with form and chronology can interact with issues of representation, gender and dissemination. Technology and labour offer questions which interact with consumerism and marketing. Historical and contemporary research can meet. It is envisaged that the sessions will allow a review of "State of the Art" of fashion/textile history, and offer a timely chance to address the communalities and issues arising. It is often in the presentation of historical and theoretical studies to practising fashion and textile design students that new issues and convincing new approaches emerge.

Session One Fashion, Media and Marketing Chair: Angela Partington

Angela Partington
Working Class Affluence and Popular Fashion

Frank Mort
The Revenge of the Working Class

Kathy Myers
Life-style Imagary in Advertising

Janice Winship
Women's Weeklies

Session Two Formulating Theories of Fashion Chair: Lee Wright

A re-examination of the relationships between design, style and taste in the context of post-war mass markets.

The marketing and advertising of fashion to C1s and C2s

The construction of "the look" in the pursuit of markets

Studies of the fashion media concentrate either on the glossy monthlies or the teen magazines but popular weeklies address a distinct female readership with different expectations of fashion.

This session facilitates the study of fashion in two ways- HOW it is represented and WHAT it represents. The four papers are work in progress and concentrate on contemporary issues in order to raise crucial questions as to the value and application of multi-various theoretical approaches.

Minna Thornton and Caroline Evans
Fashion Representation of Femininity

Juliet Ash
**Menswear: Desire-Boredom-Narcissism
Function?**

Susan Robinson
**Converting Motifs Into Meaning- The Zip
Signifier**

Lee Wright
Outgrown Clothes for Grown-up People

**Session Three
Writing on Fashion:
The Contemporary Critic as
Maker of Meaning
Chair: Erica Carter**

Mica Nava
Consumerism and its Contradictions
Responses from Charlotte du Cann (*The
Independant*) and Sarah Mower (*London Vogue*)

**Session Four
Constructing Difference
Chair: Babara Burman**

Kate Luck
**Women's Trousered Dress and Radical
Thought - Utopian Socialist Critique of
Fashion 1825-1870**

This presentation considers fashion as a system of representations in to which psychoanalytic perspectives, in particular those created by feminist theory, may be brought to bear. Making these links may throw light on to women's fashions and the cultural construction of femininity.

A look at how menswear has been defined and designed in the 1980's. Has real innovation occurred in the designing, wearing presentation of menswear? Is it filling a 'gap' in the market "making " a new market.

Documenting a recurrent concept of fashion does not explain it. This paper seeks to define the phenomenon of 'clothes which don't fit' and uses anthropological approaches in order to assess and formulate a theory of this fashion.

There is a tradition within the critical study of fashion that understands fashion as a language. Here, critical writing is seen to function as a system that imbues fashionable dress with meaning. This workshop will explain some of the critical languages currently being mobilised to 'give meaning to' fashion, and will explore links and crossovers between academic writing and fashion journalism.

A survey of debates on consumption and its pleasures

Katrina Rolley

**Breaking Boundaries: Working towards
Codification of "Lesbian" Identities in Dress
and Appearance, Britain 1901-1939**

**Convener: Simon Pugh
(St Martin's School of Art)**

READING LANDSCAPE

'Landscape' is in the news: the 'greening of capitalism', the 'little Englandism' heritage industry and the latest moral panic, rural violence, are three examples. Landscape in recent years, as Raphael Samuel argues, has stood as a surrogate for more politicised notions of nationhood (a displaced expression of sentiments of attachment which are denied expression elsewhere) and as a source of spiritual strength. Yet despite the discrediting, by writers like Raymond Williams and Peter Laslett, of the prevalent model 'rural=gemeinschaft=good' versus 'urban=gesellschaft=bad' (in the work, for example, of Ferdinand Tönnies), the rural world and its landscape idyll still connote peace, health, utopia, community, as well as 'organic' food and the second home. The section will re-evaluate the idea of 'landscape' as a form of visual representation by considering this prevalent discourse from a number of perspectives and question the pervasive dominance of the idea of 'landscape' as value-free. Some of the most significant recent work on landscape has been in the areas of literature, geography, education, sociology, media and cultural studies, as well as in some pioneering works of art history and art practice. In this sense, the section is interdisciplinary.

Session One

**Chair: Nicholas Green
(University of East Anglia)
Landscape Politics Culture Class**

Peter Howard (Polytechnic South West, and editor *Landscape research*) 'Responses to landscape: an overview'. There is much interest today in understanding how landscapes are read. Some of this debate relates directly to landscape art. However, there is also a wealth of material which studies the relationship between real landscapes and their viewers, and this work does not often appear in art historical literature. This paper will highlight this body of work, some of which proposes a universally applicable theory of landscape aesthetics (Appleton, Orians), some of which concentrates on differences between societal groups (Ralph), some of which is concerned with purely personal and ephemeral tastes (Inglis), and some concerned with a relative approach to shifting landscape attitudes. While much of this work cannot be directly used to assist the decoding of landscape representations, there is much which enables us to understand viewers' attitudes. The paper concludes with the suggestion that a major focus of research should be how, and how quickly, perceptual ideas are mediated and how artists' landscape approaches are filtered down to the public.

The paper will propose that the anti-Jacobin conception of the natural order of civil society coloured the way in which landscape was perceived and represented, contributing to a growing distaste for formulaic and generalised styles of landscape design and an increased tolerance for naturalistic and individualised ones. I hope to show that landscape design was a site of mediation, a place where the philosophical, political and cultural crises over the nature of political authority in the 1790s were not only registered but given shape.

Ann Bermingham (University of California, Irvine)
'Landscape and Political Authority in 1790s'

Alan Wallach (Kean College of New Jersey)

'The view from the top: representations of class in the Hudson River School of landscape painting'

Although scholars have closely studied many aspects of the Hudson River School landscape painting, they have for the most part by-passed or ignored questions of class and class content. This paper examines the way in which American landscape paintings translated class into landscape and landscape into class. Or, to put the matter less cryptically, made landscape a symbol, a visible manifestation of claims to aristocratic status at a time when aristocracy itself was on the wane. The paper begins with a consideration of an actual landscape constructed by Daniel Wadsworth (an important early patron of Thomas Cole) and the rise of tourist prospects and panoramas, for example, the view from the Catskill Mountain House. It demonstrates the connection between these conventional views and a British tradition of literary and painted landscapes in which class and class aspirations are inscribed in the landscape themselves. Finally, the paper traces the use of these conventions in Thomas Cole's famous *Oxbow* and in works by other Hudson River School painters.

Nicholas Green (University of East Anglia)

'Rustic retreats, visions of the countryside in mid-nineteenth-century France'

Getting out into the 'country' was in mid-nineteenth-century France, as in twentieth-century Britain, a widespread pastime, registered in newspaper accounts, novels and the proliferation of a whole 'school' of 'natural' landscape painting from c.1830. We cannot presume that what is meant by 'nature' has remained static, nor that landscape 'speaks' to and for the same constituencies then and now. How to think through the connections between specific formation of the countryside as nature and its class audience defines the task addressed by this paper. In art history, the relation between visual imagery and class has been thought of as reflexive or expressive, privileging art in the decoding of history and reducing its 'content' (in this case, a discourse on the countryside) to the sign of already formed economic and political class categories. A different perspective can propose that art has to be decentred from its nodal position for the imagery of nature to be relocated within a nexus of interlocking cultural circuits. We are not just dealing with specific objects and themes but with historically produced *ways of looking* which shaped a distinctive and powerful (class) cultural position.

Brian Kennedy (Ulster Museum)

'Irish landscape painting in a political setting 1922-48'

This paper chronicles developments in landscape painting in Ireland in the years following the realisation of political independence in 1922. The period divides into two distinct phases, namely 1922-39 and 1939-48. The first phase was characterised by introversion, often bordering on xenophobia, when the social policies of the new Nationalist government encouraged the population to identify with the customs and traditions of the west of Ireland where the old gaelic 'Irish' Ireland best survived, unsullied by the influences of the English and Anglo-Irish. These policies led - especially after the 1932 general election when an even more reactionary government entered office - to the suppression of all but the most narrow, nationalist view of life and this view pervaded all the arts and, in the visual arts, was identified especially with ways in which landscape might be interpreted. What often appear to be innocuous landscapes, especially scenes of the west of Ireland, were in reality 'soft' propaganda. Scenes of a kind of Social Realism were produced which served both to define and stimulate social and patriotic duty. During the war, these social policies began to crumble as numerous foreigners moved to Ireland. In 1943, Louis le

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Session Two

Chair: John Murdoch (Victoria and Albert Museum) Whose Landscape is it Anyway?

Stephen Daniels (University of Nottingham)

'Constable's *The Haywain*: the making of a national icon'

Graham Cox (University of Bath)

'Towards the redefinition of rural space'

John Roberts (Freelance lecturer and writer)

'The greening of capitalism: the political economy of the Tory garden festivals'

David Matless (University of Nottingham)

'CPRE "Save the Countryside" exhibition'

Brocquy established the Irish Exhibition of Living Art, a secessionist salon promoting avant-garde painting and which continues to this day. Xenophobic policies were no longer tenable, and these changing social attitudes were also recorded by landscape painters. The change of government in 1948 coincided with the beginnings of post-war prosperity and the onset of international Modernism, changing Irish art irreparably.

From the later nineteenth-century *The Haywain* has, for a wide audience, come to stand for England and Englishness. It has been deployed in publicity campaigns by a variety of interests, along a broad spectrum of political opinion. It has often been used as a patriotically preservationist image to construct an idea of England that is informed by England's despoilation or occupation - by American-style billboards in the 1920s, by American-style nuclear missiles in the 1980s. But if *The Haywain*, or rather a certain way of looking at it, invites an idea of 'Little England', from another point of view it invites a more expansive, a more aggressively imperial idea of 'Great Britain'. This paper examines the dialectic between these nationalist visions in the picture's cultural and material reproduction.

Many factors are now combining to form the agenda of policy making in agriculture and countryside politics. The social and economic functions of the countryside are adapting as part of the restructuring which is taking place and such processes will almost certainly entail a redefinition of rural space. Increased emphasis is being placed on the consumption, as well as on ecological and developmental functions, of the countryside as concern for its productive function begins to diminish. 'Landscape' will thus, more than ever, be a contested terrain. My concern will be with prevalent images of the countryside and how the study of ideology bears upon our understanding of those images.

The paper will look at the ways that the crisis of British capitalism, Thatcherite attacks on social consumption, and the English pastoral tradition, form the backdrop to the Tories' recent organisation of a number of garden festivals in the North of England and Scotland.

