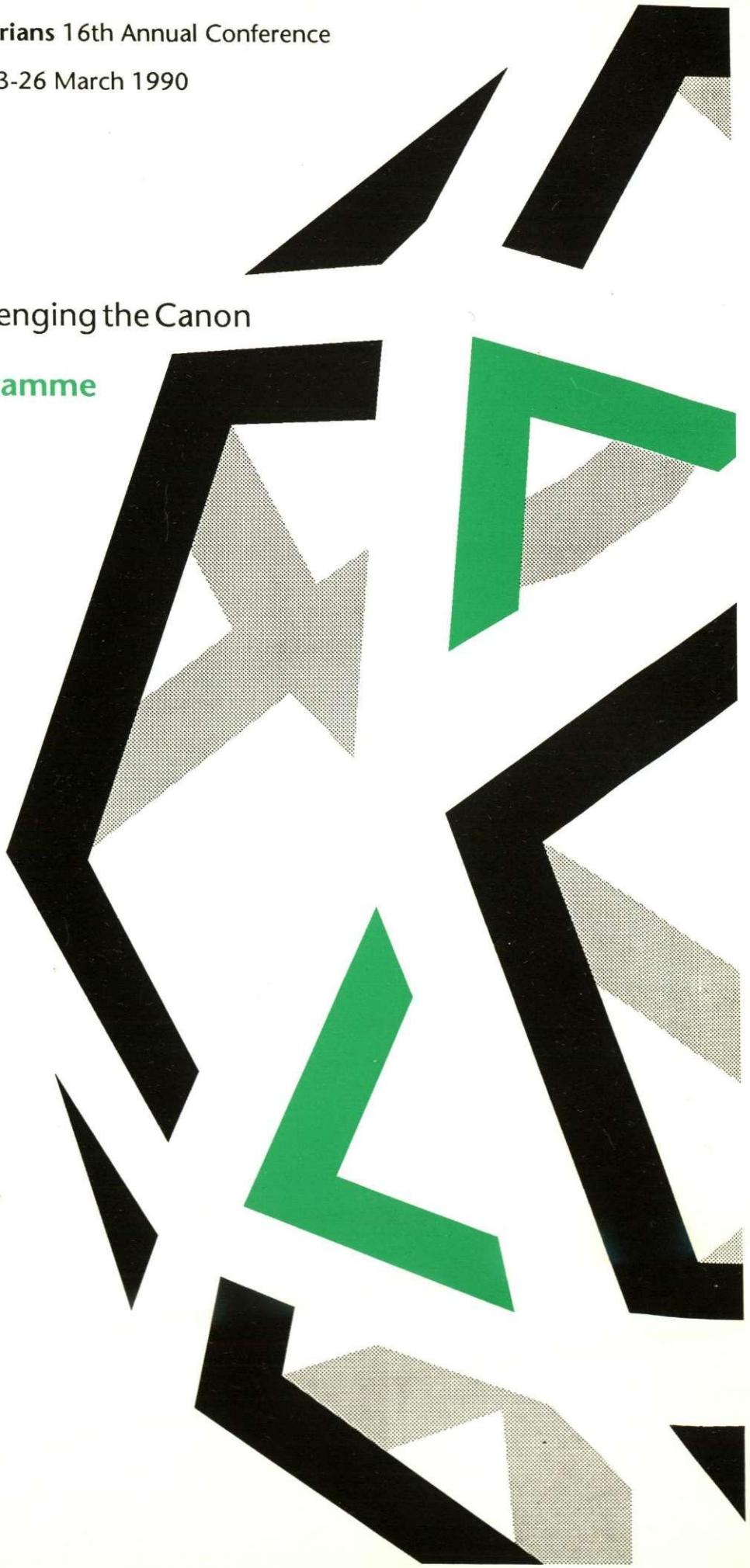
Association of Art Historians 16th Annual Conference

Trinity College, Dublin 23-26 March 1990

Regionalism: Challenging the Canon

Conference Programme



Acknowledgements:

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Oifig an Taoisigh
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The Conference is greatly indebted to the contributions of the Conference Steering Committee: Martyn Anglesea, Joan Fowler, Catherine Marshall, Roger Stalley and Alistair Rowan; also to Bill Bolger, National College of Art and Design, Dublin, who designed the printed material.

The Conference Organizer would like to extend a special thanks to Gwen Woods, Catherine Marshall, Robert Towers and Felicity Woolf who have carried the burden of the daily administration.

Fintan Cullen
Conference Organizer

General Information

The Conference will run for four days. The academic sessions take place on Friday afternoon, all day Saturday and Sunday afternoon. As a new departure in 1990 there will be a closing plenary session. Professor Jonathan J G Alexander will give an address to be followed by two short responses and an open discussion. It is hoped that this will allow for analysis of how the different sessions developed the conference theme. All the academic activities and all AAH business meetings will take place in the Arts Building, Trinity College, Dublin. For room allocation see page 8. The Association's Annual General Meeting will be held at 11.30 on Sunday, 25th March in the Swift Theatre. The AGM agenda is available from the AAH desk in the Registration Area.

For information on the Guided Trips on Monday 26 March, please see the Conference timetable on page ?

Luncheon vouchers will be supplied at Registration. On Friday delegates will be directed to lunch at one of three venues: Kiosk in the Arts Building, Food Hall and Buttery in the College Dining Hall across Front Square. On Saturday and Sunday luncheon vouchers are redeemable only at the Arts Building Kiosk.

Delegates must wear their Conference Badge at all times to ensure entry into plenary and academic sessions and receptions.

Book Fair:

A Book Fair runs for the first two days of the Conference: Friday, 23rd and Saturday, 24th March. The Fair is located in the Lower Concourse of the Arts Building. The Fair will be open from 10.00 to 18.00.

Academic Sessions and Conveners

The academic content of the Conference consists of 17 sessions. These will not all run concurrently. An average of eight sessions will run at any one time. Delegates are invited to switch sessions if they so wish, although they are asked to do so only at the advertised change-over times.

1. **Reformation in the Regions. Image and Discord**
   Helga Robinson-Hammerstein
2. **Word and Image.**
   David Scott
3. **Establishing the Canon: The Institutionalisation of Art.**
   Peter Funnell
4. **Italian Painting: Centre and Periphery, 1200-1300.**
   Julian Gardner
5. **The search for Vernacular Expression in Design: late 19th and early 20th Centuries.**
   Nicola Gordon Bowe
6. **Creating a History of North American Art.**
   Ronald B. Bernier
7. **Northern/Ireland: where does the border lie?**
   Belinda Loftus
8. **Regional Workshops in Gothic Architecture and Sculpture.**
   Roger Stalley
9. **The Art Market & Regionalism.**
   Martyn Anglesea
10. **Italian Art: Centre versus Province, post 1300.**
    Catherine Whistler
11. **Popular Imagery and Critical Regionalism.**
    Luke Gibbons
12. **Modernism and the City: Joyce's Dublin and Beyond**
    Brian Kennedy
13. **Minorities and Regions.**
    Joan Fowler
14. **Painting in Spain.**
    Peter Cherry
15. **Open Session.**
    Slavka Sverakova
16. **Regional Architecture in Britain, Ireland and Continental Europe 1700-1850.**
    Alistair Rowan
17. **Insular Art.**
    Jonathan J G Alexander

CONFERENCE TIMETABLE

Friday 23 March

09.00	Registration opens, Upper Concourse, Trinity College, Arts Building.
10.00	Book Fair opens
12.00 - 14.00	Lunch. Luncheon vouchers supplied at Registration. Please go to venue marked on voucher.
14.00 -15.30	Conference Opening: Swift Theatre Welcome: Professor Martin Kemp, Chair of the Association of Art Historians and Professor Aidan Clarke, Vice-Provost of the University of Dublin, Trinity College. Opening Address by Declan McGonagle, Gallery Organiser, Derry City Council.
15.30-16.00	Tea
16.00-18.00	Academic Sessions 1: for details see Academic Programme page 4.
18.00	Book Fair closes
18.30-20.30	Reception: National Gallery of Ireland, Merrion Square West, Dublin 2. Hosted by *The Irish Arts Review*. Walk from Trinity College using Nassau Street Gate.See Map in Conference Pack.

Saturday 24 March

09.00	Registration opens
09.30-13.20	Academic Sessions 2: for details see Academic Programme page 5.
10.00	Book fair opens
10.50-11.20	Coffee
13.00-14.30	Lunch. Luncheon vouchers supplied at Registration for Kiosk in Arts Building. At lunch, please join *Circa*, Ireland's journal of contemporary visual culture for a complementary drink.
14.30-18.20	Academic Sessions 3: for details see Academic Programme page 6.
15.50-16.20	Tea
18.00	Book Fair closes
19.00-21.00	State Reception: Dublin Castle. Hosted by the Government of the Republic of Ireland. Ten minute walk from Trinity College Front Gate, along Dame Street, turning left at City Hall. See Map in Conference Pack.

Sunday 25 March

09.00	Registration opens
10.00-11.00	Special interest groups: Freelance Art Historians/Schools/Museums and Galleries/Universities/ Polytechnics and Colleges/Students
11.00-11.30	Coffee
11.30-13.00	AAH Annual General Meeting: Swift Theatre. Over the weekend copies of the agenda are available at the Registration Area. Further copies will be available at the AGM.
13.00-14.00	Lunch. Luncheon vouchers supplied at Registration for Kiosk in Arts Building.
14.00-16.40	Academic Sessions 4: for details see Academic Programme page 7.
16.40-17.00	Tea
17.00-18.45	Closing Address: Swift Theatre Speaker: Jonathan J G Alexander, Professor of the History of Art, New York University Respondents: Marcia Pointon (University of Sussex); Luke Gibbons (Dublin City University)
19.00- 20.30	Reception: The House of Lords, The Bank of Ireland, 2 College Green, Dublin 2. Refreshments supplied by Christie's. Walk from Trinity College Front Gate.

Monday 26 March

Guided Trips:

09.00: Buses for Tours 2, 3 and 4 will leave from Nassau Street. Expected time of return of buses to Dublin is 18.00. Buses will leave delegates at Dublin Airport if requested. Delegates opting for the bus tours will be asked to pay a supplement dependent on numbers. Entrance fees will be charged at a number of sites.

10.30: Tour 1 leaves from Campanile in Trinity College Front Square.

13.00: Professor John Turpin, Director of the National College of Art and Design, 100 Thomas Street, Dublin 8, invites delegates to visit the college on Monday 26 March at 13.00 for drinks and for a tour of the college. The N.C.A.D. is the only institution in the state offering degrees in art and design. It dates back to the drawing school supported by the Dublin Society from 1746.

14.30 The Chester Beatty Library and Gallery of Oriental Art, 20 Shrewsbury Road, Ballsbridge, Dublin 4. (Buses 7a and 8 from Merrion Square). The Trustees of the Chester Beatty Library and Gallery of Oriental Art invite you to visit this unique collection of Islamic and Far Eastern art. A special opening on Monday 26th March, between 14.30 and 17.00 will facilitate those who wish to see the Islamic and Far Eastern collections not normally on show. Please sign up for this visit at Registration. Limited to 60 people.

Tour Details

1. Dublin, morning walking tour. Led by Edward McParland, Trinity College, Dublin.

A tour of 18th century buildings including Gandon's Four Courts and Custom House, the Rotunda Hospital, Dublin Castle and the Provost's House, Trinity College.

2. The Boyne Valley, whole day bus tour. Led by Roger Stalley, Trinity College, Dublin.

New Grange, prehistoric passage grave; Monasterboice, 10th century scripture crosses; Mellifont, the first Cistercian abbey in Ireland; Norman castle at Trim; Bective Abbey, Cistercian abbey turned into Tudor House

3. Kilkenny and Cashel, whole day bus tour. Led by Terry Barry, Trinity College, Dublin.

Jerpoint Abbey, Cistercian Abbey, founded 1160, with late medieval decorated cloister arcade; Kilkenny City: St Canice's Cathedral, 13th century; Kilkenny Castle, 13th century foundation, restored in 19th century. The Rock of Cashel: Cormac's Chapel, perfectly preserved Romanesque Church and 13th century Gothic Cathedral.

4. Irish Architecture: Palladianism to High Victorian Gothic, whole day bus tour. Led by Alistair Rowan, University College, Dublin.