I would begin by outlining the context of the images I will be discussing - the formation of the Council for the Preservation of Rural England in 1926, the kind of people and pressure groups it brought together, perhaps saying something about the particular aesthetics of landscape developed by one of its leading members, the geographer Vaughan Cornish. I will then go on to describe the foundation and role of the CPRE's 'Save the Countryside' exhibition, begun in Leicester in 1928 by H. M. Peach, and discuss in detail some of the images from it and some of those published in 'The Face of the Land', the 1929-30

John Barrell and Marcia Pointon
(University of Sussex)
'Landscape Teaching Politics'

yearbook of the Design and Industries Association which was based on the exhibition and co-edited by Peach. The overall thesis of the paper will be the overtly progressive and at times modernistic stance of those concerned with the 'preservation' of the English countryside, and the implications of this for related concepts such as Englishness, itself the subject of much recent debate.

This paper will examine the problematics of classroom consumerism and heritage culture. The speakers collaborate in the teaching of an interdisciplinary undergraduate course on Landscape in Art and Literature at the University of Sussex. They will be using this paper as an opportunity to scrutinise their relationship to the agenda of such a course and its institutional implications (in both the narrow sense of the British educational outfit of the late '80s and in the broader sense of Land(scape) as institution). They will address such questions as whether a field of study popularly connoting the personalised response can be effectively theorised in classroom practice and how the experience of attempting themselves to describe or depict landscapes may help students understand the political dimensions of landscape art.

Session Three
Chair: Monica Ross
(St Martin's School of Art)
Landscape: Feminist Art Practices

The major aim of this session will be to seek to uncover for debate a significant area of practice by women which has a critical relationship to traditions of 'landscape' in art and to broader cultural notions of 'landscape' as value-free. The session will not presume to present a general analysis of such work or an overview. Rather we will be looking at examples of practice which critically examine the historical and contemporary constructs of the 'picturesque', the 'idyllic' or the 'exotic' in landscape. We will also be looking at work which exceeds a traditional 'landscape' category in terms both of its form and concerns - that is, work which is primarily concerned with representing 'Land' issues, shifting between political and aesthetic boundaries and thereby extending the subject of landscape into a territory whose context is social, historical, personal, political and ecological. The session will take the form of a panel, with short statements followed by open discussion. Panel members will include Katy Deepwell (Women Artists Slide Library, writer and postgraduate student), Alexis Hunter (painter), Ingrid Pollard (photographer), Anne Tallentire (performance and installation artist), with Monica Ross (St Martin's School of Art) in the chair.

Session Four
Chair: Stephen Bann
(University of Kent)
Landscape and Narrative

Contributors: Stephen Bann, Laura Mulvey
(London College of Printing),
Chris Welsby (University College,
Slade School of Art)

The session will be devoted to the presentation and examination of the concept of landscape as it occurs in contemporary artistic practice. Chris Welsby is a film-maker who has worked consistently in the domain of landscape, with his most recent work being *Sky Light* (1988). Laura Mulvey is at present collaborating with him on a new proposal for a film which will incorporate some of the ideas developed by Stephen Bann in a recent essay. The presentation will involve a varied display of images of landscape, including films by Chris Welsby. Stephen Bann's contribution will draw upon his long-standing awareness of the theory and practice of Bernard Lassus, one of the most original figures in the contemporary revaluation of concepts of landscape and garden design.

Convener: Michael R. Orwicz
(University of Connecticut)

Criticism and Art History

This session will assess the status and roles which art criticism, considered as a form of knowledge and as a historically determined social practice/ideological process, has acquired in the 'new' art historical discourse over the past decade. Focusing on theoretical and methodological questions drawn from historical case studies, this session will explore the nature and functions of criticism as knowledge; the relationships that it engenders with other discourses or forms of knowledge; the social, cultural and institutional sites and practices in and through which its diverse significations are produced. It is concerned with mapping certain social and historical factors which, lying outside the field of visual representations, constitute some of the specific conditions for their readings.

By examining the roles that critical texts have been attributed, and the methods and theoretical premises that underpin their uses, this session will ultimately ask whether the recent concern with critical discourse has actually contributed to the formation and development of alternative issues, problematics and objects for the discipline, or, on the contrary, whether it has merely rehabilitated art history's conventional interests.

Session One

Chair: Michael R. Orwicz **Criticism and its objects**

Richard Wrigley (Ealing College of Higher Education)

**"Anomalous Nomenclature: the Functions of
Criticism in France at the End
of the *Ancien Regime*"**

Dr Claudine Mitchell
(Universities of Sheffield and Leeds)

"Lycée Culture and the Politics of Art Criticism"

Discussion of [art] criticism has been predicated on the presence and authority of named critics: the identity of [art] critics has been located within a presumed available specialised [art]-critical mode of commentary. This paper will consider (skeptically) the nomination of Diderot and/or La Font de Saint-Yenne as primogenitor for the role of Modern Art Critic, not, however, to propose an alternative candidate, but to suggest that the ahistorical given 'art criticism' should be dispensed with in favour of an analysis of the precise ideological constituents of particular critical interventions. Instances of this kind of approach from the later 18th century France will be discussed (both pre- and post-1789), with particular attention to varieties of possible political positioning.

By focusing attention on the narrative order of art critical language in its relation to history paintings, I want to call attention to recurrence and unity rather than contradiction. When art critics discussed history around history paintings they made use of similar patterns of thought, whatever the political or aesthetic allegiances they wanted to project in doing so. I propose to relate this aspect of art criticism to structures of thought, whatever the political or aesthetic allegiances they wanted to project in doing so. I propose to relate this aspect of art criticism to structures of thought which were developed in lycée education through the disciplines of history, literature, and the official text books - and the manner in which these were taught. I argue that the modes in which history was constructed was one of the factors which cemented the new generation of intellectuals as a class, circumscribing the social function which the twin institutions of art criticism and Salon painting played in this phenomenon.

Bridget Elliott (University of Alberta, Edmonton)

"Citing/Sighting Resistance: Translations of Romaine Brooks' Portrait Exhibitions of 1925

Respondents: Nicos Hadjinicolaou, University of Crete, Rethymnon, and Neil McWilliam, University of East Anglia, Norwich.

**Session Two
Criticism and Art History
Chair: Michael R. Orwicz**

Dario Gamboni (Fonds National Suisse de la Recherche Scientifique, Lausanne)

"Art Criticism and Art as Objects of Art History

Anne Higonnet (Wellesley College, Massachusetts)

**"Rodin's Genius; Art History's Myth;
The Model's Body"**

Gerard Mermoz (Liverpool Polytechnic).

"Rhetoric and the episteme: writing about art in the wake of 'post-structuralism'"

**Session Three
Criticism and Community Interest
Convener and Chair: Paul Smith
(London Institute and Oxford Polytechnic)**

This paper will investigate how feminist literary theorising in the field of translation can be applied to visual objects. The ways in which translation has been undervalued and associated with copying, mimesis and the 'feminine' will be considered in a case study of the critical response to Romaine Brooks' 1925 portrait exhibitions. The paper will argue for an empowering reappropriation of translation as transgression.

This paper intends to examine, with a few examples, the status assigned to the study of criticism by art historians, particularly as compared with and related to the study of works of art (secondary source, evidence for the history of taste or of 'reception', &c.), and to propose with the help of the sociology of culture, a way of considering visual and verbal productions, 'works' and 'commentaries', as functional parts of an interrelated whole.

How and why is Rodin the archetypal modern genius? In his art and in his life Rodin has embodied the art historical myth of the transcendental creator. This paper questions the stakes of such a myth and the hidden relationships between its conceptual and empirical components.

This paper sets out to examine the epistemological basis of the new 'art history'/criticism, and to assess its value as knowledge 'in the shadow of' structuralism and post-structuralism'. I propose to examine the new 'art history'/criticism at the level of its language and offer a reading of its rhetoric as a symbolic site where contradictions are enacted, fought or eluded, in the pursuit of 'truth value'.

The aim of the paper is not to settle accounts with the new 'art history', but rather to point out, with some precision, the concrete basis of some of its failings. The ensuing debate could focus on the causes (social, economic, political, ideological, epistemological, &c.) of these failings and /or speculate about possible ways of overcoming the epistemological obstacle identified in the paper.

The broad aim of this session is to test the possibilities of using criticism as a means of recovering the historical meanings of paintings, their determinations and their effects. Particular case-studies will form the basis of the enquiry.

Papers will pay attention to the various kinds of contingency which are involved in either form of knowledge, to the methodological problems entailed by invoking verbal utterances as 'explanations' of visual artefacts, and they will also air the epistemological objections to the assumption that 'original' meanings may be recovered from texts or paintings at all.

However, another objective of this session will be to assess the viability of theories of meanings which view both texts and paintings as related kinds of community language which represent the interests of

particular constituencies. Therefore, it is hoped that the foundations might be laid for examining both forms as historically active modes of representation, the grounds of whose efficacy and specificity are the rules they obey and the interests they serve as a result.

It is hoped that considering such questions might establish the conditions of possibility for a method of exegesis which views meaning as something both constituted in and constitutive of concrete transactions. A related ambition is to assess whether this kind of recovery might offer a viable alternative to accounts of meaning which locate it within discursive structures of which characterise it as something determined at the level of relationships of signifiers. It is also hoped that such considerations might suggest ways of considering art and its associated language not simply as discourses which challenge or collude with other discourses but that it might be possible to ask whether art and language can be seen as particular forms of life potentially capable of criticising life at large.

Alexandra Parigoris

(Queens University, Kingston, Ontario)

'Managing Meanings? Marcel Duchamp's involvement in the reception of *Princess X*'

Respondent: Dave Batchelor

Paul Smith

'What's he trying to do? Seurat and the *Grande Jatte*'

Respondent: to be arranged

Ronald Baxter (Courtauld Institute of Art, London)

"Art and Delusion"

Respondent: Jonathan Harris (Leeds Polytechnic)

While Brancusi's *Princess X* was seen as innocent of erotic content or motivation at the New York Society of Independent Artists in 1917, subsequent interpretations have deliberately or inadvertently pointed to this range of possible meanings. This paper aims to assess whether Duchamp used Brancusi's work in order to test the extent to which a Modernist audience was prepared to assimilate to its own paradigm artefacts which may have refuted the 'spiritual' values it espoused. In methodological terms, this paper will primarily be concerned with asking whether it is possible at all to talk about 'misunderstandings', and to ask if they may offer evidence that communities normally rely on fixity of meanings.

By considering the contradictions in contemporary constructions of the meanings of the *Grand Jatte*, this paper will seek to dispense with the idea that meanings can be thought of as isolated from the intentions of an agent making them, or the material conditions in which that agent acts. Its immediate aim is to examine the legitimacy of thinking of meaning as performative, while its wider concern will be that of questioning whether meanings are only ever as adequate as the life in which they are effective.

Philosophical language has traditionally been accorded a privileged status which distinguishes it from other discourses: criticism, poetry and art history, for example. Using the techniques of deconstruction, this paper will argue that the special claim to truth which is at the root of much recent writing on art, and which takes philosophy as its starting-point, is as delusive as any other.

**Convener: Sarat Maharaj
(University of London,
Goldsmiths' College)**

Picturing 'Other' Systems of Art: Art History and Eurocentricity

The focus is on Art History/Theory/Practice and it's relationship to systems of art which lie 'outside' the European world - ways in which the discipline has reacted to and interpreted art forms, sensibilities and tastes which lie on the 'other-side' of it's own conceptions of the aesthetic.

Themes, topics and issues for papers may be developed around some of the following areas and material may be drawn from any historical period:

1. *Writing* histories of the art of 'other' cultures; studies in how Art History/criticism has dealt with and represented extra-European artistic life and thought. An examination of the various ways in which the discipline has treated the issue eg. (18th-20th century) - Enlightenment, Imperial, Modernist attempts to 'describe, narrate and construct' such accounts.

This takes in the question of Art Historical thought/criticism and ideas of ethnic identity, ideologies and doctrines of race and racism. It opens onto issues of 'Eurocentricity' - making sense of the phenomenon in historical and philosophical terms and attempting to deconstruct its key moments and phases.

2. *Exhibiting* the art of 'other' cultures: questions and problems relating to representing, classifying and displaying 'art and craft objects and artefacts' in museums, galleries, collections - appraising methods and approaches (19th-20th century).

The authority of the Museum in defining the identity and status of 'other' art systems; eg. 'Black art, Ethnic art, Primitive art' etc. Deconstructing the catalogue, its commentaries, its modes of evaluating.

3. *Re-phrasing* 'other' art systems; studies in contact and interchange between 'European and extra-European art' as manifest in fine art traditions, textiles and fashion, media and mass culture, design and decoration. The focus is on notions of influence and impact, issues of borrowing, appropriating, recasting assimilation and translating elements of one art system into another.

4. *Teaching* 'other' art systems; studies in the Eurocentric syllabus and debates over multi-cultural approaches. Ideologies of Art Education and 'placing' the Black/Asian student in the Art School.

Session One

**Chair: Jagdish Gundhara
(University of London)**

Homi Bhabha (University of Sussex)

Narrative and the Nation Space

Partha Mitter (University of Sussex)

**Western Historians and Indian Art:
some hidden assumptions**

Arjun Appadurai (University of South Africa Witwatersrand)

**"Peoples' Parks": Garden of Eden or Political
Landscape?: Street art in Mamelodi
and other townships**

Ferguson's writings on the South Indian Temple gateway and Foucher on the making of the Buddha image: a study of their methods and interpretative approaches.

A report on remaking 'Art' in the remaking of South Africa: rephrasing elements of 'other' art systems.

Session Two
Chair: Gavin Jantjes
(London Institute)

Nick Stanley (Birmingham Polytechnic)

The Unstable Object: a reevaluation of museum ethnographic collections

The paper takes issue with two competing explanations of the significance of museum collections of ethnographic objects: the 1st of which repudiates all such collections as simple manifestations of imperialism and the converse which provides an alternative 'life history' approach. The argument looks at two collections made by the Melanesian Mission in the 1920's, Ida Wench and Edith Sunderland. The paper concludes by suggesting how the material relates to contemporary Melanesia and British Museum displays.

Valerie Coffin Price (Space Studio, London)

Gathering Rites Exhibition Group

Eight artists working closely as a group are creating new works of art in response to permanent collections in museums all over the country. This presentation will document the first exhibition in 1988 at the Pitt Rivers Museum, Oxford and discuss our aims, ways of working and relative importance of such a project.

Nat Hist Mus. 1990 - ? Bham

Helen Collinson (University of Alberta, Canada)

Neevingata: Inuit Wall Hangings: Making, Collecting, Representing

An account of the conditions of creation of the art form at Baker Lane supported and encouraged by outside advisors. Although an expression of the artists, mainly women, making these products their manufacture and distribution is defined by commercial factors, by government, tourism and economic development schemes. The pieces inhabit a no man's land between accepted Inuit art and craft objects. Through slides, personal interviews, and other sources the current status of the art form in the intersection of Southern Canadian institutions and the producers who work in remote communities in Canada's Northwest Territories will be examined.

Kate Russell (Leeds)

Issues in interpreting 'other' art systems (Indonesian textiles)/borrowing elements from 'other' art systems in avant-garde textile art

1950s - coop w. arts-crafts after rapid post-war settlement in permanent settlements, money-based economy apud nomadic family based life.

*Canadian Mus of Civilization - largest collect
Ottawa 5,000 items
hist. color aesthetic*

NA. smaller collection - aesthetic criteria

1983 - Albert collection 71-81

Session Three
chair: Joe Harte (Directorate of Economic Development and Estates, London Borough of Lewisham)

William Aikinack (Saskatchewan Indian Federated College, University of Regina, Canada)

Indigenous Symbolism: An interpretation from an Ojibwa Indian

Readings in North American Indian symbolic representations, their meaning and philosophical content which questions approaches established by "western scholarship" on the subject.

Barbara Preston (Institute of Education, London)

Representations of Slavery: early artwork in the Caribbean

Jacques Rangasamy (Bristol)
Of Debts and Unfinished Business

Modernist sculptors discovered individually liberating and nourishing influences in 'primitive' non-European and 'archaic' art systems. What light can ethnological and related studies shed on the needs underlying these affinities and what are its 'lessons' for today's practitioners?

Michelle Heon (Montreal, Canada/Vincennes)
**"Borrowing" from "other" art systems:
making sense of these appropriations in the
context of avantgarde art issues**

Session Four **Chair: Alistair Hennesey** **(University of Warwick)**

John Martin, artistic director, Pan Project
(Goldsmiths' College)

Will introduce the work of this Inter-cultural performance research ensemble, its studies in African, Asian European dance, music, drama, costume etc. and the piece chosen for performance:

Ebo Iye (Ritual for Survival), a **dance performance**
devised by Peter Adegboyega Badego
(Centre for Nigerian cultural Studies,
Ahmadu Bello University, Nigeria)

Traditional Nigerian ritual dance to Ela : exploring its meaning in the context of Britain '89

Andree Grau (Goldsmiths' College)
Intercultural performance

Looks at issues and problems raised by such research in the performing arts eg. ethnicity, ethnic perception and identity, 'authentification' of cultural products and cultural boundaries in aesthetic communication. It examines the role(s) intercultural performance may have in today's world and what we may learn about our 'humanness' by looking at the arts cross-culturally.

Peter Cresswell (Dean, Faculty of Arts,
Goldsmiths' College)

The institutional context of intercultural studies
The place of intercultural exploration and experiment in programmes of study in the creative arts. Towards an understanding of its limits and possibilities.

This section aims to explore representations that address their audience through an immediate encounter and in which the visual may assist or be assisted by other modes of representation (sound, speech, gesture). Since such works have often been marginalized in art history, papers may address questions of art historical practice as well as dealing with the theory and practice of the representations. The terms spectacle, performance, and theatre invite multiple interpretations while referring to works whose strategies overlap whether they reinforce the exercise of power or subvert it; it is hoped that a wide range of issues will arise covering familiar and less expected territory, such as spectacle in popular and officially sponsored manifestations, theatre design, theatricality and modes of address to an audience, performance/performance art.

Session One

Imagining Spectacle: Some unperformed works and historical fabrications

Chair: Melissa McQuillan

Shulamaith Behr (University of Essex)

Text and Performance—Wassily Kandinsky's Stage Compositions 1909-14

It is understandable that many difficulties arise in attempting to bridge the gap between the conception and performance of the Stage-Compositions. Apart from the publication of *The Yellow Sound* (1912) in the *Blaue Reiter Almanac* and a fragment of *Violet* (1914) in the *Bauhaus* journal (1927), the compositions were never performed in his life-time. Indeed due to the limitations of the production technology of the time in achieving Kandinsky's radical theories on the synthesis of the arts, it has been stated that he was thinking in terms of the medium of the film on the eve of 1914.

Yet, while the events of World War I prevented the staging of one of his compositions in Hugo Ball's Kunstlertheatre project, Kandinsky had closely collaborated, as early as 1909, on plans for performance with the Russian composer Thomas de Hartmann and the expatriate dancer Alexander Sacharoff. The *Yellow Sound* was preceded by other written works (*Daphnis and Chloe*, *The Green Sound* etc.) which testify to his engagement with the intense spirit of theatrical and dance reform in Germany, France and Russia. Within this context, the paper sets out to establish relevant criteria of interpreting text and performance eg. the discourse of the published stage-compositions; the function of myth and ritual; the role of word, image and gesture. Reference will be made to Kandinsky's sketches for scenic settings and to recent productions of *The Yellow Sound*, such as the Guggenheim presentation at the Marymount Manhattan Theatre in 1982.

Adrian Hicken (Faculty of Art & Music,
Bath College of Higher Education)

A Quelle Heure Un Train Partira-t-il Pour Paris? Apollinaire, de Chirico, Savinio, Picabia, De Zayas, and an Unrealised Collaboration in Avant-Garde Theatre During 1914

In July 1914 Apollinaire was working on a theatrical adaptation of his poem "Le Musician de Saint-Merry". The poem, published earlier that year in *Les Soirées de Paris* (Feb. 15) is a perfect example of Apollinaire's aesthetic concept of *supernaturalisme*, incorporating particularities of *vie quotidienne* within a mythic vision of reality.

The title-page of the typescript adaptation describes it as *décors et mise en scene* by Picabia and De Zayas. This fascinating artistic collaboration was never realised and little documentation remains. Intended for performance, apparently under the auspices of Stieglitz, in New York it was shelved at the

outbreak of the Great War. In 1917 Apollinaire attempted to revive the project as a ballet (with different collaborators) under the title, "L'homme sans yeux sans nez et sans oreilles." This description of the protagonist, drawn from a line of the original poem, anticipates de Chirico's faceless mannequins which began appearing during 1914. This was the very year in which the artist painted his *Portrait prémonitoire de Guillaume Apollinaire* and in which Savinio embarked on a dramatic poem intended as the programme for an opera-ballet: *Les Chants de la mi-mort*. Extracts from this were published by Apollinaire in the July/August issue of *Les Soirées de Paris* which contained, also 'abstract' caricatures of Apollinaire and Picabia by De Zayas.

A close examination of the artistic relationship within Apollinaire's circle and of the unique evidence provided by the poet's own theatrical visualisation of his poem in collaboration with others reveals the subtleties of the mechanism of artistic exchange. Further, it provides examples of the precursory nature of theatrical conceptions realised later in works like *Parade* and *Les Mariés de la Tour Eiffel*. Such considerations provide, in turn, a basis for speculation on the nature of the contributions that the musician Savinio, the painter Picabia, and the graphic artist De Zayas were to have made to Apollinaire's 'Pantomime.'

Dr. Gail Levin (Baruch College,
The City University of New York)

Les Ballets Suédois: The American Connection

Rolf de Mare, a wealthy sophisticated young Swede, became in 1920 the impresario and backer of a new dance company which splintered from the Stockholm Royal Ballet. Significantly, Les Ballets Suédois made Paris its headquarters, following the precedent of Diaghilev's Ballets Russes. When the troupe was formed, Rolf de Maré already knew Picasso, Braque, Léger, and other avant-garde artists in Paris. He would soon commission ballets integrating the latest developments in music, poetry, drama, film with dance.