Castletown , Co. Kildare (A. Galilei & E. Lovett Pearce, 1722); St. Patrick's College, Maynooth, Co. Kildare (A.W. Pugin, 1845-50); Bellinter, Co. Meath (R. Castle, 1750); Townley Hall, Co. Louth (F.Johnston, 1794).

Academic Programme 1 Friday 23 March

	Session No. 3	Session No. 6	Session No. 8	Session No.9	Session No. 11	Session No. 13	Session No. 14	Session No. 15
	Establishing the Canon: The Institutionalisation of Art	**Creating a History of North American Art**	**Regional Work-Shops in Gothic Architecture and Sculpture**	**Art Market and Regionalism**	**Popular Imagery and Critical Regionalism**	**Minorities and Regions**	**Painting in Spain**	**Open Session**
	Peter Funnell	R.R. Bernier	Roger Stalley	Martyn Anglesea	Luke Gibbons	Joan Fowler	Peter Cherry	Slavka Sverakova
Room No.	3126	40508	5052	4047	Swift Th.	Walton Th.	3051	3071
16.00	**John Turpin:** The Social and Intellectual Context of the Dublin Society's Schools of Drawing in Georgian Ireland	**Elizabeth Johns:** Genre Painting and the claims of competitive equality in the Antebellum United States	**Eric Fernie:** Gothic Architecture in Scotland and the notion of Periphery	**Martyn Anglesea:** Francis McCraken (1804-63) : Provincial to Pre-Raphaelite	**John Hill:** Anglicizing the gangster genre in British cinema	**Joan Fowler:** Introduction to session. 16.20 **Ailbhe Smyth:** Women are not a minority. Ireland is not a region. But what does it mean to be a women, Irish and engaged in creative work? 17.00 Anne Crilly: Director of *Mother Ireland* 17.30 Showing of *Mother Ireland,* documentary by the Derry film and video collective. (52 mins) Please note that due to the screening of the documentary *Mother Ireland* at 17.30 the speakers in this afternoon's session will not follow the Conference change-over timetable. The continuation of this session on Saturday afternoon will follow the Conference timetable	**Rosemarie Mulcahy:** The Escorial and the emergence of naturalism in Spanish painting	**Nina Athanassoglou-Kallmyer:** A Political and Artistic Manifesto for Cézanne
16.40	**Ilaria Bignamini:** The Rise of an Institutional System for the Arts in Britain 1692-1768	**Alan Wallach:** The Hudson River School: Imperial Visions, Tourist Rituals	**Lindy Grant** Gothic Architecture in Normandy 1150-1250: A crisis of Regional Identity	**Maria Beston:** Alexander Reid (1854- 1928) and the Société des Beaux-Arts in Glasgow 1889-1931	**Jeff Chown:** Transnational Film Genre: Australian and American Westerns		**David Davies:** El Greco and Philip II	**Antje von Graevenitz:** Architecture that Speaks: Buildings for Ritual and Display
17.20	**Brian Allen:** The Society of Arts and the Society of Artists:exhibitions and politics c.1760	**Ruth L. Bohan:** 'That Mystic Baffling Wonder': Marsden Hartley and Walt Whitman	**James D'Emilio** The Impact of the Cistercians on architectural decoration in Galicia 1160-1230	**Elizabeth Bird** 'Plush', flush and bust: The Rise and Fall of Fine Art Dealing in Glasgow 1870-1930	**Jean Fisher:** ... In defence of democracy: nativism and post-colonial subject Please note that as brief film excerpts are to shown in this session, the programme may extend a short time beyond 18.00		**Peter Cherry:** 'Spain is a merciful mother to strangers and cruel stepmother to her children': patronage and prejudice at the court of Philip IV	**J. F. Conway:** Medical Art History

Academic Programme 2 Saturday 24 March

	Session No. 1	Session No. 3	Session No. 4	Session No. 8	Session No. 9	Session No. 10	Session No. 11	Session No.12.	Session No. 15	Session No. 17
	Reformation in the Regions: Image and Discord Helga Robinson-Hammerstein	**Establishing the Canon: The Institutionalisation of Art** Peter Funnell	**Italian Painting: Centre and Periphery, 1200-1300** Julian Gardner	**Regional Workshops in Gothic Architecture and Sculpture** Roger Stalley	**The Art Market and Regionalism** Martyn Anglesea	**Italian Art: Centre versus Province, post 1300** Catherine Whistler	**Popular Imagery and Critical Regionalism** Luke Gibbons	**Modernism and the City: Joyce's Dublin and Beyond** Brian Kennedy	**Open Session** Slavka Sverakova	**Insular Art** J J G Alexander
Room No.	4050B	3126	5025	5052	4047	5039	Swift Th.	3051	3071	Walton Th.
09.30	**Helga Robinson-Hammerstein:** The Law and the Gospel	**Peter Funnell:** Centre or periphery? The early 19c British art world and its institutions	**HaydenMaginnis:** The Nature of Siennese Painting	**Larry Hoey:** Greater churches and lesser churches in Southeast England, 1150-1250	**Deirdre Robson:** The New York Art Market in the 1940s and 1950s: The Shift from 'Provincial' to 'Metropolitan'		**Linda Krause:** Rethinking Regionalism	**Brian P. Kennedy:** The Mad Hatter and the Long Fellow: James Joyce and Eamon de Valera	**Patrick Conner:** George Chinnery in the East	
10.10	**Konrad Hoffmann:** Changing Perceptions of the Body	**Andrew McClellan:** Hanging the Old Masters at the Musée Napoleon	**Louise Bourdua:** Painting in Padua before Giotto	**Malcolm Thurlby:** Tradition vs. Innovation in early Gothic Architecture in the West Country	**Gertrude Prescott-Nuding:** 'Coming of Age': The emergence of regional markets into the international arena		**Clive Dilnot:** Mackintosh, the Glasgow School of Art and Critical Regionalism	**Brian Cross:** Beauty and the West: the work of Sean Keating 1915-1925	**Slavka Sverakova:** Two theoretical models of a work of art: J. Mukarovsky and K. Teige	**TCD Library:** viewing of *Book of Kells* and facsimile with JJG Alexander
Coffee										
11.20	**Daniel Donal Cahill:** Iconoclasm in Switzerland	**Linda Whitely:** Independent exhibitions in Paris, 1826-1848	**Robert Gibbs:** Bolognese painting in the thirteenth century	**Yoshio Kusaba:** Henry of Blois and 12th century Winchester: a case for multiple sources of artistic contacts	**Brian McAvera:** The art market and regionalism: the marketing and promotion of artists in Northern Ireland and the Republic of Ireland		**Stephen Campbell:** Alberti and Cosimo Tura: the Ferrarese response to *De Pictura* 1460-1490	**Sighle Bhreathnach-Lynch:** The Church and the Artist: Practice and Patronage - 1922-1945	**Mary Cosgrove:** Stereotypes: Ireland and landscape	**Michael Ryan:** Irish Fine-Art Metalwork 6th-9th Centuries: changing patterns
12.00	**David Brett** The plain style, protestant iconoclasm and the history of design	**Jeanne Sheehy:** British and Irish painting and the Antwerp Academy in the 19th century	**Julian Gardner** The Periphery at the Centre: Nicholas IV in Rome.			**Diana Norman:** The competing claims of Rome and Naples: the case of Cardinal Oliviero Carafa	**Tanya Kiang:** Positioning the centred subject: split perspective	**Martin Gaughan:** The experience of modernity at the centre and the periphery	**Dymphna Halpin:** Jack B. Yeats and Irish Nationalism	**George Henderson:** Insular Art and European Exchange
12.40		**Martin Postle:** 'Stuff for the draughtsman': the study of the model in England c. 1870-1890				**Joanne Wright:** After Antonello: the Sicilian Workshop in the late 15th and early 16th centuries	**Luke Gibbons:** Culture as Masquerade: the theatricality of the Image in Irish culture This session may be briefly extended due to showing of film clips	**David Peters Corbett:** The Modernist City: Eliot, Joyce and Post-War British Art	**John Nixon:** Structural Rationalism in Francis Bacon's paintings, 1959-1979	**Daíbhí Ó Cronín:** An historian's view of Insular Painting

Academic Programme 3 Saturday 24 March

	Session No. 2	Session No. 5	Session No. 6	Session No. 7	Session No. 10	Session No. 13	Session No. 14	Session No. 16	Session No. 17
	Word and Image,	**The Search for Vernacular Expression in Design**	**Creating a History of North American Art**	**Northern /Ireland: where does the border lie?**	**Italian Art: Centre versus Province, post 1300**	**Minorities and Regions**	**Painting in Spain**	**Regional Architecture 1700-1850**	**Insular Art**
	David Scott	Nicola Gordon Bowe	Ronald R.Bernier	Belinda Loftus	Catherine Whistler	Joan Fowler	Peter Cherry	Alistair Rowan	J I G Alexander
Room No.	3126	3071	40508	Swift Th.	5039	5025	3051	5052	Walton Th.
14.30	**Pat Donlon :** Going around in circles: the Celtic Revival as depicted in the Graphic Arts in Ireland	**Toshio Watanabe:** Vernacular Expression or Western Style? Josiah Conder and the Beginning of modern architectural design in Japan	**J. Gray-Sweeney:** Deconstructing Nationalistic Values of Romantic Nostalagia in Western American Art and in 'Cowboy Artists of America'	**Tony Buckley:** Uses of Folk Art: the symbolism of some societies with secrets	**Christa Gardner von Teuffel:** From Fra Angelico to Giovanni Bellini: the introduction of the Renaissance pala in central Italy	**Sabina Sharkey:** The Iconography of Rape: Colonization, Constraint and Gender	**Gabriele Finaldi:** Ribera's Treatment of the 'Apollo and Marsyas' theme	**Edward Chaney:** Architectural Taste and the Grand Tour: George Berkeley's evolving canon	**Carol Farr:** Liturgical Influences on the Decoration of the Book of Kells
15.10	**David Scott:** The Semiotics of the Irish Postage Stamp	**Peter Cormack:** Re-creating a tradition: Christopher Whall and the Arts and Crafts Renascence of English Stained Glass	**W. Jackson Rushing** Cultural Primitivism in Context: Avant-Garde Patronage & Criticism of Native American Art at the Santa Fé and Taos Colonies 1915-30	**Eileen Black:** Art and Patronage in 19thC Belfast	**Eileen Kane:** Avignon and Rome: Centre or Province?	**Lubaina Himid** (Artist)	**Enriqueta Frankfort:** Velázquez as Connoisseur	**Joseph McDonnell:** The Lafranchini Brothers and the Baroque Sources for their Figurative Stuccowork in Ireland	**Carol Neuman de Vegvar:** The Hexham Vines: Sources and Methods of Transmission
Tea									
16.20	**Lewis Johnson:** Ireland in the News	**Katalin Keserü:** Indian influence on the development of Hungarian Regionalism	**Susan Noyes Platt:** Exploding the Myth: Thomas Craven and the Criticism of Regionalism	**Hugh G Rice:** 'The Road to the West',1944 - John Luke	**Tom Henry:** Guillaume de Marcillat and the Modernisation of Taste in the Cathedral, Arezzo	**Jill Morgan** (Curator, Rochdale Art Gallery)	**Tonia Raquejo:** The Influence of Eighteenth-Century British Aesthetics in Spain	**Christine Casey:** John Aheron: a pattern book for Irish architecture	**Isabel Henderson:** The St Andrews Sarcophagus: its place in the development of Insular Art
17.00	**Conor Joyce:** The Hunt by Night: Derek Mahon after Uccello	**Janos Gérle:** What is national in architecture ? Vernacular architecture in Hungary	**Andrew Hemingway:** 'Personalizing the rainpipe': The Critical Mythology of Edward Hopper		**Mark Evans:** Amico Aspertini between Rome and Bologna	**Alice Maher** (Artist)	**Nigel Glendinning:** Difference in Goya's *Disparates*	**Edward McParland:** Electicism: the provincial's advantage	**Douglas MacLean:** St John's Cross, Iona and the Social Hierarchy of its Makers
17.40	**Liam Kelly:** Art and the Language Question: words pressed against the pane	**Katalin Gellér:** Problems of Art Nouveau in the Hungarian style				**Anne Tallentire** (Artist)		**Adrian le Harivel:** Fischer Von Erlach, Chambers and Schinkel: three interpreters of the Antique pleasure villa	**Pippin Michelli:** Silver Bossed Penannular Brooches: Immigration charted