Unlike the revolutionary Russians, the Swedes were not chauvinistic, nor did they harbour nostalgia for their homeland. Their presence in Paris was less in search of artistic freedom than for cultural stimulation. The repertoire included few works with a Swedish background such as sets by the Swedish painter Nils Dardel or choreographer Jean Borlin's use of Swedish folk dances. Rolf de Maré chose instead to work with the Americans Gerald Murphy and Cole Porter as well as the Japanese Fojita, the Italians Giorgio de Chirico and Riciotto Canudo, and such Frenchmen as Jean Cocteau, Francis Picabia, Erik Satie, Fernand Leger, Arthur Honegger, and Darius Milhaud.

This paper will focus on the little-known American connections of Les Ballets Suedois. For example, Blaise Cendrars, the poet who had collaborated with Léger in *La Création du Monde*, enlisted the expatriate American painter, Morgan Russell, to create a Synchronist ballet for Les Ballets Suédois. He encouraged Russell to "forget the anecdotal aspect....but keep on with the Synchronism, structure the superhuman the cosmic...." Unfortunately, the company disbanded before this ambitious project based on Russell's colourful abstract invention of Synchronism could be fully realized.

The other American production, *Within the Quota*, by artist Gerald Murphy with a jazz score by Cole Porter, was one of the company's popular successes, particularly on their American tour in 1923. This paper will examine the reaction to the 1923 American tour of the Ballets Suédois, contrasting the response of the local avant-garde, critics, and the popular public. Les Ballets Suédois, bringing with them the latest cultural developments from Paris, made a huge splash in the American art world. Yet arriving in New York for their extensive American tour, they were unprepared for such a strong reaction against modernity. In an atmosphere of growing nationalism, many Americans expected productions which were characteristically Swedish. Murphy's American ballet, which presented the story of a Swedish immigrant newly arrived in the United States, satisfied these preconceptions.

**Seeing Versus Reading: The Entry of Louis XIII into
Bordeau in 1615**

**Session Two
Chair: Melissa McQuillan**

Dr. Kenneth Archer & Dr. Millicent Hodson
(independant researchers & ballet reconstructors)

Preservation of Works of Art for Theatre

Paul Kafno (Thames Television)

The Intermedi of 1589

Paul Gruitt

Le Création du Monde

**Session Three
Witness/Spectator
Chair: Melissa McQuillan**

Dr. Jane Fulcher (School of Music, Indiana University)

**D'Indy's 'Drame anti-juif' and Stylistic
Signification in Paris, 1920**

A detailed textual analysis of the published account of the entry questions the accepted critical perspective, that such publications were designed to disseminate the propagandist intentions of the original ceremony. Traced back to their original sources the numerous obscure references in this work reveal a very different intention; one which throws new light on the political meaning of public ceremonial in early seventeenth century France.

A discussion of projects reconstructing two 'lost' ballets: *Le Sacre du Printemps* (Stravinsky, Nijinsky, Roerich -1913) and *Cotillon* (Chabrier, Balanchine, Berard -1932), both recently produced in the United States, as well as work in progress on *Tyl Eulenspiegel* (Strauss, Nijinsky, Jones—1916).

A discussion of a project involving reconstructing and representation of the *Intermedi* of 1589. The *Intermedi* for *La Pellegrina* were originally performed as part of the wedding celebrations of Ferdinand de' Medici and Christine of Lorraine.

A discussion of Léger's contribution to the ballet *La Creation du Monde*. (The speaker has recreated some of Léger's costumes and set elements for the exhibition 'Artists in the Theatre: Expressionism, Dada, Purism on Stage').

In June of 1920, Vincent d'Indy's "drame anti-juif", *La Legende de Sainte-Christophe*, with decors by Maurice Denis, was premiered at the Paris Opéra. Conceived by d'Indy as a political commentary immediately in the wake of the Dreyfus Affair, both his text and his stylistic references in the score were intended to communicate a specific ideological stance.

My paper centres not on the more obvious questions raised by the conception and performance of the work: how it relates to that of d'Indy's idol, Wagner, or why the Opéra chose to perform the work; rather, I intend to concentrate on a larger issue that takes us inside the peculiar tendencies and tensions that characterized the French musical culture of 1920. That is, specifically, the disjuncture between what d'Indy intended the work to communicate within the context of French musical and political culture before World War I and what the work actually signified for its post-war public.

To explain this, I shall first explore the widely spread associations of moral and political positions with stylistic practices, as generated by the rivalry between the National Conservatoire and the 'nationalistic' Schola Cantorum, between 1905 and 1914; then I shall examine the very different political and cultural context of the work's premiere under the conservative "bloc national", a period in which the Conservatoire and Schola achieved an unprecedented convergence of values and pedagogical practices. As I shall attempt to establish, not only is this phenomenon highly revealing of the evolving French political 'mentalité', but, together with an understanding of the semiotic role of Denis' decor, it helps us to understand why the public read d'Indy's opera as a 'chef d'oeuvre' and an 'oeuvre de foi.' And finally as the impact of

Fiona Czerniawska (Warburg Institute)
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d'Indy's often satirical stylistic references is the background against which we should begin to re-examine the stylistic 'manipulations' of the composers known as 'Les Six'.

'A defiance to death': Images of Continuity and Substitution in the English death ritual, 1500-1800

Dr. Nigel Llewlyn (School of European Studies, University of Sussex)

The post-Reformation English death ritual was designed to counter the sense of loss and discontinuity experienced by the bereaved both as individuals and as a society. The public spectacle of the funeral rite used interlocking sets of signs - visual images, codes of social practice, music and the spoken word - to establish a permanent substitute for the deceased corporeal 'body'. But, these rites were of course ephemeral and so funeral monuments were designed to give perpetual substance to the newly created image of the deceased.

Dr. Craig Adcock (Dept. of Art, Art History & Design,
University of Notre Dame, Indiana)

**Spectacle, Performance, and Theatricality in the
California Light and Space Movement**

My paper will examine the differences between Minimalist sculpture and California Light and Space sculpture in terms of various models taken from perceptual psychology using examples of works by James Turrell, Robert Irwin, Maria Nordman and Douglas Wheeler. Their works will be compared with the Minimalism of Bruce Nauman, Larry Bell, Dan Flavin, Robert Morris, and Donald Judd. More specifically the Gestalt tradition that was early on used to describe Minimalist sculpture will be contrasted with theories taken from the ecological optics approach of perceptual psychologist Dr. James J. Gibson and his followers. These discussions will be related to the theoretical notion of "theatricality" as it has been applied to Minimalist sculpture by Michael Fried. In Fried's terms: 'The Literalist (minimalist) preoccupation with time - more precisely, with the duration of the experience - is, I suggest, paradigmatically theatrical: as though theatre confronts the beholder, and thereby isolates him with the endlessness not just of objecthood but of time'. Fried uses Tony Smith's cube as an example of "endless" minimalism, but it can be argued that such a work establishes considerable power simply through its economy, directness, and presence. Its endlessness is debatable, as is the supposition that, even accepting its endlessness, the interest so generated is insufficient to qualify its unitary form as art. The rectilinear dispositions of works by the Light and Space artists - say Turrell's cubes of pure light - are also endless, but it might be more revealing to think of such works as timeless, as shapeless, and hence outside the rhetorical range of Fried's formalist arguments. To be sure, Light and Space works are theatrical, endless, and they require considerable time to comprehend - even to see at all because they often involve processes of visual adaptation to low light conditions - yet they carry "conviction" and a sense of "instantaneousness" in just the sense of these terms that Fried would like to use. My paper will concern itself with such theoretical issues. I will discuss spectacle in terms of the basic drama of seeing, performance in terms of the perceptual interaction of light and space, and theatricality in terms of formalist attempts to establish a valuational aesthetics.

Peter Webb (Middlesex Polytechnic)

David Hockney's *Tristan*

A discussion of Hockney's recent design project for Wagner's *Tristan und Isolde* and of his working practice in designing for the theatre.

**Session Four
'Performance': Practice and
Tradition
Chair: Gary Stevens**

"Performance" is a term that embraces many different kinds of work originating in every branch of the arts. This programme introduces three artists currently working on a borderline between performance and theatre, Rose English, Julian Maynard Smith (of Station House Opera), and Gary Stevens. They will examine particular aspects of their practice including: the comic, the performer as a representation and the problem of the definition of materials within performance practice. While appearing to work outside the realm of the plastic arts, they will argue for their inclusion within an art historical debate. Followed by discussion.

Convener: Oriana Baddeley
(Camberwell School of Art and
Crafts, The London Institute)

Inversions and Invasions: Cultural Confrontations in the Art of Latin America

Since the initial contact of Europe and the Americas in the sixteenth century, the political meanings of the continent's formal languages has been a recognised and manipulated factor of both colonial and anti-colonial rhetoric. The section will explore 19th and 20th century attempts to construct a specifically Latin American cultural identity and to challenge the authority of a traditionally eurocentric aesthetic. Within this context discussion will focus on the frequent adaption and transformation of dominant colonial and neo-colonial cultural forms within Latin American art practice.

Session One **Chair: Valerie Fraser**

Oriana Baddeley (Camberwell School of
Art and Crafts).
Crossing the Borders

To talk of 'Latin American' art is to deny the very complexities of such a definition. What shared interests and concerns can span so vast a geographical area and such diverse political realities? In what sense does the definition elucidate rather than obscure the cultural history and practices of the continents artists? By looking at the work of contemporary Latin American artists and their early twentieth century antecedents, this paper attempts to define the wider context of the symposium.

Dawn Ades (University of Essex)
The Naturalisation of the Picturesque

Nineteenth century European travellers to the newly independent countries of Latin America included both scientists and artists. The latter approached both natural and genre scenes and the human figure in terms of Picturesque theory. This paper examines ,firstly, the problems of transferring to American Landscape pictorial modes derived from different (European) attitudes to nature; secondly it examines what influence these European artists had on local painters (who by the mid C19th were responding to a new middle class demand for painting).

Why in this context 'costumbrista' scenes and still life should have gained popularity first , and landscape only later in the century will also be considered.

Keith Robinson (Open University/University of Essex)
Nineteenth Century Photographic Constructions
of 'Mexicanness'

In the late nineteenth century numerous travellers and explorers, such as Maudsley, Maler and Charnay, used photography to present their image of Mexico and its culture to a wider North American and European audience. At the same time the commercial uses of the photographic medium were being exploited within Mexico, in forms such as the 'carte de visite' and the post card . This paper charts the construction of racial and national stereotypes through both archaeological and popular photography.