Academic Programme 4 Sunday 25 March

	Session No. 5	Session No. 6	Session No. 7	Session No. 9	Session No. 10	Session No. 14	Session No. 16	Session No.17
	The Search for Vernacular Expression in Design Nicola Gordon Bowe	**Creating a History of North American Art** R.R. Bernier	**Northern/Ireland: Where does the Border lie?** Belinda Loftus	**The Art Market and Regionalism** Martyn Anglesea	**Italian Art: Centre versus Province, post 1300** Catherine Whistler	**Painting in Spain** Peter Cherry	**Regional Architecture 1700-1850** Alistair Rowan	**Insular Art** J J G Alexander
Room No.	3071	4050B	Swift Th.	4047	5039	3051	5052	Walton Th.
14.00	**Wendy Kaplan:** The Vernacular in America, 1890-1920: Ideology and Design	**Ellen Miles:** Searching for an American Style in American Colonial Painting	**Belinda Loftus:** Mother Ireland and Loyalist Ladies		**Jaynie Anderson:** Cosmé Tura and the Studiolo of the Muses at Belfiore (Ferrara): an example of sophisticated regional patronage	**Hilary Macartney:** 'Superstition' and 'Idolatry': anti-Catholicism in 19th century British attitudes to Spanish Art	**Dana Arnold:** Paestum and ithe baseless Doric Order	**Peter Harbison:** The High King Maelseachainn's High Crosses - in Ossory?
14.40	**Henry C. Matthews:** Kirtland Cutter and the Search for a Northwest Vernacular	**Gerald Needham:** A Double Regionalism: Canadian Artists Faced with Europe and New York	**Fionna Barber:** Problematic Victims: Representation of women in Northern Ireland during the 1970s		**Richard Cocke:** Tradition and Innovation in Painting in Verona: 1520-1552	**Xanthe Brooke:** Ruskin and the downfall of Murillo	**Christopher Webster:** The architectural profession in Leeds 1800-1850: a case study in provincial practice	**Catherine Karkov:** The Church and Shrine Architecture and Art in the early Medieval Period
15.20	**Marika Hausen:** Search for Finnish Form: Eliel Saarinen as national image maker	**Brian Lynch:** The Landscape of Vision, Text and Value: the case of Paul Kane and Nicholas Point S.J.	**Bill Rolston:** Yes, But is it Art? Political Murals in Northern Ireland		**Clare Robertson:** 'Ansioso di condursi a Roma': Annibale Carracci from Bologna to Rome	**Edward J. Sullivan:** Spain, The Last Frontier ...? The Case of the New World Colonies	**J.Douglas Stewart:** An original 'provincial' architect: George Browne of Belfast and the Canadas	**Roger Stalley:** The Carolingian contribution to early Irish art
16.00	**Linda Ballard:** Applied Art? Tradition and Creativity in Irish Needleskills	**Peter Murray:** Doctrines of the Craft: some comparisons of the development of landscape painting in Ireland and the U.S. during the 19th century		**Bill McCormack:** The Oliver Dowling Gallery in Dublin	**Anne Millar:** Poverty as a Genre: Giacomo Ceruti (1698-1767) in Brescia		**Alistair Rowan:** The Scottish and Irish response to Gothic Revival norms	

Room Allocation

All rooms are in the Arts Building, TCD

	Friday	Saturday am	Saturday pm	Sunday am	Sunday pm
Opening Address	Swift Th.				
Academic Sessions:					
1 Reformation in the Regions		4050B			
2. Word and Image			3126		
3. Institutionalisation of Art	3126	3126			
4. Italian Painting: 1200–1300		5025			
5. Vernacular Design			3071		3071
6. North American Art	4050B		4050B		4050B
7. Northern/Ireland			Swift Th.		Swift Th.
8. Gothic Architecture & Sculpture	5052	5052			
9. Art Market & Regionalism	4047	4047			4047
10. Italian Art: post 1300		5039	5039		5039
11. Popular Imagery & Critical Regionalism	Swift Th.	Swift Th.			
12. Modernism & the City		3051			
13. Minorities & Regions	Walton Th.		5025		
14. Painting in Spain	3051		3051		3051
15. Open Session	3071	3071			
16. Regional Architecture 1700–1850			5052		5052
17. Insular Art		Walton Th.	Walton Th.		Walton Th.
Special Interest Groups:					
Museums & Galleries				5052	
Universities				3051	
Students				3071	
Freelance				4047	
Schools				4050B	
Polytechnics & Colleges				5039	
AGM				Swift Th.	
Closing Address					Swift Th.

ABSTRACTS

1. Reformation in the Regions: Image and Discord

(Saturday a.m. only)
Convenor:
Helga Robinson-Hammerstein
(Trinity College, Dublin)

Helga Robinson-Hammerstein
(Trinity College, Dublin):
The Law and the Gospel

Konrad Hoffman
(Tübingen, Fed. Rep. Germany):
Changing perceptions of the body

Daniel Donal Cahill
(Neuchâtel University):
Iconoclasm in Switzerland

Switzerland at the time of the Reformation offers an ideal example of political and cultural regionalism. Composed since 1513 of 13 Cantons, allies and subject territories,this country responds in a unique way to the Reformed faith. Certain powerful Cantons such as Zürich (1523), Berne(1528) and Basle (1526) choose early to adopt Protestantism as their state religion. This is also the case for the allied city of Geneva (1526) which was to play such an important rôle in the religious upheaval of the 16th century.

The Swiss Cantons were, and still are, sovereign states, and in their majority (Lucerne, Fribourg, Solothurn etc.) remain faithful to the Catholic Church. This religious complexity is clearly reflected in the regional responses to religious art. The Protestant lands declare war on sacred imagery with the willful destruction of religious art and architecture: the iconoclasm. In contrast, the religious artistic heritage of the Catholic regions remains intact.

The iconoclasm - a tragic consequence of Reformation fervour - is a domain which, until recently, has aroused little interest among art historians. No single study of this phenomenon in Switzerland has yet been undertaken.... In this paper a general view of the iconoclasm in Switzerland will be presented. Rather than dwelling on religious art that has been destroyed, it is worthy to consider what has survived. Why and how were certain important works of religious art from the Protestant regions saved from destruction? Archival research reveals few or at best unclear explanations for such survivals. However, just as the Reformed regions of Switzerland offered refuge to persecuted Protestant throughout the period in question, strategically placed Catholic regions provided a safe haven for displaced religious art destined otherwise to be destroyed.

David Brett
(University of Ulster):
The Plain Style, protestant iconoclasm and the history of design

The extent and the kind of iconoclasm is linked to the nature and extent of authority: the more decentralised a religious group the more it is an-iconic. This paper links the growth of external iconoclasm with the growth of an 'image-less' concept of mental life, as developed in the curriculum and in memory-training. The consequences of this are seen in the 'plain style' of puritanism and in the combination of a platonic ontology with a highly instrumental attitude to materials.

2. Word and Image

(Saturday p.m.only)
Convenor: David Scott
(Trinity College, Dublin)

Pat Donlon
(Dublin, National Library of Ireland):
Going round in circles: the Celtic Revival as depicted in the Graphic Arts in Ireland

Ireland's search for a national identity at the turn of the century is nowhere so well documented as in the graphic arts. Playbills, programmes, posters, journals, illustrated and children's books revelled in the rediscovery of celtic art and, in particular, delighted in ornamentation and celtic interlace. Maclise, Yeats, O'Murnaghan, Carbery, Stokes, and MacCatmaoil were all artists of the Celtic Revival, A movement which did much to foster pride in and awareness of older forms of Celtic art - the *Book of Kells*, the Tara brooch, the antiquarian prints of Petrie. This paper sets out to identify the major emblems and symbols which have survived up to the present and which are now an accepted and acceptable part of Irish national identity. Sources used will include magazine, illuminated addresses, educational and children's books, and other illustrated works such as Christmas cards and prayer books.

David Scott
(Trinity College, Dublin):
The Semiotics of the Irish Postage Stamp

This paper focuses on ways in which the interrelationship between word and image can be used to create or promote images incorporating messages readable both in terms of Irish national identity or tradition and of a European or international idiom. The analysis of the semiotics of the Irish postage stamp displays in microcosm the strategies adopted by a country seeking to promote an identity acceptable both to a sense of its own historic past and to the wider modern world to which it also wishes to relate. Reference will be made in particular to the frequent recourse in contemporary Irish stamp design to artists and the artistic image and an attempt will be made to assess the role of artistic codes in the presentation of cultural messages in philatelic terms.

Lewis Johnson
(University of Sussex):
Ireland in the News

This paper analyzes certain representations in the British media of recent events of importance for Anglo-Irish politics. Newspapers, other publications using photographs, and television news share not only a certain form of monocular perspectival representation, but also a tendency to comment on those representations with captions or voice-overs. A consideration of the relations between image and word in these media suggests that this visual form both invites and resists translation into language, producing an effect of ethical double bind: the image claims the commentary and the commentary claims the image. This analysis of the representation of an event by the media will be folowed by a consideration of a series of works by Rita Donagh, developed from a photograph of a victim of a car-bomb explosion in Dublin in 1974. These works will illuminate the nature of the limits of the news-orientated media.

Conor Joyce (London)
The Hunt by Night: Derek Mahon after Uccello

The emerging perspectivist space of Uccello is the opaque area into which the representational clarity of Derek Mahon's poem disappears. The circle in which image and words are caught, with the poem ending where perspectivism begins, knows no distinction between images, words, paintings, poems.

Liam Kelly (University of Ulster):
Art and the Language Question: Words pressed against the Pane

In recent years, Irish art has been more ambitious, conceptually and contextually, than that of the previous generation. Landscape painting, for example, which used to be a sensual, poetic response to the land, having its roots in the work of Jack B Yeats, and invested here and there with aspects of international modernism, has been subverted. In Northern Ireland, in particular, the 'New Landscape' is landmined by ambiguity, inversions, subversions and tensions. This paper will examine the use of words and image with particular reference to developments in Irish art. The latter will be compared with the works of English artists who have exhibited in Ireland and who explore meanings and feelings through the juxtaposition of image and text. In this way, the literary bias of much Irish art will be probed.

3. Establishing the Canon: The Institutionalization of Art
(Friday p.m. and Saturday a.m.)
Convenor:
Peter Funnell (London)

This session will address the question of regionalism by examining the way in which art institutions – academies, exhibiting societies, and museums – can be seen either to reinforce or to challenge theoretical orthodoxies and established hierarchies of art.

John Turpin
(Dublin, National College of Art and Design):
The Social and Intellectual Context of the Dublin Society's Schools of Drawing in Georgian Ireland.

Drawing Schools were firmly established in Dublin during the 1740s and grew in strength and influence during the eighteenth century. This was due to the particular political, social and economic circumstances of Ireland. The wealthy nobility and gentry needed a wide range of quality manufactures for their houses in town and country. They had ideals of political autonomy and economic self-development within which the schools of drawing had a role to play. Some of the gentry also appreciated continental art traditions which they sought to foster in Ireland. These enlightenment ideas of economic development and high artistic aspirations lay behind the Dublin Society's support of the drawing school of Robert West in 1746, which was the basis of the subsequent evolution of the schools. The Society looked to France for the aesthetic models for the curriculum of its schools of figure, landscape and ornament, and architecture. The result of this education can be seen in the emergence of an Irish school mainly of landscape painters. These artists began in Dublin and usually completed their studies in Rome. They inaugurated a tradition of Irish subjects within European stylistic conventions. The schools' influence was also important for the ornamental arts, architecture and sculpture evident in the architectural expansion of the capital. The schools of drawing were situated within a network of political and social forces of Georgian Anglo-Ireland which sustained them. When these forces altered dramatically after the Act of Union of 1801, the schools position in society then changed significantly to its detriment.

Ilaria Bignamini
(London, Paul Mellon Centre for Studies in British Art):
The Rise of an Institutional System for the Arts in Britain, 1692-1768

In my paper I concentrate on a few problems relating to the study of art institutions in general, and summarize the principal stages in the development of interacting institutions for the arts in Britain during the period 1692-1763 with special attention to a comparison between London, Dublin, Glasgow, Edinburgh and Birmingham.

The period 1670 to 1730 represents a turning-point as regards the growth of modern professions and the expansion of consumption in London. The same period also represents a turning-point in the arts. Private art institutions were the vehicles of the transformation. The earliest academy of art for which documentation has survived is dated c. 1673 and the earliest art club meeting at public taverns 1689. The embryo of an institutional system in which the academy, the auction house, the drawing-class and the drawing school interacted can be dated from 1692-97. The establishment of a strongly market-orientated academy, which brought about the reorganization of the arts along modern lines, dates from 1735. From the mid-1730s to the establishment of the Royal Academy of Arts (1768) the focus in London was on the growth of the artist's profession and initiatives which might foster the expansion of the market for contemporary English art.

The rise of interacting institutions for the arts outside London shows how important it is to take into account the whole national territory, and both the fine and the applied arts. Institutions established in Dublin, Glasgow, Edinburgh and Birmingham from 1731 contributed to discussions on art and industry, to the circulation of new ideas (newer, in many respects, than in London) and they undertook initiatives which had long-lasting consequences upon the art life of the capital itself.

Brian Allen
(London, Paul Mellon Centre for Studies in British Art):
The Society of Arts and the Society of Artists: exhibitions and politics c 1760

This paper will attempt to show how some of the leading members of the St Martin's Lane Academy infiltrated the Society of Arts, Manufacturers and Commerce in the later 1750s in an attempt to use the influence of the Society's art committee to help further their aims of establishing an independent public academy of art. Initially this resulted in the setting up of the first public exhibition of the works of living British artists, held at the Society of Arts' premises in the Strand in the Spring of 1760.

From the later 1740s a number of attempts had been made by both artists and members of the Society of Dilettanti to establish an academy but these had all failed, primarily because the patron orientated Dilettanti refused to be involved in any body that they did not dominate. Many of the artists, particularly Hogarth, whose views against connoisseurs were well known, were particularly against any union that led to an academy administered by patrons. However, the artists were by no means unanimous in their view of how any proposed academy should be constituted and this paper will show that Hogarth, for instance, found himself increasingly isolated from his fellow members of the St Martin's Lane Academy. An analysis of the first exhibition in 1760 and its aftermath will show that no greater degree of harmony was achieved between the artists and the Society of Arts, Manufacturers and Commerce. Within a year the schism between these groups was irreconcilable with a breakaway group, who became known as first the Society of Arts and soon afterwards as the Incorporated Society of Artists, setting up a rival exhibition to which most of the distinguished artists of the day (including Hogarth, Gainsborough & Reynolds) sent their works.

Peter Funnell
(London):
Centre or Periphery? The Early Nineteenth-Century British Art World and its Institutions

This paper will concern discussion in the early 1800s as to where British art should position itself within a European context. Should the British school of painting be assimilated further into the mainstream traditions and orthodoxes of continental painting, or should artists strive to retain a distinctive individual or national identity? These long-standing questions assume additional urgency in the early nineteenth century and are closely connected with the increased establishment of art institutions in that period.

The paper will focus especially on the writings of Prince Hoare, secretary for Foreign Correspondence at the Royal Academy from 1799 to 1834. Hoare's activities in this post can be seen as an attempt to shift the British art world from a peripheral to a central position in the international art scene.

Throughout his writings Hoare is insistent on the need for British art to avoid individual or national "manner" and conceives the solution to this as existing in comprehensive reforms to the institutional structure of the art world, reforms which, as he envisions, will involve the fullest interventions of government. Contemporaries whose writings urged similar reforms will also be examined, as will those of commentators who questioned the theoretical premises of their views, and who warned against the dangers of the rapid process of institutionalization which the art world of the period witnessed.

Andrew McClellan
(Tufts University, Boston):
Hanging the Old Masters at the Musée Napoleon

It is widely known that the Louvre museum under Napoleon (offically named the Musée Napoleon in 1803) contained the greatest collection of Old Master paintings and Greco-Roman sculptures ever assembled under one roof. Much less is known, however, about how those works of art, particularly the paintings were arranged in the museum. The obvious sources of information are of little help in this regard: the many catalogues tell us what was in the collection, but not how it was arranged; and the views of the Grand Gallery that survive, notably those of Hubert Robert, are concerned more with the majesty of the whole than the identity and disposition of individual works.

The exception is a handful of little-known engravings dating from 1802-03, the fragmentary remains of an ambitious project to document the precise appearance of the entire museum. Using these engravings of crucial installations of Italian paintings together with contemporary commentaries, I will examine the principles underlying the organization of this most famous of museums and compare the history of art as represented on its walls with competing art historical representations. This comparison underlines central preoccupations which continue to inform art historical and museological practice to this day.

Linda Whiteley
(Oxford):
Independent exhibitions in Paris, 1826-1848

Since its foundation in the mid seventeenth century, the Salon had been the most important centre in Paris for the sale of pictures by living artists. Consequently when, in the late eighteenth century, the thoughts of certain Paris picture dealers turned to the sale of modern art, they were often led, by the example of their greatest rival, to set up exhibiting societies.

Such establishments were not popular with the administration of the Fine Arts, and in the late Restoration, we can observe a situation comparable to that of the late 1780s, when the State organisation was ceasing to cater adequately for the needs of artists, and, once again the State appeared to be more than anxious to re-impose its monopoly. Charles Paillet's exhibitions of modern pictures, held in 1826, 1829, 1831 and 1832 attained the status, in terms of press reviews, of an alternative Salon; the effect of this was to stimulate artists and speculators alike to look for permanent solutions to problems of patronage.

The 1830s present little effective activity in the form of independent societies for promoting picture sales, though the striking growth of provincial exhibiting organisations in this period allowed, even for Paris artists, a measure of escape from the monopoly of the Salon. At the same time, certain ideas germinating notably among the young journalists of *l'Artiste*, some of whom were Fourierists, were to be developed in the 1840s. A number of associations were formed, often marked by an element of opposition to government policies, and systematically making use of art journalism to further their cause, with increasing urgency in the last years of the July Monarchy.

In spite of the extraordinarily prominent role given to artists and their representatives in 1848, the new republic was unable to provide any satisfactory patronage for artists. After 1851, the spreading availability of credit favoured the expansion of dealers' establishments but the political idealism and didacticism of the societies appears to have vanished in the climate of disillusionment brought about by the failure of the Second Republic.

Jeanne Sheehy
(Oxford Polytechnic):
British and Irish Painting and the Antwerp Academy in the Nineteenth Century

"Britain is, or ought to be grateful to Antwerp, for it is here that many of her sons, fleeing south Kensington and her system, have studied free of charge from time to time . ..(The) number of those who chose Antwerp in preference to Paris would probably surprise many who think all foreign influence on British art must be French", wrote Alick Ritchie in *The Studio* in 1893.

Nearly a hundred years later people still think that Paris was the only important foreign influence on painting in these islands in the late nineteenth and early twentieth centuries. Yet from the 1860s until the 1890s artists flocked from England, Ireland , Scotland and Wales to study at the Royal Academy of Fine Arts at Antwerp. Many of the leading artists from Great Britain and Ireland, among them George Clausen, Frank Bramley, Thomas Gotch, George du Maurier, Edward Hornel, R.A.M. Stevenson, Walter Osborne, and Roderick O'Conor studied for a time at Antwerp. This paper will explore their reasons for going there. Were they really just fleeing the South Kensington system, or were there other reasons for choosing Antwerp? It will try to assess what they got from the teaching, and from the artistic life of Belgium. It will examine the relationship between Paris and Antwerp as 'finishing schools' for British and Irish artists. Finally, it will try to decide whether the influence of Antwerp was really as negligible as it has seemed to subsequent generations, and why it is so rarely mentioned.

Martin Postle
(London, Institute of European Studies):
'Stuff for the Draughtsman': the study of the model in England c.1870-1890

The model was by the 1870s, with the classical revival guaranteed a central place within the Academy and the artist's studio. And yet by that time instruction in drawing from the living model was at a low ebb both at the Royal Academy and at the Schools of Design at South Kensington. In 1871 Felix Slade, partly in an attempt to remedy this deficiency, founded the Slade School of Fine Art. Here emphasis was laid on drawing direct from the living model - often with short poses - without reference to classical archetypes. By the turn of the century the model had regained its position as the focal point of academic training.

This paper seeks to examine the development of the study of the living model during the first twenty years of the Slade. In addition to evaluating the impact of this revitalised system of training on the first generation of artists who attended the Slade, the paper will examine the evolution of new ways of looking at the model against the growth, during the same period, of the 'mythology' of the model as a stereotype in genre painting.

Finally, I wish to look at the evolution of the study of the model beyond the confines of both the academy and the studio and examine the emergence of 'plein air' painting during the decade 1880 to 1890 with particular reference to Henry Scott Tuke and his circle. Tuke, I believe, in his pioneering work in this area ought to be seen not merely as a localised phenomenon but as one of a number of figures - including Anders Zorn in Sweden and Thomas Eakins in America who was searching for a more meaningful manner of relating the study of the model to formal considerations which have hitherto been associated purely with landscape painters.

4. Italian Painting: Centre and Periphery, 1200 -1300
(Saturday a.m. only)
Convener:
Julian Gardner
(University of Warwick)

Hayden Maginnis
(McMaster University, Hamilton, Ontario):
The Nature of Siennese Painting

Louise Bourdua
(University of Aberdeen):
Painting in Padua before Giotto

Robert Gibbs
(University of Glasgow)
Bolognese Painting in the thirteenth century

Julian Gardner
(University of Warwick):
The Periphery at the Centre: Nicholas IV in Rome

5. The Search for Vernacular Expression in Design: late Nineteenth and early Twentieth Centuries
(Saturday p.m. and Sunday p.m)
Convenor:
Nicola Gordon Bowe
(Dublin, National College of Art and Design)

International romanticism and its application to all aspects of art and design at the turn of the century has recently been attracting detailed study, theoretical evaluation and contextual reassessment.

Political and ideological aspirations inspired by English Utopian design reform and/or a desire for national cultural identity and political independence inspired a great deal of contemporary design, its education and exposition; architecture and the applied, decorative and graphic arts. The iconography of what would later be expressed as more explicitly propagandist was often disguised by an eclectic mythology or romanticized by a nostalgic, craft-based idealism. Nonetheless, intriguing analogies emerge on both sides of the Atlantic as vernacular forms of expression were sought: Celtic, Norse, Slavonic, Magyar, Pueblo etc. Interlace was by no means exclusive to Ireland; it was no coincidence that Ireland, Hungary and Russia experienced revolution within a few years of each other.

Studies of the parallels, concerns and manifestations of the many and various design issues between the established and emerging European nations and American states are to be found in this session.

Toshio Watanabe
(Chelsea College of Art and Design, London)
Vernacular Expression or Western Style?: Josiah Conder and the beginning of modern architectural design in Japan.

After the restoration of the Meiji emperor in 1868 the Japanese government faced the formidable task of modernising the country. It needed to demonstrate internally that a new era had dawned and that the age of feudalism was over and externally that Japan was the political and cultural equal of the Western nations. To further both these ends the Japanese government promoted a purely Western-style architecture and invited the British architect Josiah Conder to Japan to provide it. He took up his post in 1877 and is generally regarded as the father of modern architecture in Japan.

However, the irony is that Conder's early designs in Japan are not exclusively Western but introduce Oriental motifs and show that he was searching for a vernacular expression in design which would suit Japan as an Oriental nation.

This paper will try to explore the theoretical origin of this conflict, particularly how some of the British Design theorists argued for Oriental vernacular expression in Western-style colonial architecture. The writings of Conder's teachers Thomas Roger Smith and William Burgess throw new light on this aspect.

Peter Cormack
(London, William Morris Gallery):
Re-creating a Tradition: Christopher Whall and the Arts and Crafts Renascence of English Stained Glass

A relatively neglected field of study until recently, stained glass was arguably the art form most profoundly affected by the Arts and Crafts Movement of the 1890s/1900s. In England its leading exponent was Christopher Whall (1849-1924), whose work as artist-craftsman and as teacher had an international influence on several generations of glass-workers. Whall and his school rejected the imitative medievalism of the Victorians and aimed instead to re-create the broken tradition of English stained glass, moulding a new perception of the craft based primarily on technique and materials rather than formal models, and self-consciously devising a new stylistic and iconographic vocabulary. By awakening artists to the full potential of the medium, Whall inspired the founding of 'national' schools of stained glass in Scotland and Ireland which in turn achieved international recognition as manifestations of their countries' craft revivals.