Session Two **Chair: Oriana Baddeley**

Desmond Rochfort (Muralist & Writer,
Chelsea School of Art)
Cultural Colonialism and the Misreadings of a
Radical National Culture

From a Mexican standpoint the legacy of colonialism and the historic struggle for independence and identity lie at the heart of its modern culture. From the point of view of the regions former colonising powers, there has existed only a transient interest in the extraordinary visual and cultural consequences of that struggle. This inconsistent interest reveals a pattern of interpretations ,both hostile and sympathetic, that misread the nature of Mexican post-revolutionary culture. The significance of the Mexican Movement as a manifestation of post-colonial culture is consistently overlooked. The paper will examine the nature and timing of such interest in the Mexican renaissance over the last fifty years and offer a new reading of its significance.

Valerie Fraser (University of Essex)

Confronting the Colonial Past: the Persistent Presence of Velasquez.

For Latin American artists the art of the European past remains important and deeply problematic at the same time. How can one develop a distinctive identity in the face of the looming presence of the internationally acknowledged Great Masters of Italy, Spain, France and the Netherlands? How can Latin American artists borrow and learn and yet retain some autonomy and originality? How can they study European art and not end up being subjugated or marginalized by it? This in turn is part of the broader problem of the inescapable historical legacy of conquest and colonization. This paper looks at some of the solutions formulated by contemporary Latin American artists.

Felicity Lawrence (University of Essex)

Public Walls, Private Hangings: The Presentation of History in Mexico and Chile

The Mexican muralists of the 1920s and 1930s presented the ideals of a less than perfect revolution on the walls of public buildings, frequently utilising the traditional materials of the fine artist. The Chilean *arpillera* emerged as a popular manifestation of opposition to the political realities of the Pinochet regime. By focussing on both these examples of self-consciously political Latin American art this paper discusses questions of historical representation, gender and definitions of the political in art.

Session Three

Chair: Oriana Baddeley

Guy Brett (writer)

Strategies of Latin American Artists

"Experiences where the greatest hope is mixed with the greatest terror" (a Chilean writing of his country's recent history). A talk on some specific avant-garde practices which have emerged in Chile, Brazil, Argentina and Venezuela since the sixties.

Edward J. Sullivan (New York University)

Autobiography, Sexuality, and Tradition in Mexican Painting of the Eighties

A discussion of contemporary art practice in Mexico and its relationship to the traditions of artists such as Frida Kahlo and Maria Izquierdo.

Session Four

Chair: Ramsay Cameron

Michael Chanan (independent film-maker/writer)

Semiotics of Style in 'New' Latin American Cinema'

This session only has two speakers to allow time for the viewing of excerpts from recent Latin American films.

"The main imperative that unifies the movement known as New Latin American Cinema has always been socio-political, not stylistic, yet the movement's leading directors have always been stylistic experimentalists. These experiments have produced very different results yet they derive from a number of commonly held artistic principles characteristic of post-Brechtian aesthetics. The paper suggests that underlying these principles is a symbolic process which can best be understood as a form of syncretism also found in Latin American music, and first identified in Latin American culture by anthropologists investigating the different systems of religious belief to be found across the continent. The result is an extraordinarily rich cinema which explores the full range of options open to the post-Brechtian film-maker.

Don Ranvaud (writer/independent producer)

The legacy of Cinema Marginal on Contemporary Brazilian Cinema.

In the late 1970's Cinema Novo, as epitomised by the work of Glauber Rocha and Nelson Perreira dos Santos, was superceded by the ideas of Cinema Marginal. The young directors of Cinema Marginal attempted to divorce the aesthetics of Cinema Novo from their identification with nationalist cultural sentiments of 'Brazilianidade' to create a transitive Latin American narrative cinema that could deal with the problems of the social and political periphery of Latin American life in a cinematic language that was able to avoid parody of nationalistic styles. This paper explores the idiomatic possibilities of style in contemporary Brazilian cinema.

**Convenors: Tamar Garb
(Courtauld Institute) and Briony
Fer (Open University).**

Sexual In/difference; Questions of Masculinity and Femininity

Recent work has looked at visual representations as sexually coded according to constructions of masculinity and femininity rather than as sexually neutral or indifferent.

This section is intended to take these questions further and also to examine the grey areas which cannot be characterised by the simple opposition masculine/feminine.

Is there a place for 'indifference' after all?

Session One Artists and Audiences Chair: Tamar Garb and Briony Fer

Patricia Simons (Power Institute of Fine Arts,
University of Sydney)

**The Maid and the Maker in Her Own Mirror
Self-Portraiture by Women in 16th and
17th Century Italy**

Catherine King (Open University)
Widows Buying Art: Italy c1450-c1550

Pauline Ridley (University of Sussex)
**Matrons, Patrons and Consumers
The Construction of a Female Art Audience in
Paris Before the First World War**

Jane Beckett (University of East Anglia) and Deborah
Cherry (University of Manchester)
**'There Was One and That Was The One'
(Gertrude Stein on Picasso)**

In 16th and 17th century Italy for a woman to paint her self-portrait under the predominant conditions of non-representation and the regimen of a repressed gaze was an ambiguous, potentially transgressive act. Misogynist notions about cosmetics, vanity and mirrors were exploited to challenge the claims of God and man to be the true, sole creators. The paper will focus on examples by Artemisia Gentileschi and Sofonisba Anguissola which wittily play with allegorical and gendered conventions.

Apart from nuns and the relatives of the most powerful leaders, the only women able to commission art in this period were widows. The paper probes the scope of widows' buying power and the way it was made conditional on the 'ideal' of female monogamy and chastity, and the woman's duty to her family.

The French press before 1914 began to portray the supporters of avant-garde art as female, frivolous and fashionable. The paper will examine the way that this stereotype blended older images of patronage with the emerging discourse on the female consumer, and will also draw upon more recent psychoanalytic studies (Mulvey, Doane, Irigaray) on women as spectators.

This paper in three parts will address the formation of gender difference in Paris up to the 1930s.

1. The historical languages of gender difference 1900-1930.
2. The formation of gendered identities for artists and of the languages of and for differentiated subjectivities.
3. Art historical strategies around European modernism for the representation of gender differences in which authorial speech is used to secure subjectivities and gender differences.

Session Two Gender and Modernity Chair: Tamar Garb and Briony Fer

Anne Wagner (University of California at Berkeley)
**The Self in Paint
Lee Krasner as an Abstract Expressionist**

Under what circumstances have American women trained as painters come to a functional notion of artistic identity, to that necessary sense-of-one's-self-as-an-artist? How do such structures of self-identity intersect with public expectations for ambitious painting and for male and female practice?

This paper tries to locate these questions in the art and career of Lee Krasner, particularly in her concerted effort, in the late 1940's, to avoid a style which could be labelled as feminine, and in the critical responses which asserted the opposite about her work.

Lisa Tickner (Middlesex Polytechnic)

**The 'Rough Masculine Work'
of British Modernism**

Before 1915 the battle of the sexes (for pro- and anti-feminists, especially men) and the exploration of a modern self-determined identity (particularly by women) is the modern subject matter - and talk of savagery, virility, impotence or effeminacy the staple vocabulary of manifestos and criticism - even where reference to industrial modernity dominates the manifest content of the work. Post-war the scene shifts. But it is at least arguable that the desire for, and fear of femininity remains at the heart of the transformed modernisms of the 1920s and 1930s.

Briony Fer (Open University)

Russian Constructivism, Making The Modern

This paper looks at geometric abstraction and asks whether the formal 'language' of Constructivism may be seen as significantly gendered. Ideas of a gendered language are discussed in relation to the particular problems of pictorial representation and to the artist's role as engineer, as constructor. At issue will be the part played by the signifiers of sexual *indifference* in the discourse of modernity. The talk focusses on the work of Lyubov Popova and the linguistic, scientific and industrial metaphors found in her work.

David Hopkins (University of Essex)

**Aesthetic Autonomy and the Theme of Gender
Marcel Duchamp's 'La Mariée'**

This paper will examine the ways in which Duchamp's aesthetic position was predicated on a 'gendered' relationship between artist and artwork, with particular regard to *La Mariée* of 1912. New iconographical material will be presented in order to suggest how the 'gendering' of scientific method since the Enlightenment may have affected aspects of Duchamp's iconography. Some attention will also be paid to the theme of androgyny in Duchamp's work, in terms of a male response to the threat to traditional gender stereotypes posed by the emergence of the 'femme-homme' in early twentieth century Paris.

**Session Three
Erotica/Exotica**

Chair: Tamar Garb and Briony Fer

Abigail Solomon-Godeau

(critic and art historian, New York)

Gauguin and the Feminising of the Primitive

This paper will examine the structural parallels between Gauguin's fantasy of the primitive and the larger formation which underwrote it. In contradistinction to the recent notion of an 'affinity' between the tribal and the modern, feminist theory would instead posit an affinity between different constructions of the Other; the primitive as the Other of Western civilization, the woman as the Other of the male, human norm. Putting these terms in some kind of relation with one another permits us to begin to unpack the imbricated constellation Savage/Primitive/Woman/Unconscious in Gauguin's work as well as the art historical literature about it.

Alex Potts (Camberwell School of Art and Crafts)

**From the Sublime to the Beautiful
Problems in Images of Masculinity in the
Eighteenth Century**

The polarisation of value between the sublime and the beautiful in eighteenth century aesthetics was strongly charged with gender differences: the thrusting heroics of a stereotypical masculinity being set in opposition to the desirable yielding charm of a phantasised femininity. Yet the male nude could only survive as an adequate paradigm (or paragon) of art by transgressing the apparent fixity of these dualities. The talk examines the alternating projections of sublime power and beautiful seduction on the still marble surfaces of classical statuary in Winckelmann's apologia for the Greek ideal.

Lynda Nead (Birkbeck College, University of London)

Art/Pornography

'Art' and 'Pornography' establish an important polarity for the definition of cultural production; they allow for the differentiation of allowable and forbidden forms of representation and consumption. Perhaps one of the most significant ways in which these categories are defined is in terms of the effects of the representation on the viewer. The paper will look at the ways in which this distinction has been used and the role of other terms such as the 'erotic' and the 'sensual' in negotiating connotations of sexuality and artistic value.

Simon Watney (art historian and chair of the Health
Education Group of the Terrence Higgins Trust)
AIDS: The Cultural Agenda

Session Four **Language and Image** **Chair: Tamar Garb and Briony Fer**

Anthea Callen (University of Warwick)
The Flesh Made Word
Voyeurism and Sexual Guilt in Degas' Brothel
Monotypes

Hollis Clayson (Northwestern University, Illinois)
Impressionist Illegibility and the Containment of
Female Sexual Force

Claire Pajaczkowska (Middlesex Polytechnic)
Mothers, Infants and Art

Desa Philippi (University of Leeds)
The Body (in the) Works

The recognition of the role of representation in shaping perceptions of all aspects of HIV infection and AIDS has resulted in a wide variety of cultural responses in Europe and the USA. This paper will examine debates and strategies concerning the response of visual artists to an epidemic which also involves a major crisis of representation about sexuality, race and the body.