Katalin Keserü
(University of Eotvos Loránd, Budapest):
Indian influence on the development of Hungarian Regionalism

Orientalism in Hungarian Romanticism was interwoven with the ancient history of the Hungarian people which led to the Far East. In the field of arts the Persian-Indian connections began to be discovered in the 1880s in folk motifs. At the same time the English Indo-Gothic architecture which combined European and Eastern styles became known in Hungary. The influence these had on folk motifs is the basic national language of art which was of great importance in the decorative arts as well as in the programme of the Royal School of Applied Arts. On the other hand it seemed possible to create a national architecture intertwining Indian, European and Hungarian traditions. Ö. Lechner and his followers built folk ornaments into the Indo-Gothic style. In this way a special kind of style developed in Hungary which became the regional style of the country. The new generation of architects at the beginning of this century searched for architectural characteristics in the folk architecture of Hungary and India alike. Their works show national/regional art turning over the individual forms of an international preconstructive architecture.

János Gerle
(Budapest):
What is national in architecture? Different interpretations of the use of the vernacular architecture from late romanticism to the early modernism in Hungary

What makes a style national? Are there any national characteristics in architecture? Are the bearer of such characteristics the styles of the heroic periods of the national history or the continous features of folk-architecture? What can be considered as representative of the spirit of the people: ornaments or structures? Is it possible to create a new style consciously? And how far can it be based on former forms, ornaments or structures? Which period of the stormy history of Hungary should be seen as a source for a future art and society? How can what is deeply national be part of European culture,? How can it be part of the national culture, what is originated in the international movements?

This, and other similiar questions were at the centre of the stylistic debates between the late 1860s and the 1920s, and are existing still to-day. Many outstanding architects gave a personal answer with his own works. I try to summarize the most important ways of explaining the role of the vernacular, examining the international, first of all the English and Scandinavi-

an connections, the ideological and social background, the practical researches, the connections with other fields of art. I'll present among others, the works of Frigyes Feszl, Odön Lechner, Jenö Lechner, Béla Lajta, István Medgyàszay, Ede Wigand, Károly Kós, Móric Pogány.

Katalin Gellér
(Institut des Recherches d'Histoire de l'Art de l'Académie Hongroise des Sciences, Budapest):
Problems of Art Nouveau in the Hungarian Style: a study of popular decorative motifs in Hungarian Art Nouveau, particularly in the represation of mythology

To counterbalance the influence of art movements, naturalism, impressionism, and secessionism, that reached Hungary at the turn of the century, Hungarian artists looked for traditions that would enable them to preserve their originality. Therefore they turned to early Hungarian history, legends and fairy tales on the one hand, and on the other they borrowed from folk-art motifs and structural characteristics of folk architecture.

In its directionality their experiement resembled the Czech, Russian and Polish endeavours.

From among the artists whose work has Hungarian features the lecture will concentrate primarily on presenting the work of the Gödöllö Workshop, Körösföi-Kriesch, Sándor Nagy, and the architecture of Károly Kós.

Wendy Kaplan
(Glasgow Museums and Art Galleries):
The Vernacular in America, 1890 -1920: Ideology and Design

The idea that every country should have an architecture that reflected its own particular history, geography, and climate was central to the Arts and Crafts movement. England had issued the call for reviving the vernacular and no country heeded it more frevently than the United States. The goal was an 'organic' architecture – one where the 'honest' expression of structure and materials would replace stale academic conventions.

The British concept of the domestic vernacular had two manifestations in America. One was the adaptation of indigenous British styles themselves – the Gothic, Tudor, and Queen Anne revivals. The other was the doctrine of fidelity to place, which encouraged designers to look to the American landscape and past.

Focussing on architecture, but with some discussion of decorative arts as well, this paper will address the way the interpretation of the vernacular varied widely in different areas of the country. Design reformers on the west coast looked to Spanish missions and their own balmy climate; in the mid-west, the Prairie served as inspiration; the east coast was most conscious of English precedent and the colonial past. These preferences, however, were not exclusive – every area of the country had Mission-style bungalows, horizontal Prairie houses, and half-timbered cottages.

Henry C Matthews
(Washington State University):
Kirtland Cutter and the Search for a Northwest Vernacular

The exploration and settlement of the American West in the nineteenth century inspired artists and writers; their sublime images and thrilling descriptions contributed to a heightened sense of American identity. In contrast, Western architecture of the period initially failed to respond to the unique qualities of the land. The first settlers, as they became successful, imported familiar European styles that helped to proclaim their sophistication.

One of the earliest architects of the Northwest to explore significantly an alternative to this attitude was Kirtland Cutter who came to Spokane Falls, in the Washington Territory in the late 1880s. Shortly after opening his practice there, he was acclaimed for his design of the Idaho Building at the World's Columbian Exposition of 1893. Using rough basalt, massive logs and hand-split cedar shingles he tried to evoke the experience of the pioneer and the wondrous nature of the mountains and forests. Although the structure was, in reality, unlike anything built in Idaho before, he won a medal at the Chicago fair for the building that best 'expressed the character of the state erecting it'.' He succeeded in capturing the public imagination by symbolizing in built form the romance of the Northwest.

Kirtland Cutter had been educated as an artist in Europe. Unlike many Americans who studied there he rejected Beaux Arts Classicism and developed a sympathy for the ideals of the Arts and Crafts Movement. Returning to the United States, steeped in Romanticism, he found inspiration in the work of progressive East coast architects who had been influenced by the vernacular buildings or their region. Henry Hobson Richardson, Charles Follen McKim and John Calvin Stevens provided, in their Shingle Style buildings, models that Cutter was to reinterpret for a Northwest context.

The work of Kirtland Cutter in the Northwest provides an intriguing case study of an attempt to generate cultural identity in a region where vernacular building traditions had not already been established over a long period of time. Although Cutter also built in a wide variety of fashionable styles, he continued his search for an appropriate response to the land into the early twentieth century. In churches, hotels, houses and wilderness retreats, he celebrated the grandeur of the natural environment.

Marika Hausen
(National Architectural Archive, Helsinki):
Search for Finnish Form - Eliel Saarinen as national image maker.

Eliel Saarinen set up office with his friends Armas Lindgren and Herman Gesellius in 1896, a joint effort, which lasted until 1905. Thereafter followed two years with Gesellius and from 1907 he was on his own, until he left for the United States in 1923.

The Gesellius, Lindgren, Saarinen office almost at once became a leader in their field, winning the competition for the Finnish pavilion at the Paris World Fair in 1900 as well as the competition for the Finnish National Museum in 1902. Both projects were important as embodiments of the "national spirit". General opinion was much concerned about "Finnish form" and what it was supposed to look like.

The need for manifestative form at the time developed out of the political resistance movement of the 1890s. Finland had belonged to Russia since 1809 but efforts to integrate Finland (law, language) in the vast imperium became stronger towards the end of the century. The struggle eventually ended with Finland becoming independent in 1917.

Political pressure led to a flowering culture, where the struggle for independence was manifested in music (Sibelius) as well as in art, crafts and architecture. This coincided with a marked Scandinavian interest in American granite architecture as well as in British Art & Crafts and continental jugend/art nouveau. Finnish form around 1900 was thus both national and international, happily synthetic and strongly symbolic. Saarinen was one of the main creators of this ambiguous "style" not always easily defined.

Linda Ballard
(Cultra, Co. Down, Ulster Folk and Transport Museum):
Applied Art? Tradition and Creativity in Irish Needleskills

The study of Irish folk art has been hampered by many factors, predominant among which is the belief that Ireland does not have a visual tradition. This belief persists despite the publication of numerous books, both historical and technical, which feature Irish patchwork, lace and embroidery. These skills are frequently described as

'Irish traditional', and are clearly visual. Does the persistent belief in the absence of Irish visual tradition mean that the paradigm of Irish cultural identity has been unable to accommodate this idea, or have these 'applied arts' seemed too insignificant to merit serious attention?

There is increasing evidence that the needleskills of Irish women were capitalised on during the nineteenth and early twentieth centuries. In the early ninteenth century, much of the best Ayrshire embroidery was produced in Ireland. Embroidered and other laces were also of economic importance. Especially after the mechanisation of the linen industry, embroidery became an increasingly important source of income for Ulster women.

Who was designing for these 'traditional' skills, and how was design accommodated both to technique and to the production of work which was as characteristically Irish as the label 'traditional Irish needlework' implies? Did the women who produced the needlework contribute creatively beyond the level of constructing beautiful things to the specifications of others?

Patchwork is also a 'traditional' needleskill, but whereas embroidery and lace were generally produced for commercial purposes, patchwork was usually made for domestic use. Is it possible to trace influences on and developments in patchwork design in the late nineteenth and early twentieth centuries and if so, is the idea of development fundamentally inappropriate to the concept of tradition?

J D Sedding appears to have thrown up his hands in horror at the 'barbaric wriggles' of late nineteenth century embroidered designs inspired by early celtic art. However, there is clear evidence that many contemporary Irish textiles complied with his view that 'needlework is .... a pictorial art that requires a real artist to direct the design, a real artist to ply the needle.' How has the contribution to Irish heritage of such artists been viewed, and is it time for a reassessment?

6. Creating a History of North American Art
(Friday p.m., Saturday p.m. and Sunday p.m.)
Convener:
Ronald R Bernier
(University of Maine, Orono):

North America has historically occupied the regional periphery on the map of Western Eurocentric art history; moreover, it has always been viewed from a provincial - national rather than an international perspective - we speak of 'Americanist,' for instance, not 'Modernists'. This session aims to explore the ways in which the codification of a 'national identity' and the formation of an independent 'cultural heritage' take hold in the early history of North American art, and how the assertion of such an identity and history, while constituting a strategy of resistance against dominant and hegemonic art systems, establishes its own procedures of exclusion, its own nationalist ideologies and regionalist attitudes – often appropriating, recasting, asssimiliating and translating the very criteria by which its own marginalization was determined. Papers will consider how visual culture has designated and structured national identity through its representations of social 'types' and the relationships between them– gendered, raced and classed; how it has constructed and disseminated mythologies of 'freedom', 'democracy' and 'equality' in the depiction of its peopled landscape and in the narration of its history; how public and private values of romantic nostalgia and heroic individualism have collaborated to account for, and demarcate conservative political-cultural identity; how challenges or disruptions to the official story of that North American persona are dealt with, often through romantic/racist classifications of the 'primitive' or 'other'; and how, in the practice and theory of representation, critical discourse itself has been shaped, regulated and institutionalized toward the desire for a distinctly North American identity. (Why) Is creating a history of North American art important?

Elizabeth Johns
(University of Pennsylvania, Philadelphia, PA):
Genre Painting and the Claims of Competitive Equality in the Antebellum United States.

Genre painters designated relative power among social and regional types in the antebellum United States. Working in New York, whose audiences were in the thick of fierce national, economic and political competition, they presented assessments of Yankees, Westerners, blacks, women, and the urban classes that in the years 1830 to 1861 most clearly represented issues that divided the sovereignty. Painters were virtually mute on the urban classes; on blacks and women, highly proscriptive; and on Yankees and Westerners highly ambigious. This phenomenon reveals the contribution of genre paintings to the intense fight over hegemony among "equals." Artists created their most intense images virtually in lockstep with the major public crises of the antebellum period - abolitionism in the mid 1830s, feminist agitation in the 1840s, the annexation of Texas in 1844, two major economic panics, and the rise of urban reform. My paper will suggest not only a narrative (highly condensed) of genre painting during this, its most active period in nineteenth-century America, but also a reading of the circumstances in Western societies in which genre painting has the most vitality.

Alan Wallach:
(The College of William and Mary,Williamsburg, VA)
The Hudson River School: Imperial Visions, Tourist Rituals

Scholars have drawn connections between the work of such "mainstream" Hudson River School painters as Frederic Church, Albert Bierstadt and Thomas Moran, and the belief in Manifest Destiny, although they have done so primarily on the basis of the artists' subject matter (the American West, Central and South America). The symbolism found in key works such as Church's *Niagara*, and the unprecedented (i.e. imperial) scale of such paintings as Bierstadt's *The Rocky Mountains* and Moran's *Grand Canyon of the Yellowstone*. This paper, by contrast, analyzes the ways in which Manifest Destiny was pictured. The paper argues that beginning with Thomas Cole recourse to what might be called the "panoptic sublime" resulted in the production of visual codes in which the viewer (subject) is constituted as possessor or proprietor of the landscape while the power to appropriate (visually) is equated with notions (myths) of freedom. To make this argument the paper explores the relations between touristic rituals, representations of landscape and exhibition practices.

Ruth L Bohan
(University of Missouri-St. Louis, St. Louis, MO):
***That Mystic Baffling Wonder*: Marsden Hartley and Walt Whitman**

Walt Whitman exerted a profound influence on the rise of early twentieth-century modernism in the verbal and visual arts. His example helped artists, poets, critics and others establish new directions in their work, ones they eagerly embraced as being both inherently American and eminently appropriate to evoking the spirit complexity and vitality of twentieth-century life. Marsden Hartley was among those whose art owed a profound debt to Whitman's mystical involvement with nature and his emphasis on the human self. This paper will explore the Whitmanic content of Hartley's early Maine landscapes. It will evaluate the way his personal involvement with several Whitman intimates, together with his close reading of *Leaves of Grass* and the parallels he found between Whitman and Cézanne, underlay the physical and visual character of his early landscape manner.

J Gray Sweeney
(Arizona State University, Temple, AZ):
Deconstructing Nationalistic Values of Romantic Nostalgia in Western American Art and in 'Cowboy Artists of America'

By the end of the nineteenth century the paintings of Frederic S. Remington, Charles M. Russell and Charles Schreyvogel were revered as popular icons of American dominion over the western regions of North America; today the western paintings of their artistic descendants, the 'Cowboy Artists of America' are promoted within the western regions of the United States as images of pride in an heroic national past.

The purpose to this paper is to deconstruct this inversion of value by exposing the role of nationalism and romantic nostalgia in the creation of works of art as conscious anachronisms. The role of individualism and political conservatism as ideological underpinnings in the late twentieth century form of regional art is a secondary issue probed through an analysis of contemporary cowboy artists.

Careful analysis of paintings by Remington, Russell and Schreyvogel, especially in covert details, provides insight into the mechanisms by which these artists communicated the values of racial and cultural superiority of the dominant Anglo civilization over Native Americans.

Frederick Remington's *A Dash for the Timber* (1889) and *A Taint in the Wind* (1907) are paradigmatic of the subtle encoding of racist attitudes toward the Indians by the artist, and the heroic idealization of the cowboy.

Charles M Russell's *The Redman's Wireless* (1916) images an assertion of the technological superiority of white civilization against the inferiority of the Native Americans.

Schreyvogel's *Nearing the Fort* (1902) and *Going into Action* (1913) exemplify the "savagery" of faceless Indians with their animalistic visages.

Contextualization of such works in an ideologocal, cultural and biographical matrix makes explicit these values. It assists in exposing the reality that these paintings, despite their claim to experiential authenticity, were in fact created fantasies. The works of Schreyvogel are the most pronounced in this respect, as they were painted on the roof of his Hoboken, New Jersey, apartment overlooking New York City. The patronage and popular audience for these artist' works were an Eastern seaboard urban bourgeois who had never seen the West and who yearned for images of the new American empire in the West.

A century later the primary audience for the art of the cowboy artists, which is self consciously based on the style and subjects of Remington, Russell, and Schreyvogel, is almost exclusively a western one. These artists idealize and romanticize the heroic individualism of the cowboy, and skirt issues of racism in their often patronizing depiction of Native Americans.

Historicism and narrative are the twin foundations of this art with all its derivative meanings and anachronistic vision of national identity. Selected examples of cowboy art by John Clymer, Brownel McGrew, Tom Ryan and others provide examples of the machismo value structure and blatant appeal to jingoistic nationalism characteristic of this popular regional art form.

W Jackson Rushing
(University of Missouri- St.Louis, St. Louis, MO)
Cultural Primitivism in Context: Avant-Garde Patronage and Criticism of Native American Art at the Santa Fé and Taos Colonies, 1915-1930

In 1915, the avant-garde art colonists at Santa Fe and Taos, New Mexico began an intense period of patronage of Native American art. These two regional outposts of avant-garde culture maintained close ties with New York, simultaneously representing an extension of its art world and a critique of the modern urbanism it typified. The artists, literati, and anthropologists who populated and interacted with these colonies had a romantic/racist perception of Native peoples and a preservationist approach to their art, both of which were reflected in their social activism and art criticism. Although they were motivated initially by the ethos of cultural primitivism, this was supplemented especially after the First World War, by a desire to isolate, identify, and promote distinctly Native American values. As a result of these activities, important collections of historic Southwestern Indian art were established, and a revivification of contemporary arts and crafts was instigated. During this period institutions and organizations evolved that were devoted to preserving tribal culture and protecting the religious freedom of Native Americans. Acting individually, or in concert, the colonists encouraged quality and authenticity in art production (i.e. engaged in the "salvage paradigm") by developing strong art markets for Indian crafts, both in New Mexico and New York. Perhaps most important for the history of Native American art, these Santa Fe and Taos patrons acted as the midwives to the birth of a new, non-ceremonial Indian painting.

This paper examines briefly the role of the colonists in the emergence of this hybrid art form, as well as their participation in Indian art revival associations. A contextual 'reading' of their (Edgar L Hewit, Mabel Dodge Luhan, Marsden Hartley) primitivist essays on, and criticism of Native American art reveals the colonists' shared fear about the increasing secularization that typified modern American life. Similarly, the stress in these text on the Indian's "otherness," as seen in the ubiquitous obsession with the Pueblo corn dance (i.e., ritual propitiation of nature) establishes the question of nature versus culture as one of the dichotomous tensions of early modernism. Likewise, implicit in the primitivist's fixation on the perceived primal exotic, and vital aspects of Pueblo Indian life was an assertion of the moribund quality of Western traditions, especially in art and religion.

Susan Noyes Platt
(University of North Texas, Denton, TX):
Exploding the Myth: Thomas Craven and the Criticism of Regionalism

Thomas Craven has long been considered as the central figure in the criticism of Regionalism in the 1930s. As a result of a lack of scholarly interest in Regionalism in general, as well as a lack of respect for Craven himself, he has been virtually dismissed as a serious critic of American art and his career has been only rarely and superficially examined.

Careful study of Craven's writings paired with consideration of the larger social, economic and political pressures of the 1920s and early 1930s, reveal that Craven never formulated a regionalist stance in his crticism. The formation of the critical/artistic concept of Regionalism and its application to the so-called "midwestern triumvirate" of John Stuart Curry, Thomas Hart Benton and Grant Wood, is in fact, the product of a *Time* magazine article in 1934, paired with terminology based on sociological, geographical and literary concepts that was adopted by the government-sponsored art projects.

This paper examines the contribution that Thomas Craven made to American criticism with a particular emphasis on establishing more exactly his relationship to the concept of Regionalism. Partially under the impetus of the philosophy of John Dewey, Craven first argued that the environment of the artist be allowed to affect the artistic expression. As Craven was increasingly affected by H R Mencken's advocacy of the American scene, he supported a specifically American aspect to art in America, at the same time that he began to denigrate, also in the sarcastic style of Mencken, the influence of French culture in America.

Throughout his career Craven avidly

and unwaveringly supported the career of Thomas Hart Benton in a partnership that can be compared to that of John Ruskin and J M W Turner or, in the context of his own critical environment of the early twentieth century, Willard Huntington Wright and his brother Stanton McDonald-Wright. In this latter commitment Craven came to be identified as the critic who advocated midwestern Regionalism. In reality, Craven actually argued against Regionalism as a catch-all term or group style in a series of articles in *Scribner's Magazine* in the late 1930s.

Craven's career as an art critic in America in the 1920s and 1930s can be compared, particularly in the political and emotional backlash that accompanied and followed it, to the career of Clement Greenberg in the 1950s and 1960s. Like Greenberg, Craven sought to establish a new authority in American art, one that was not dependent on borrowed vocabularies and ideas. Also, like Greenberg, Craven alientated the art world by his personal style and exaggerated language.

Andrew Hemingway
(University College London):
'Personalising the Rainpipe': the Critical Mythology of Edward Hopper

Edward Hopper is probably the best-known twentieth-century American painter of the period before the emergence of the so-called 'New York School'. His name is almost synonymous with American-style 'realism': "the leading realist of his generation", and "the Greatest American Realist of the 20th-century" are among the epithets bestowed on him. Yet although Hopper's status as a 'realist' was advanced by some critics in the 1920s and 1930s, it was far from uncontested. To 'personalise the rainpipe', as he described his aim seemed a rather limited ambition to those critics who argued that 'realism' should involve more disquieting representations of the contemporary social order. In 1936, one such critic remarked acidly: "Hopper has included four gables on his country house making the numbers of shadows four." By comparison with other contemporary realisms, his art could look innocuous or simply vapid.

This paper will look at the role of the Whitney Museum and of various kinds of critical discourse in determining the status and meanings of Hopper's art. It will argue that Hopper's 'realism' was successful because it had connotations of some relatively uncontentious folklore about the American city and landscape, and that its success was linked with the occlusion of some more challenging types of 'realist' art.

Ellen G. Miles
(National Portrait Gallery, Smithsonian Institution, Washington, D.C.):
Searching for an American Style in American Colonial Painting

Studies of American art have often attempted to identify stylistic characteristics of American colonial paintings that are uniquely American. This search has focussed on differences in scale, characterization, technique or composition that exist between American and English eighteenth-century portraits. The differences are then analyzed as expressions of the cultures that made them. But the comparison has been made with the wrong English paintings. Rather than looking at works painted in London, for royal or aristocratic patrons, we need to compare colonial American portraits with those painted in cities like Lancaster or Edinburgh. Not only will there be similarities of technique and composition. There will also probably be similarities in the socio-ecomomic level of the sitters, an important factor in determining the final appearance of a portrait. What has been defined at times as a uniquely American style is in fact very much a part English portrait tradition.

Gerald Needham (York University, North York, Ontario, Canada):
A Double Regionalism: Canadian Artists Faced with Europe and New York

Canadian artists have traditionally gone to Europe, especially Paris, to continue their artistic training (Paul Peel and James Morrice respectively). They also looked to New York – David Milne in the early 20th century– but it was only after World War II that the rise of the New York School provided major competition from the United States. The situation was especially complicated for Canadian artists because of their love/hate relation with the USA, and artists continued to go to Paris especially if they were Francophones. However, the best of the Canadians acknowledged the achievements of artists in New York, and responded to them.

This paper investigates the work of two painters who went both to Paris and New York, Paul Emile Borduas and Yves Gaucher, and who faced the task of assimilating two traditions without being either swallowed by them or of mangling them together. Their work will be examined to try and identify not only the difficulties but also the advantages in being able to use their knowledge of each centre to clarify the assumptions of the other.

Brian Lynch
(Dalkey, Co. Dublin):
The Landscape of Vision, Text and Value: the case of Paul Kane and Nicolas Point S.J.

Paul Kane (1810-1871), was permitted by the Hudson Bay Company, to travel throughout their extensive North American territories during the mid 1840s. His stated intention was to produce pictures of Indian customs and other features of the landscape. His accounts of his travels and his prolific output of sketches and oils resulting from the journey, today form one of the mainstays of pre-Confederation Canadian art. The paper considers how Kane's reliance on the company might have affected the nature and content of his oeuvre particularly with regard to the western work.

Father Nicolas Point, S. J. (1799-1868), a French-born missionary was living and working in the Rocky Mountains at the time of Kane's travels in the area. His illustrated journal *'Recollections of the Rocky Mountains'* which remained unpublished until 1967 provides an interesting contrast to Kane's *'Wanderings of an Artist'*. Father Point's depictions of Indian life and customs are examined and both texts are evaluated as historical source material.

Peter Murray
(Crawford Municipal Art Gallery, Cork):
Doctrines of the craft: some comparisons of the development of landscape painting in Ireland and in the United States during the nineteenth century.

An initial examination of the development of landscape painting in Ireland and in the United States during the course of the nineteenth century points up some interesting parallels and casts light on how cultural aspirations and emerging market forces played an important role in this development. In both countries, property, and proprietorial concerns, occupied centre stage throughout the century.

In America, virgin land was being wrested from nature and the indigenous inhabitants for the development of farms, towns and communications. The extensive mythologies and rationalizations which surrounded this struggle, served to mask the frequently unpleasant side-effects.

In Ireland property, and the defence of it, similarly dominated political and economic development in the nineteenth century. Friction between the tenant and landlord classes frequently resulted in social disruption and unrest. The nineteenth century in Ireland was characterized by a successsion of land wars that culminated in the breaking up of most great estates at the turn of the twentieth century.

Isolated both socially, because of this constant friction, and artistically, because of shift of patronage to London after the Act of Union in 1800, artists in Ireland struggled to accommodate and thrive in these adverse conditions. Many moved to London for their artistic education, and remained in England. Some emigrated to the United States. Towards the latter half of the nineteenth century, many gravitated towards Antwerp or Paris in search of contact with the centres of artistic excellence and progressive ideas.