Pictorial language rather than verbal language forms the subject of this talk. In it I analyse some of Degas' Brothel monotypes to expose the mechanics of his pictorial language, and the distinctive ways in which such purely *visual* language constructs meaning. In addition to internal pictorial construction, I examine the relationship between the image and the spectator.

In the 1870s and the earlier 1880s vanguard Parisian painters chose covert prostitutes as subject matter with considerable frequency. When they took up the theme (as Monet, Renoir and Degas did, for example) it was usually in an imprecise if not evasive way. This talk will propose that the coexistence of clandestine prostitution as subject matter and imprecision as narrational strategy served 1) to bring together and reconcile two seemingly antithetical qualities of modernity central to the avant-garde and 2) to enable the male artists to acquire a measure of control over the threatening sexuality of 'their' contemporary prostitutes.

Can the viewer's relation to the image be compared with the primary identification of the infant and mother? To what extent is the aesthetic experience a pre-linguistic space? Is the pre-linguistic and pre-oedipal space one of sexual indifference? Does traditional art history over value symbolic fathers? These questions will be explored in relation to the cultural meanings of the female, feminine, and the pre-verbal dialogue between mother and child.

The specificity and productivity (rather than reproduction) of the female body is at issue in feminist theory and in the work of a number of contemporary women artists. In these practices different bodies are inscribed in complex social and imaginary relationships.

**Convener: David Green
(Oxford Polytechnic)**

**Session One
Chair: David Green
Theory and Practice in
Documentary Photography**

Jessica Evans (Polytechnic of Central London)
Realism, Knowledge and the Documentary Image

David Green
**Populism and Nationalism in British Documentary
Photography**

Jonathan Harris (Goldsmiths' College, London)
The New Deal State and Documentary Photography

**Session Two
The Machine's Dialogue:
Mikhail Bakhtin and the
Photographic Image
Chair: Steve Edwardes
(Portsmouth Polytechnic)**

Respondant: Stanley Mitchell

Steve Edwardes: The Machines Dialogue:
Mikhail Bakhtin and the photographic image.

The Instrumental Image: Photography and Mass Production

To date historical and critical accounts of documentary photography have been notable for their theoretical naivety. In order to construct a more adequate framework to examine documentary photography the papers in this session will draw upon theoretical approaches developed largely outside of art historical methodology to situate a reading of imagery in relationship to questions of epistemology, ontology and subjectivity and also in terms of specific ideological and institutional contexts involving the employment of documentary photography in the apparatuses of the modern state and the politics of democratic citizenship.

The paper will consider the relations between the philosophies of realism and theories of knowledge with regard to the particular ways in which documentary photography prescribes a subject position for the viewer. An analysis of documentary as a specific mode of address, as a text, shifts critical attention to the moment of consumption and the intended audience. The ideological implications of the documentary discourse will be examined through the consideration of some examples of contemporary practice.

The 1930s was a period of dramatic economic, social and political crises in Britain. The emergence of new cultural forms and agencies in the same period was a development vital to the needs of the modern capitalist-democratic state, permitting the articulation of the discourse of class and even class conflict yet regulating these within the consensus achieved in the image of nationhood. One outcome of this was the balance which was sought by both commercial and state agencies alike between, on the one hand, the demands of addressing a mass audience and thus to establish popular modes of address and, on the other hand, the desire to nurture an informed public and create the conditions of democratic citizenship. This paper will consider the particularly important role played by documentary photography and film in this historical context.

This paper will examine the institutional determinants of photographers employed by the Farm Security Administration in the United States in the late 1930s and early 1940s. As an agency of President Roosevelt's second Democratic Government, the FSA devoted part of its budget to funding an information and archive unit, using a number of photographers as recorders of the state of the land and people. The tensions within this group of photographers, such as Walker Evans and Dorothea Lange, and administrators such as Roy Stryker and Rexford Guy Tugwell, the director of the FSA until 1937, can be read as a microcosm of the conflict and aims and methods of interest-groups within the totality of the New Deal state apparatus. Centred around the sign of 'documentary', as a locus of differing and sometimes contradictory epistemologies, political programmes, and moral dispositions, this paper will assess how state apparatuses, such as the FSA, managed to override internal dissent and represent a unified vision of America.

This paper will serve as the first contribution and as an introduction to the session. It will examine some recent theories of representation and their application to photography (primarily the work of Michel Foucault) before elaborating on the semiotics of the Bakhtin school, arguing that this work provides a way out of many of the problems of post-structuralist criticism. Drawing particularly on Bakhtin's notion of reported speech, the paper will range over the work of a number of photographers and will pay special attention to debates around August Sander's photographs.

Martin Gaughan
(South Glamorgan Institute of Higher Education)

Montage and the Dialogic

Jo Spence (Photographer and Writer)

**The Sign as a Site of Struggle in
Popular Photography**

This paper will propose a reading of montage in terms of contemporary theories of language and the human subject being elaborated in the USSR in the late 1920s and 1930s. It will examine certain concepts in the work of Bakhtin, Volosinov and Vygotsky in their relationship to montage, including the work of John Heartfield.

Here, Jo Spence will examine power relations and their representations in the family album. The paper will concentrate on those with 'split class' subjectivities and argue for the need to deconstruct the historical imagination in relation to such 'private' images and memories. It will make special reference to her 'photo-therapy' work produced with Rosy Martin on 'memories of a working class childhood in world war II'.

**Session Three
Re-reading Benjamin:
Photography in the Age of
Postmodernity**

A panel discussion with

Andrew Brighton (Kent Institute of Art and Design),
Michael Newman (art critic, London) and
Martha Rosler (Rutgers University, USA)

Some of the central issues in the recent debates on postmodernism - the crisis in authenticity and the loss of the notion of individual originality, the relations between high and popular cultural forms which call into question the supposed autonomy of art, the increasingly complex nature of late capitalist society structured as an economy of consumption rather than production and the competing claims of allegory and realism to speak of history - can be seen as being anticipated in the critical writings of Walter Benjamin. Crucially, and significantly, such issues were often considered by Benjamin when reflecting on the nature of photography. Taking Benjamin's ideas as a starting point this panel discussion will consider the role of photography in contemporary culture.

**Session Four
Chair: David Green
The Historiography of
Photography**

Lindsay Smith (University of Sussex)

Vision, Realism and Photography

Photography has often been at the centre of developments in critical, theoretical and historical methods in recent years. Most obviously it has provided the basis for work involving psychoanalytical and semiological approaches to the visual image. Moreover, due to its varied uses across a variety of domains photography has proved resistant to traditional art historical methodologies. The papers in this session are devoted to exploring some of the issues which have been raised in recent years relating to problems in the theory and history of photography.

This paper questions the ways in which recent debates upon realism and the documentary image (especially in feminist photographic theory) continue to construct Victorian photography as a confirmation of the 'subject's place in the world', in other words as an unproblematic yardstick against which to measure subsequent deviations. It argues that such a construction is only achieved by divorcing nineteenth century photography from its complex cultural and political positionings, and by homogenising its many disparate and competing practices. What is continually elided by such a construction are those failures in vision (occasions of perceptual aberration) which photography courts from its inception. It is precisely such occasions which render newly problematic debates upon the relationship of documentary to constructions of subjectivity.

Terry Smith (Magdalen College, Oxford)

**Photographic History: Lines of Descent
and Demarcation**

Photography, during its relatively short history, has established an uneasy relationship with the traditions of western art. Although the last twenty years have witnessed renewed interest in the theory of photography, photographic history has demanded an increasingly multi-disciplinary approach. This has led to academics outside the subject often achieving its potential more than 'photographic historians'. This paper considers the peculiarly marginal status of photographic history.

Photographs of Museums:

Presences and Absences

Why have photographs of museums been absent from the history of photography? The history of art? The art market? What are the standard elements of the genre? To what extent do photographs produce or re-produce viewer experience? Has postmodernism or museumomania altered the way photographs of museums are constructed and presented? When discussing photographic images of museums what model is most instrumental?

Convenor: Annie Coombes
(Birkbeck College, London
University)

National Identity and Cultural Production

These sessions explore the ways in which concepts of 'nation' and 'national identity' are constructed and appropriated by public culture and normalised and internalised in the personal and private sphere through lived experience. They are concerned with how visual culture is capable of reproducing but also transforming nationalist ideologies and the process of 'exchange' which takes place between the figurative and the political. Through discussion it is hoped that a clearer sense of the historical transformations and cultural specificity of such terms as 'nation' and 'nationalism' will emerge. Benedict Anderson's definition of nation as an 'imaginary community' serves to focus debate around the structural components of such a 'community' and on how such identities are 'imagined', implemented and assimilated.

Is national identity inevitably chauvinistic and regressive? What possible distinctions are involved when identification with nationalist ideologies form part of a national liberation movement where the assertion of such an identity constitutes a crucial strategy against dominant cultures and/or the colonial power? An alternative which Stuart Hall has argued for is a re-working of 'ethnicity' as a category signalling a new politics which avoids the often spuriously unifying and regressive discourses of nationalism and national identity. The session will examine the effectivity of visual culture and contemporary film-making in such contexts and their part in the constitution of these distinct ideological communities.

Recent concerns for reconstituting and preserving different pasts beg other questions about the uses of history. Does the recent spate of new museums and public 'monuments' and renewal of interests in regional, personal, and local pasts signal a productive encounter between 'high culture' and 'popular culture' that goes beyond either a 'Disney' spectacle or a nostalgic conservatism? The session will consequently address the extent of which the concept of 'national heritage' is borne of a desire of a consensual past in the lived reality of a deeply divided present or suggest a utopian vision of a unitary or complacently pluralistic community. A consideration of how such representations of histories and identities are mediated by the specific social, cultural and political differences of the publics that consume them, is a crucial component in these debates.

Session One

Languages of War, Languages of Resistance (part one) Screenings Chair: Annie Coombes.

9.30 am. Black Audio Film Collective:
(See independent programme.)

11.00 am. Derry Film and Video Collective:
'Mother Ireland' (52 mins)

Derry Film and Video Collective, Derry: Statement of History and Aims. Derry Film and Video Collective was legally formed as a company in June 1984 as a logical extension of an idea which was being developed by a small group of people in the North West of Ireland.

We observe that the North of Ireland has become one of the most media biased areas of the world over the preceding fifteen years and that, for the most part, this media coverage was sensationalised, superficial, interventionist and censored. Derry Film and Video was formed therefore to make an indigenous contribution to media representation of our lives.

Its original members were all women with varied backgrounds and experiences in theatre, photography, literature, community orientated projects and youth employment schemes. All shared a common interest in challenging the acceptable views of Irish people which have been perpetuated abroad. In particular we are interested in representations of Irish women.