In this respect, although the distances travelled were considerably less, Irish artists had to deal with the same impediments (both real and perceived) to their development, as did American artists, who focused firstly on Dusseldorf, then on Paris, as centres where art flourished and was not treated as a marginal or frivolous activity.

Art in the United States evolved under a peculiar set of social, political and intellectual circumstances. Socially, American artists felt keenly their distance from artistic circles in Europe, and were all too aware of the contemptuous attitude that many European critics held towards art in America – exemplified by Ruskin's comment that he had always believed America to be an ugly country, and that this belief had been confirmed by his first encounter with the landscape paintings of Thomas Cole. An educatation in Europe was considered almost mandatory before an American artist could take on the mantle of representing his country.

Politically, intellectually, critically: from all sides was pressed home the importance of evolving an artistic style that would both do justice to the magnificent and varied landscapes of the Americas, and would also serve as icons of a new, free and unexploited nation.

7. Northern/Ireland: where does the border lie?
(Saturday p.m. and Sunday p.m.)
Convener:
Belinda Loftus
(Arts Officer, Down District Council):

Anthony D Buckley
(Cultra,Co. Down, Ulster Folk and Transport Museum):
Uses of Folk Art: the symbolism of some societies with secrets

There has long been a tradition in Ireland, as elsewhere in Europe, of forming more or less secret brotherhoods for a wide variety of purposes. These organisations were often copied from, and sometimes claimed an origin in the religious, chivalric, mercantile and craft brotherhoods of the Middle Ages. Characteristically they had elaborately formal meetings. They had several degrees of membership with rituals of initiation. They held annual processions. Members often wore collars, aprons, chains, sashes and jewels. The organisations boasted an elaborate symbolism reflecting their high moral or political principles. Often this symbolism, with its signs and passwords, was kept secret from outsiders. Despite their obvious similarities these groups had diverse and often conflicting purposes. Some were pious, others political. Some encouraged temperance; other had drink as their prime focus. Such brotherhoods include trade unions, boy scouts, insurance clubs, medical societies and paramilitary bodies. The brotherhood tradition is therefore extraordinarily flexible.

This paper addresses itself to the symbolism of several of these societies, among them the Orange Order, the Royal Black Institution, the Freemasons, the Odd Fellows and the Free Gardeners, all of which were active in Ireland at the beginning of this century, and some of which are influential today. It is suggested that this brotherhood tradition is one of the central strands in the popular culture of the last two hundred or more years. It is a tradition which is both wholly international and genuinely indigenous to Ireland.

Eileen Black
(Ulster Museum, Belfast):
Art and Patronage in Nineteenth-Century Belfast

While Dublin had an active art-world from the mid-eighteenth century, with a plethora of exhibiting societies, Belfast had few resident artists and no exhibiting society until the short-lived Belfast Association of Artists, formed in 1836.

Two art schools were established in Belfast during the second half of the nineteenth century. The Government School of Design had an erratic life from 1849 to 1858, due to lack of practical support by the Town Council and local manufacturers. In contrast the School of Art, established in 1870, flourished for thirty years, with financial backing from both the Town Council and local sponsors, and considerable middle class and female involvement.

Simultaneously, from the late 1860s, important commercial galleries had begun holding annual exhibitions and bringing well-known paintings to Belfast. This trend accelerated during the last three decades of the century, with Rodman's especially to the fore with twice-yearly shows, one of which, a black and white exhibition, was geared more to the modest purse. The first organisation of the reorganised Belfast Ramblers' Sketching Club, in the winter of 1885, helped bring more local talent before the public. Unlike the earlier ill-fated exhibiting societies, the Ramblers flourished in the more fertile soil of the 1880s and became, in 1890, the Belfast Art Society. This, in time, became an important part of the city's artistic life.

Nevertheless the general picture that emerges of Belfast in the nineteenth century is of a city whose art institutions developed far later than those in other Irish cities, such as Dublin, Cork and Limerick. This paper is intended to provoke discussion as to why this should have been so.

Hugh G Rice
(St. Aloysius' High School, Cushendall, Co. Antrim):
'The Road to the West', 1944 John Luke

In *The Road to the West* John Luke handles a West of Ireland subject matter with an apparent combination of Gaelic tradition and an Irish identity of place through associations in a way unusual for somebody from a Planter background. This important commission for the tenth wedding anniversary of the artist's distinguished friend and Ulster's most senior poet John Hewitt, then Assistant and Deputy Director of Belfast Museum and Art Gallery, establishes significant notions of cultural and sociological interest. These ideological reflections were being addressed by Hewitt himself at the time in his promotion of regionalism as a cultural identifying factor. John Luke combines the art critic Clive Bell's notion of 'significant form' in an antique oil and tempera medium, together with social and historical considerations. In his cognitive and analytical approach to the request for a 'plain' painting the artist represents notions of Celtic place which produced an equilibrium that satisfied the ecumenical Hewitt after nearly forty years acquaintance. The paper explores the balance of these forces as represented in *The Road to the West*. By this exploration some key issues in the cultural relationships between regionalism and nationalism are exposed.

Belinda Loftus
(Arts Officer, Down District Council):
Mother Ireland and Loyalist Ladies

Mother Ireland is a potent emblem in Ireland today, featured in fine art and popular imagery. She is quintessentially a political figure, symbolizing separatist nationalism. Yet both historically and today she is linked to a range of female imagery extending far beyond Irish politics. These links will be elucidated in various ways in this paper.

Analysis of the historical evolution of the Mother Ireland figure from such related female emblems as Celtic goddesses, Christian saints, sheela-na-gigs

and banshees, the Virgin Mary, classical Hibernia, the figure of Liberty, the harp-lady, nineteenth-century colleens and Cathleen-ni-Houlihan will show how at various stages this evolution was crucially linked to developments in female political imagery elsewhere in the Western world. Study of the fine art representations of Mother Ireland will bring out her involvement with artistic and sociological stereotypes of women widely current in Western Europe. Assessment of the apparently very different female emblems employed by Ulster loyalists, such as Ulster, Britannia and Faith will help to set Mother Ireland in context, as will a comparison of her role to that of female political figures in France, Poland, Russia and Portugal.

Fionna Barber
(University of Ulster and
The Open University):
Problematic Victims: Representation of Women in Northern Ireland during the 1970s

Between 1972 and 1973 the emigré F. E. McWilliam produced a series of bronze sculptures entitled *'Women of Belfast'*; an additional piece, *'Women in Bomb Blast'* followed in 1974. This period also marked the height of political violence in the north of Ireland, and Mcwilliam's sculptures have tended to be read either as universalised icons of suffering, or for their formal content alone. This paper presents a radical rereading of McWilliam's sculptural series, in terms of its misrepresentation of the lived experience of women in Belfast over this period; comparison will also be made with the paintings by Catherine McWilliams based around the lives of women in the Ardoyne area of North Belfast, which in turn construct very different images of what it was to be female in a nationalist enclave during the 1970s. Discussion of these two artists opens up wide questions about the relationship of native and emigré to politics, culture and gender in a region defined by violence.

Bill Rolston
(University of Ulster at Jordanstown):
Yes, But Is It Art? Political Murals in Northern Ireland

There are many reasons to disagree that the political wall murals of Northern Ireland are works of art. They are often poorly executed, with the worst bordering on embarrassing and the best rarely going beyond traditional and romantic figurative painting. The painters are untrained in the techniques of painting and unaware of the history of art styles and movements. The themes represented in the murals are highly localised and tendentious, a characteristic strongly at odds with a standard view in the art world that good art must take up universal themes in a detached manner. "Art" is thus distinguishable from "propaganda", and the murals are rejected by advocates of such a distinction as propaganda, not art.

This conclusion of the presentation is similar, albeit for different reasons from those espoused in the art world. The murals are not art; they are not intended to be art by the painters who do not see themselves as artists, They are meant to be works of propaganda. As such, the message is all-important; all else - style, artistic worth, durability, the characteristics regarded by the art world as essential to a work of art - are deemed either unimportant, or at best icing on the cake.

However, this is not a reason to reject the murals out of hand. This presentation seeks to articulate their importance. They play a vital role at the local level in the battle for hearts and minds of working class nationalists and unionists. They are thus a crucial element in the well-established propaganda war. Moreover, they serve as a window into the political consciousness of the community which produced them, at any one time revealing in their quantity, quality and content the aspirations, fears and overall ideology of the community. Consequently, they cannot be ignored - either as a measure of local political ideology or as a counter to the images of the North presented from outside nationalist and unionist working class communities by the mass media.

This argument will be illustrated with a selection of slides of republican and loyalist murals.

8. Regional Workshops in Gothic Architecture and Sculpture

(Friday p.m. and Saturday a.m.)
Convenor:
Roger Stalley
(Trinity College, Dublin)

Eric Fernie
(University of Edinburgh):
Gothic Architecture in Scotland and the Notion of the Periphery

The centre and the periphery are constant concepts in the history of culture, whether they depend on economic factors, military power, ideas of taste or simple prejudice. Equally, however, the unexpected occurs to challenge the canon, as with Shakespeare in Renaissance Europe or the sculpture of Ireland and England in the early Middle Ages.

Ecclesiastical architecture in Scotland of the late twelfth and thirteenth centuries illustrates on the one hand the radiating of standards of taste and modernity from the cultural centre to the south, and on the other, in examples such as the abbeys of Jedburgh and Dryburgh and the cathedral of St Andrews a clear demonstration that this pattern is at best misleading.

Lindy Grant
(Courtauld Institute of Art,
University of London):
Gothic Architecture in Normandy, 1150 -1250: A crisis of regional identity

In the late 11th century, Normandy was probably the richest, certainly the most secure and dynamic area of France; in the second half of the 12th, it was the lynchpin of a vast power block which included a third of modern France; in 1204, the sudden collapse of the Angevin Empire reduced Normandy to what it has been ever since, one of the French provinces. As the star of Normandy and the Angevins waned, that of the Capetian kings of France, and of their principal city, Paris, moved into the ascendant.

Throughout these centuries there was an enormous amount of ecclesiastical architecture in Normandy, and this paper focuses on Norman architecture in the half century either side of 1204, and its relationship with the architecture of the Capetian Ile de France, to address problems of "provincialism" and regional schools, taking as its starting point the recent statement by Jean Bony that the early 13th century architecture of Paris was just as provincial as that of contemporary Normandy.

James D'Emilio
(University of South Florida, Tampa):
The Impact of the Cistercians on Architectural Decoration in Galicia, 1160 -1230

Between 1142 and 1190, seven monastries in Galicia were founded by the Cistercians of Clairvaux or directly affiliated with that house. Major building projects were soon launched at each site, and the Cistercians brought a new vocabulary of architectural design and decoration to the region. In fact, their activity played a major role in the building boom in the Galician countryside during the reigns of the Leonese kings, Fernando II and Alfonso IX (1157 - 1230). Geography, patronage, the scale of buildings and the working practices of masons and sculptors all helped to structure the artistic relationships between the abbeys and the churches of the countryside, and determine how local craftsmen received and transformed a foreign vocabulary of architectural decoration.

Larry Hoey
(University of Wisconsin-Milwaukee):
Greater Churches and Lesser Churches in Southeast England 1150 -1250

The rebuilding of Canterbury Cathedral in 1175-85 is generally taken as a

seminal event in the history of English medieval architecture. From Canterbury, it is said, springs the new work at Chicester, Rochester, Winchester, and most important, Lincoln, from which the new Gothic style spreads throughout the Midlands and the North of Britain. But what is the reaction of the builders and patrons of smaller churches in Kent and Sussex themselves to the new cathedral projects? Is there a 'revolution' in parish church architecture comparable to the one scholars see in great church architecture?

This paper will analyze the connections or lack of them between the cathedrals and smaller or medium-sized churches in the southeast in order to throw light on questions pervasive in the study of medieval architecture. Do all new ideas necessarily start in large buildings and then filter down to smaller ones or is it sometimes the other way around? What role do patrons play in the transmission of ideas; i.e., do churches belonging to Christchurch Cathedral Priory show the new ideas before churches with other affiliations? Do mason workshops stay put in a single area for years, doing local work during slack times at the cathedral, or do the teams move frequently over much greater distances? How, finally, do our conceptions of what is Romanesque or what is Gothic in style, not to mention what is progressive or retardataire in style, reflect the actual totality of architectural practice in a single, historically coherent, geographical locale?