All of these representations have embraced many forms from news coverage to film and television features. Most have served to perpetuate the mythology of a stereotyped race as the mad, mystical, irrational, imaginative, the drinking Irish, the mindless terrorist, the sweet colleen and the grasping gombeen man. We believe that representation which reinforces prejudice and which creates misunderstanding through lack of information, can only be described as misrepresentation. In responding to this need we adopted a major principle as the background to our approach. We actively promote the democratisation of culture and politics by upholding the right of individuals and communities to become participating partners in media processes, in what form. We believe that too often people are the passive recipients of a flow of

information from dominant audio-visual institutions. These institutions often transfer the values and norms of particular societal groupings and do not reflect the values and aspirations of dissenting groups such as anti-nuclear, gay, youth and women's movements, trade unionist and politically differing communities who are perceived and presented, in films and televisions as abhorrent.

Our original group has drawn in fresh membership from young unemployed people in a community which has an official unemployment rate of 30 percent. (It was estimated in a recent survey that adult male unemployment in the location of the project is closer to 75 percent). Our membership is not restricted to women but the project has a positive commitment to employing women in technical grades in an industry where they are grossly under-represented. This policy has also shaped the content of our work.

MOTHER IRELAND

Ireland has been portrayed historically as a woman - Mother Ireland, Dark Rosaleen, the Poor Old Woman, Kathleen Ni Houlihan. In the 17th Century, due to political censorship, Ireland increasingly became referred to as a woman in 'love songs'. In these songs, she was either a young beautiful woman ravished by invaders or an old woman who has lost a 'jewel' or her land. Both of these feminine figures call on their sons or allies to defend their honour and fight on their behalf. This metaphor of Ireland as a woman became a central motif of Irish Nationalism, and even in the 1970's one of the most popular ballads referred to a 'poor old woman' who lost one of her 'Four Green Fields'.

Mother Ireland has several strands running through it. It explores the development and use of images which personify Ireland as a woman in Irish Culture and Nationalism. Women, with very few exceptions, have been written out of the National Struggle in Ireland. We talk to young and old republican women who fought for 'Mother Ireland', women who have been involved in the National Struggle here, a historical expert on women and Nationalism in Ireland and several Irish women who apply a strong feminist perspective to their work.

We hope to highlight how the cultivated and stereotyped images of Ireland as a woman, influence the idealised model of womanhood demanded by Irish society eg the archetypal Irish Colleen or a devoted mother.

Through use of photos, archive film and excerpts from other films, political drawings and cartoons and landscape shots, we hope to highlight women's unrecorded role in Irish History, how images of women are used (in the past and also in contemporary Ireland) and portray realistic images of Irish women at work today.

Session Two Languages of Resistance (Part 2) Chair: Annie Coombes

Colette Smith (Kingston Polytechnic)
"Images of the Algerian war of Independence"

This contribution is based on research for a wider project on the subject of revolt and representation. The main case study of this research is the Algerian War of Independence.

At a time when television was still in its infancy in France, press images were the only source of visual information on the war in Algeria; consequently, this paper analyses coverage of a limited number of events in L'Express (a weekly paper of the Left at the time), Le Figaro (a daily paper of the Right) and El Moujahid, the history of the war, I will examine how Algerian nationalist identity was constructed through the Algerian nationalist press and explore the process of appropriation which enabled the French to mobilise these identities in their own interests.

Steve Baker (Lancashire Polytechnic)
"Describing Images of the National Self
Popular Accounts of the Construction of Pictorial
Identity in the First World War Poster"

Respondants: Tamara Jakobowski (Middlesex
Polytechnic) Jon Bird (Middlesex Polytechnic)

As a result of the unprecedented international mass poster production of the First World War, writers on art had to devise ways of describing quite how the war posters were communicating ideas about national identity to their new mass audience. British and American commentators found little difficulty in equating individual self with national identity, but had to take some care in describing the construction of the pictorial opposition between patriotic self and enemy other. Typically, these descriptions stressed style rather than iconography: the 'healthy naturalism' of British and American posters was contrasted with the threatening modernism of those from Germany. The equations of artistic genius and patriotism in many of

the popular accounts caused particular anxiety for the few British writers who were less antagonistic towards modernism. These writers faced the problem of trying to assert the stylistic superiority of the German posters without compromising their own patriotism and without undermining the public's perception of the absolute otherness of these 'enemy' images.

This paper will consider how these questions of identity were dealt with during the war in periodicals such as the Chicago-based *The Poster*, and immediately after the war (when the same attitudes still prevailed) in books such as Hardie and Sabon's 'War Posters' (London, 1920) and George Creel's 'How we Advertised America' (New York, 1920).

Panel Discussion with: Black Audio Film Collective (London) Derry Film and Video Collective (Derry) Terry Atkinson (Leeds University)

Session Three
Chair: Stanley Mitchell
Narratives of Nation?
Historiographical and Methodological
Issues Involved in Theorising
Nationalism and Visual Culture

Mary Hammer (Homerton College, Cambridge)
"Producing Ireland"

The mapping of Ireland by the Ordnance Survey authorised in 1824 was a hegemonic enterprise rather than one of crude domination. Although it was conducted by British Troops, relying on military discipline for its organisation and was funded by the British exchequer, the project worked towards producing a document or text that could represent itself as primarily and essentially Irish. Only then could it be seen as the guarantee of the justice and inevitability of the political union between the two countries.

Inscribing the native past was a prime tool. Representing ancient land divisions and making decisions about the 'correct' form of Irish place-names offered occasion for the production of a new Ireland. And all knowledge of Ireland and the Irish was subject to the subtle regulation of the hierarchising discourse of ethnology. The appearance of the finished map, too, had political implications. Bare, because the scale chosen was not specially appropriate, it is also colourless. Reminiscent of a slide seen under a microscope, the map with its systematised vision invites a particular sort of reading and implies a specifically nineteenth-century social meaning.

Rosi Huhn (University of Hamburg, Germany)
"The Theory of Cultural Heritage in the Ideological
Confrontation Between Socialist Realism and
Fascist Art Practice"

This paper will consider theories of cultural heritage during the 1930's, with an emphasis on those ideas developed and published in France. The practice of placing an artwork within a specific cultural or national tradition and emphasising artistic continuity rather than discontinuity was a common tendency in the 1930's. While this might seem on the face of it, to be a reaction to a former period of artistic and social avant-gardism it is significant that it was evident in both conservative nationalist and chauvinist rhetoric and in appeals for anti-fascist resistance. It was embodied both in proposals for a 'true' as opposed to 'false' cultural heritage and also in the production of ideal 'models' for a Socialist or Communist society. By focussing on the French 'retour à l'ordre' the paper examines the historical distinctions between French 'realism'; 'new realism' (proposed by Fernand Leger) and 'socialist realism' (advocated by Louis Aragon). It looks at how such distinctions and definitions relate in part to the French discourses on German Fascist art, to the German desire to create a 'pure' 'German' art and to the phenomenon of 'entartete kunst'. The paper analyses the response of exiled Germans to the French debates on Fascist art and looks at their attempts to defend another conception of German cultural illusions necessarily resulted in either progressive or reactionary identities.

Irit Rogoff (University of California, Davis)
"The Aesthetics of Post-History" - A German
Perspective

Since the Second World War, West German cultural discourses have been dominated by the tensions inherent in the construction of successive and conflicting narratives of its own recent history.

The present moment is characterised by the contradictory way in which local historical narratives are framed by wider theoretical developments. On the one hand we find the 'historikerstreit', the German historical debate in which the neo-conservative historians have sought to relativise the era of German

Fascism by stressing those respects in which other countries have undergone comparable experiences. On the other, the aesthetics of Post-History - that moment in late bourgeois development in which historical movement seems to be arrested despite many accelerated processes. Occupying the site of such contradiction and impasse, the work of Jorg Immandorf sets out to thematise the problem within a project of recouperating historical narratives.

This paper argues that to understand the construction and reproduction of a British national identity in the inter-war period, we should shift attention away from the official narratives of public institutions. Instead we need to examine the definitions of national character embodied in the common-sense language of the new popular media, which addressed a growing audience daily in the context of their own homes. This paper will take as a case study the editorial policies of the Daily Express, examining how its populist imperialism was given a visual, humorous form by Strube's cartoons.

Strube's 'Little Man' was a symbol representing the 'Man in the Street' with whom the Daily Express reader was invited to identify. In the cartoons, the 'Little Man' appeared alongside major political figures against scenes abstracted from everyday stereotypes which populated traditional cartoons, the 'Little Man' represented a modern form of 'Britishness' which was all the more powerful for being comparatively desecret, and which could be effectively mobilised for Daily Express campaigns on Empire Free Trade, Isolationism and Higher Wages.

Rod Brookes (Norwich School of Art)
"National Identity and the 'Little Man'/Politics and Popular Entertainment in Sidney Strube's Cartoons for the Daily Express c. 1926-1937
Respondents: Nicos Hadjinicolaou
(University of Crete, Rethymnon)

Session Four
Chair: Will Vaughan (Birbeck College of Art, London University)
Packaging History: Institutional and State Policy in the Production of National and Cultural 'Heritage'

Juliet Steyn (Maidstone College of Art)
"The Complexities of Assimilation in the 1906 Whitechapel Art gallery Exhibition 'Jewish Art and Antiquities'"

The paper will explore the ways in which the Whitechapel Art Gallery, through the exhibition Jewish Art and Antiquities, helped to create and define particular forms of cultural identity. I will argue that the Whitechapel Art Gallery was part of a larger project of social organisation and control in which identities were at stake and being managed in highly specific ways. The exhibition, organised in collaboration with representatives of the Anglo-Jewish community, constituted a particular version of 'Jewishness'. It was a Jewishness purged of its languages, its Yiddish culture and cleansed of a potential class radicalism. In the same year as the exhibition, the findings of a Royal Commission, found their way on to the statute books as the Anti-Alien Immigration Act. The paper will examine the significance of the coincidence of these two events.

Kenn Lunn & Roger Thomas
(Portsmouth Polytechnic)
"Portsmouth's Maritime Heritage: Ships not People?"

The running down of Portsmouth Dockyard and the restructuring of the local economy towards tourism and leisure have coincided to produce Portsmouth's 'Naval Heritage Project'. The local and national state's conception of the legacy of history and its future functions have drawn on images which were easily reawakened during the Falklands conflict.

Current schemes for the development of heritage projects in the old dockyard area open up a whole series of debates concerned with the construction of 'history', of what should be celebrated and how it should be presented. The clashes of interests displayed in these debates - commercial enterprise, local politics, 'professional' and voluntary bodies - reveal something of the current preoccupations with the future of the 'heritage industry'.

Paul Overy (London Institute)

"Post-War Sculpture and 'Britishness'"

Respondent: Tim Putnam (Middlesex Polytechnic)

The reputation of British art has historically been constructed around painting and 'applied art' (eg. Turner and Constable; the work of the Arts and Crafts movement). This paper attempts to explore the implications of the fact that, in the years since the second World War, the reputation of British art both in Britain and abroad has, to a large extent, been constructed around sculpture (Moore, Hepworth, Caro, Paolozzi, Gilbert & George, Flanagan, Cragg, Woodrow, Mach, etc), and that British cultural identity in the visual arts has come particularly to be identified with sculpture, its practice, production and promotion. The paper attempts to relate this shift to the industrial and colonial decline of Britain as a 'world' power and the need to construct cultural alternatives.

**Convener: Lesley Caldwell
(Thames Polytechnic)**

**Session One
High Art / Popular Culture
Chair: Lesley Caldwell**

Geoffrey Nowell-Smith (BFI)
Negotiating the Cultural Divide
the Band wagon (MGM/Minnelli/1953)

Griselda Pollock (University of Leeds)
Speaking of High Art
Lust for Life (MGM/Minnelli/1956)
as popular Mythology

**Session Two
Representations of Art on
Television**

**Session Three
Art and Politics in independent
film-making in the eighties
Chair: Laura Mulvey
(London College of Printing)**

**Session Four
Fantasy
Chair: Mandy Merck (*Screen*)**

Steve Neale (University of Kent)
A Tale of Two Fathers
Male Oedipal Patterns in the Investigative Thriller

John Fletcher (University of Warwick)
Primal Scenes
Sexuality and Trauma in the Domestic Melodrama
(Hitchcock, Cukor, Kazan)

Film: A crisis in theory and representation?

The Hollywood cinema abounds in representations of art and the artist, high and popular culture. This session concentrates on two MGM films of the 1950s which highlight these problems in particularly dramatic form.

Programme Selections from programmes made for the BBC and Channel 4 on the sculptor Anthony Gormley. These will form the basis for a more general debate on forms of arts coverage and the possibilities they present.
Participants. Anthony Gormley, sculptor, Sandy Nairne, Arts Council, John Wyver, Illuminations. Others to be confirmed.

Speakers: Michael O'Pray, Alison Butler, Framework, St Martin's;
Derek Jarman, film-maker. Sally Potter, film maker. to be confirmed. Sankofa, filmmakers, Black Audio, film makers
Session will take the form of a round table discussion and clips from films

A discussion, of the presence in many investigative thrillers of a scenario in which a young male investigator discovers the source of criminal conspiracy and trauma in the activities of an older father figure.
Three days of the Condor.
Chinatown.
All the President's Men.

The scene of confrontation with the parental sexual mysteries is the disturbance at the heart of both male - and female - centred narratives.

Sessions One and Two
Thinking World Design History
Chair: John Onians (University of
East Anglia)

The history of design now has an established place in teaching institutions, promising to become one of the most exciting areas of art history. It is also increasingly capable of enriching areas such as the history of ideas. To do so fully, however, it needs to expand its range and intellectual base. In pursuit of a broader perspective this session will review some of the wider issues which might be raised by the study of design throughout human history and throughout the world. Five speakers will consider the general factors which have influenced the shaping of objects of the type usually studied by design historians, not only in the familiar area of the industrial West, but from prehistory onwards. Applying different material, they will suggest ways in which changes in the conception and production, distribution and use of such objects have contributed to the formation of human culture.

The sessions will extend over both the morning and the afternoon, with discussion time after each paper and at the end.

Session One

Paul Callow (Cambridge University)

**In fine Old Stone Age Style;
towards Designer Flints?**

Nigel Barley (Museum of Mankind)

Design in a Tribal Context

John Onians (University of East Anglia)

**Product and idea: potter and philosopher in
Classical Athens**

Session two

Charles Saumarez Smith

(Victoria and Albert Museum/RCA Course)

Meaning and Material Culture

Adrian Forty (Bartlett School of Architecture)

Design and Thought in Modern Europe

Session Three
Arts and Crafts, Then and Now
Chair: Stuart Evans

The Arts and Crafts as a "great social movement" can be missed today. The pioneering groups and guilds are too easily written off as merely quirky, while the products are now expensive collectables, their social significance forgotten. Craft flourishes still, although the reading of the current activity has also slipped. Perhaps the media places too much emphasis upon the role of crafts as props for lifestyling and, indeed, upon the lifestyles of the craftworkers. That craftwork can be physically, intellectually and emotionally arduous is neglected: the sense of fulfilment that the intense focus of the relationship between craftworker and product can bring is treated lightly: the ways in which it can enlarge the individual and improve the community and its environment is diverted and cheapened. This section seeks to re-examine some of the issues that surround craft as an instrument for social improvement, then and now.

Stuart Evans (Central School of Art & Design)

The time so short, the craft so quick to learn

In *newspeak* it would be described as "a distance-learning system with local voluntary support workers and a monthly part-work, directed at the young unemployed with vocational training in craft skills for independent entrepreneurial survival". But this was in the 1880's and it covers many of the small groups started to put into effect Ruskinian theories and to help relieve social problems. This paper introduces some ideas about the role of craft that were developed in the 1870's and '80's.

Judith Clark (Central School of Art & Design)
**Selling the past: Representations of the Rural
Myth in Advertising**

The rural myth is one characteristic of the imagery drawn on in '80's British culture. It is closely connected to other aspects of nostalgia for "the past", the imagined worlds of tradition and heritage. This particularly appeals to the middle class who fix on an idea of persisting characteristics of "Britishness", enabling them to focus beyond the post-industrial present. Associated with this idea of continuity of place, of "roots", is the idea of the innate value of the handmade, the crafted. It seems "natural" that those involved in craft production today should live in the countryside. Their personal integrity and the authenticity of their artefacts are inextricably linked with the nineteenth century myth of "truth" accruing to rural life. The aura of the handmade and the idea of the "happy artisan" reside still in "paradise lost".

Virginia Glenn (National Museums of Scotland)
Museum Crafts Collections

The late twentieth century is typified by mass-produced designer goods. This paper considers why, this being the case, museums should continue to amass craftwork and to give it such a significant representation in their collections of contemporary artefacts. In examining museum collecting policies the paper also considers the criteria by which individual craft objects are judged.

A representative of OCA
The Open College of the Arts

The Open College of the Arts can be seen as being directly descended from Ruskinian theories. Its structure and pedagogy may be better organised, and it may embrace technology rather differently, but this 1980's equivalent of the Arts and Crafts is also based upon a belief in fulfilment through practical activity, its enhancement of the life of the individual and the community, and upon access for all. This paper describes the aims of the OCA, its development and aspirations for the future.

Tim McNeil
(MA Graphic Design Central School of Art and Design)
Arts and Crafts up to date

Appreciation of the sensuous qualities of craft, then and now, may obscure the point that the enthusiasm and delight with which it was produced were held to be of greater importance than the artefacts. This paper considers how the theories underpinning craft production may be communicated. The presenter is researching jointly craftwork theory of the 1880's and its presentation today.

	Thursday 6 April	Friday 7 April	Saturday 8 April	Sunday 9 April
9.00		9.00-9.30 Registration (those who did not register Thursday 6 April). Crush Hall.	9.00-9.30 Registration (those who have not already registered). The Crush Hall.	9.00
10.00	9.30-12.00 Registration and Coffee The Crush Hall	9.30-12.30 Thematic Sections. See separate sheet for room numbers for each section. Coffee break, the Jeffrey Hall.	9.30-12.30 Thematic Sections. Coffee break, the Jeffrey Hall	10.00
11.00		<i>Section 8</i>		11.00
12.00				12.00
1.00	12.00-2.00 Lunch Jeffrey Hall and Students Union.	12.30-2.15 Lunch Jeffrey Hall and Students Union	12.30-2.00 Lunch Jeffrey Hall and Students Union.	1.00
2.00				2.00
3.00	2.00-5.15 Conference Opening. The Logan Hall. Welcome: Marcia Pointon, AAH Chair and Anthony Harris, Assistant Rector of the London Institute. Opening Address	2.15-5.15 Thematic Sections Tea break, the Jeffrey Hall <i>Section 5</i>	2.00-4.00 Meetings of special interest groups: universities polytechnics and colleges, museums and galleries, students, schools, freelance. See separatesheet for room numbers. <i>822 Museums</i>	2.00-2.30 Registration, Institute of Education, Crush Hall. 2.30-5.15 Thematic Sections. Tea break, the Jeffrey Hall.
4.00				4.00
5.00			4.00-8.00 British Museum: Phaidon Press Bookfair tea followed by a party in the Nereid Room co-hosted by the <i>Burlington Magazine</i> and the British Museum. Strict security will be enforced by the British Museum, and all delegates are asked to wear their Conference badges.	5.00
6.00	5.45 Coaches provided from the Institute of Education to the Hayward Gallery.	5.30 Coaches from the Institute of Education to Tate Gallery & RIBA.		6.00
7.00	6.30 Hayward Gallery. Introduction to the Leonardo da Vinci exhibition by Professor Martin Kemp, followed by a reception co-hosted by Yale University Press and the Hayward Gallery.	6.30 Tate Gallery: Barbara Kruger in conversation with Dawn Ades, Lisa Tickner shared by Kathleen Adler followed by reception co-hosted by Thames & Hudson and the Tate Gallery. OR, 6.30 R I B A : special architecture lecture by Gavin Stamp with respondents, John Winter and Mark Swenarton followed by a reception, co-hosts Getty Trust Publications, Getty Grant Programme, and the British Architectural Library, RIBA.		7.00
8.00				8.00

**THEMATIC
SECTIONS**

	Session One Friday 9.30-12.30	Session Two Friday 2.00-5.30	Session Three Saturday 9.30-12.30	Session Four Sunday 2.30-5.30
1	Workshop Practice	Drawing for Industry	Drawing and Knowledge	Connoisseurship and Collecting
2	Fashion, Media and Marketing	Formulating Theories of Fashion	Writing on Fashion: The Contemporary Critic as Maker of Meaning	Constructing Difference
3	Landscape Politics Culture Class	Whose Landscape is it Anyway?	Landscape: Feminist Art Practices	Landscape and Narrative
4	Criticism and its Objects	Criticism and Art History	Criticism and community interest	
5	Chair: Jagdish Gundhara	Chair: Gavin Jantjes	Chair: Joe Harte	Chair: Alistair Hennesey
6	Imagining Spectacle	Chair: Melissa McQuillan	Witness/Spectator	'Performance': Practice and Tradition
7	Chair: Valerie Fraser	Chair: Oriana Baddeley	Chair: Oriana Baddeley	Chair: Ramsay Cameron
8	Artists and Audiences	Gender and Modernity	Erotica/Exotica	Language and Image
9	Theory and Practice in Documentary Photography	The Machine's Dialogue	Re-reading Benjamin Photography in the Age of Postmodernity	The Historiography of Photography
10	Languages of War, Languages of Resistance (part one)	Languages of Resistance (part two)	Narratives of Nation?	Packaging History
11	High Art/Popular Culture	Representations of Art on Television	Art and Politics	Fantasy
12	Thinking World Design History	Thinking World Design History	Arts and Crafts, Then and Now	