Malcolm Thurlby
(York University, Toronto,):
Tradition versus innovation in Early Gothic Architecture in the West Country

In his seminal article *'A West Country Group of Masons'*, Sir Harold Brakspear identified a series of motifs which serve to isolate a local style of early Gothic architecture in western Britain. Brakspear argued that the earliest manifestations of the school were to be detected at the Romanesque abbey church at Malmesbury. Although there can be no doubt as to the importance of Malmesbury for the development of the school, the role of other Romanesque monuments in the West Country must not be overlooked. This paper will consider the impact of traditional elements from West Country buildings, such as the cathedrals at Gloucester, Hereford, Bristol and Exeter, on early Gothic works in the region including Wells Cathedral, Glastonbury Abbey and St David's Cathedral.

Yoshio Kusaba
(California State University, Chico):
Henry of Blois and Twelfth-Century Winchester: A Case for Multiple Sources of Artistic Contacts.

It is a well known fact that Henry of Blois, Bishop of Winchester (1129-71) and Abbot of Glastonbury (1126-71), was instrumental in forging the artistic activities of mid-12th century Winchester in particular and England in a broader sense. However, no systematic study concentrates on the complexity of artistic atmosphere at Winchester in the time of Henry of Blois. Unique architectural ideas and high quality sculptural production during the lifetime of Henry need to be understood in relation to the historical circumstances, his political activities, as well as artistic contacts, which suggest multiple sources of artistic ideas present in Winchester. Some of the salient points to be raised will be: (1) local styles, workshops, and "antique" sources; (2) the question of French influences, i.e. was the Ile-de-France the only source of influence?; (3) the introduction of the ever-popular Purbeck marble; and (4) Henry of Blois and the notion of his artistic "director". These points relate to a working hypothesis, presented as part of a larger project to explore the importance of Henry's patronage in art and architecture at Winchester.

9. The Art Market and Regionalism
(Friday p.m. amd Saturday a.m.)
Convenor:
Martyn Anglesea
(Ulster Museum, Belfast):

*The role of the dealer and the salerooms in the history of art has tended to be underestimated by art-historians. Since Gerald Reitlinger's classic*The Economics of Taste *(1961-70), the area has received scant attention apart from studies of the art market by Geraldine Norman and others. This section aims to examine changes in the concepts of 'metropolitan' and 'provincial' as reflected in the art market. Ireland is an interesting case in point. Fifteen years ago there was little or no demand for Irish works of art outside Ireland, whereas today the large auction-houses regularly title their sale catalogues 'British and Irish Pictures' and there is one London gallery which specialises in Irish art. A small landscape by a 20th. century Belfast painter (John Luke) was sold at auction in 1989 for over £170,000. What has caused this shift? Is it simply fashion, is it market-manipulation, or has a recent spate of historical studies in Irish art helped to cause a change in the market? What parallels are found in other regions, for example, Scotland or America?*

Martyn Anglesea
(Ulster Museum, Belfast):
Francis McCracken (1804-63): Provincial to Pre-Raphaelite.

Francis McCracken, a Belfast cotton-mill manager, was one of the earliest industrial patrons of the English Pre-Raphaelite painters. Though he figures as a half-comic character in most histories of the PRB, he has not until now been studied from the Belfast angle. Research has shown that McCracken was closely involved with the introduction of contemporary art to Belfast in the 1830s and 40s, in the organization of the Society for the Promotion of the Fine Arts, and in the establishment of the Government School of Design there. He was a patron of the young Dublin prodigy Nicholas Joseph Crowley, and with his friend George Petrie seems to have colluded to obtain RHA paintings at the cheapest possible prices. Converted to Pre-Raphaelite principles by reading Ruskin's Modern Painters volume 2, McCracken started a long correspondence with Hunt, Rossetti, Deverell and others, building up a distinguished but short-lived collection, which was sold off at Christie's by 1855. The failure of the cotton trade in Belfast, and its displacement by linen, was responsible for McCracken's financial collapse and his consequent parsimony in his dealings with artists.

Maria Beston
(University of Essex):
Alexander Reid (1854-1928) and the Société des Beaux-Arts in Glasgow 1889-1931.

Alexander Reid's marketing enterprise in Glasgow, La Société des Beaux-Arts, was opened in 1889 and closed in 1931. Reid was the first British dealer to show Barbizon School and Impressionist paintings, making them at first better-known in Glasgow than in London. His was one of the first galleries in Britain, and certainly in Scotland, to display Japanese prints and artefacts, and he was almost single-handedly responsible for the Japonisme craze. He was Whistler's Scottish agent and friend, the reason Glasgow University has such a large collection of Whistler's paintings and personal belongings. Reid was also a great supporter and promoter of the Glasgow Boys, introducing them to England and America. His friendships with and sales to William Burrell and many other Scottish industrialist-collectors are among the principal reasons why Glasgow's public collections have now inherited some of the finest works of art in the world. He was a friend and business associate of Theo van Gogh and the only British sitter painted by Vincent van Gogh.

Elizabeth Bird (University of Bristol):
'Plush', Flush and Bust: the rise and fall of fine art dealing in Glasgow, 1870-1930.

At the turn of the century, in addition to being the "Second City of the Empire", Glasgow was establishing a growing reputation, especially in continental Europe, as a centre of artistic experiment. This paper traces the growth of fine art dealers in the city

and attempts to assess their significance in the process of art production. It looks first at the relationship between art dealing and the local economy, tracing the variety of origins - carver and gilder, interior decorator, publisher and lithographer - of fine art dealers. Trade Directories list four fine art dealers in 1895, and by 1905 this has grown to thirty-two. The reasons for this proliferation are discussed, linking it to a rise in the demand for art and a growing public interest in the lives and work of local artists. Next, the role of the dealer as tastemaker is analyzed. Glasgow collecters had a distinct preference for Barbizon and the Hague School, for Whistler and later for Impressionism, and it has been claimed that the Glasgow dealers Alexander Reid and Craibe Angus were influential in the development of that taste. Finally, the importance of dealers for artists working and selling their work in Glasgow is discussed and compared with the rival attractions of London, Edinburgh and Paris. The paper concludes with the equally dramatic decline of the fine art dealer. Alexander Reid's firm moved to London in the 1920s and by 1930 only a handful of dealers remained in the city. The same period saw the virtual eclipse of Glasgow as a centre of artistic pre-eminence and its reputation vanished almost as quickly as it had been established.

Deirdre Robson (London):
The New York art market in the 1940s and 1950s: the shift from "provincial" to " metropolitan".

The 1940s and 50s is undoubtedly the period when the New York art market effected the change from being a "provincial", minor art market to one of the world's premier art centres with respect to modern art. How this was achieved, and what agencies effected the change, will be examined in this paper. The most immediate way of measuring this is in galleries in total, of which perhaps a dozen specialised in modern art, either European or American. By 1960 there were estimated to be some 275 in all. There was a parallel growth in the number of collectors - where in the 1940s the number of Americans collecting modern art was tiny, two decades later greater prosperity and increased appreciation of modern art had encouraged a substantial increase in the number of private collectors, while new markets such as corporate collecting had appeared by the late 1950s. One would like to argue in this paper that in the context of the changing status of New York as an art market one cannot only talk of dealers as responsible for the change. Equal importance must be ascribed to a public institution, the Museum of Modern Art, which was considered by dealers to be the single most important influence on the New York art market. The MOMA accomplished its task as a propogandist via its exhibition schedules and by its revolutionary publications. MOMA-organized touring exhibitions were largely responsible for introducing Europeans to the actual works of post-war American painting. On a basic level the position of the United States as a world power reflected on the potential of New York as an art market. While American collectors focused upon European art this benefited European art markets, particularly Paris, but when they switched their attention to American art this influenced the position of New York.

Gertrude Prescott Nuding
(*Apollo*', London):
'Coming of Age': the emergence of regional markets into the international arena.

Within the last decade the market for Scottish and Irish art has experienced a rapid monetary rise accompanied by growing international recognition. The international appreciation of the modern regional fields has branched from well established regional roots formed early in the century and from the subsequent efforts of a few devoted dealers catering to equally devoted collectors, primarily private. What has changed markedly in recent years is the degree to which Scottish and Irish artists figure in commercial gallery exhibitions and auction sales directed at *international*, rather than purely regional audiences. Further, in the contemporary field, Scottish artists increasingly are being proclaimed by observers in Britain and the United States as the new blood and Glasgow and Edinburgh cited as nuclei for the diverse talents. To some observers, the internationalization of the market represents a mixed blessing. While profits for sellers (both private and commercial) may be on the rise, the international dispersal of quality works into private collections may make it difficult for regional institutions in the future to form or fill in their collections and for galleries and auction houses to maintain the quality of material they have hitherto offered. The development of the international market will be viewed in terms of converging forces: regionalism/nationalism; the general inflationary nature of the art market; the international search for 'cheap' alternatives to the French Impressionists (which has also stimulated interest in for instance, the modern Scandinavian and Belgian 'schools'); the packaging efforts of the market makers which have raised the field's public profile; and finally the radical shift in taste, which has reflected the 1960s embracement of hard-edge and abstract art and the concept of "progress" as a criterion for aesthetic appreciation, and which espouses instead traditional or old-fashioned values, both in terms of subject and execution. The conservative nature of this taste has led to a re-evaluation of painters, many of whom outlived the art-historical appreciation of their day, and to the rise to fame of certain contemporary artists.

Brian McAvera
(Downpatrick, Co. Down):
The art market and regionalism: the marketing and promotion of artists in Northern Ireland and the Republic of Ireland

If the "art market" is simply the market for art at any given time in any given place, life would be simple. In Irish terms all that would be needed would be an analysis of the major factors which affect the selling of art-work, and thus a comparison between the North and the Republic in relation to those factors, e.g. the collecting policies/ extent of finances for collecting, of the two Arts Councils / British Council / Department of Foreign Affairs (Cultural Division) / Museum collectors / Public and Commercial Galleries / Auction Houses / Private Collectors / Institutional Collectors.

In addition one would need to enquire into government attitudes to the funding of the arts, the policies of various artists' associations, and the political and social factors which, historically, may have predisposed certain attitudes to the arts.

However, by definition, what is known as 'the art market' is an international context (the public thinks of van Gogh's 'Sunflowers'). Put simply, there is the marketing in terms of investment commodities of established names, and there are the various ways in which contemporary art, especially that which has not as yet gained a pedigree, is sold, or not sold.

Is not regionalism which indicates *locale* and *small market* inimical to the dictates of the "art market"? Is the 'art market'a good thing? What is the relationship between the auction house market and that of the selling of works by contemporary artists? What is the relationship between the international commodity market in names, and the local auction houses? Does the art market act independently of the people who actually produce the work? Should there be percentage schemes (as in the USSR and Germany) and/or resale rights, and how would these relate to the market? Do market pressures induce conformity of expectation, even in those institutions which supposedly act on the artist's behalf?

This paper will be premised on the definitions of the different kinds of 'art market' and how these relate both to regionalism and internationalism, at which point the paper will attempt to analyse the various factors which

influence these markets, comparing the North and the Republic in so doing.

Bill McCormack
(Dublin):
The Oliver Dowling Gallery in Dublin

Founded in 1976, the Oliver Dowling Gallery has become the focus of much that is exciting and problematic in the exchanges between the world of Irish art and the 'art world' internationally. In the first eighteen months, Dowling – who had been Exhibitions Officer with the Irish Arts Council – showed only non-Irish work, notably that of Alan Green and Joel Fisher. The emergence of a body of Irish painting which is recognisably 'Oliver Dowling' proceeded through the exhibition of Michael Craig-Martin and (later) Cecil King. Today, Dowling's list includes Michael Coleman, Mary Fitzgerald, Ciaran Lennon, T J Maher (the latest recruit), Alistair Wilson etc. The gallery's critical success cannot be doubted. More difficult is the relation between a community in which artistic taste (sic) is notoriously provincial and a small number of artists pursuing various different forms of what can be loosely described as international modernism. The paper explores aspects of this problem, with reference to patrons and painters, institutional agencies and individual collectors. The object is simply to provide a tolerably detailed account of a commercial gallery which pursues a dissenting line in the changing conditions of today.

10. Italian Art: Centre Versus Province, post 1300
(Saturday all day and Sunday p.m.)
Convener:
Catherine Whistler
(Oxford, The Ashmolean Museum):

Diana Norman
(The Open University):
The competing claims of Rome and Naples: the case of Cardinal Oliviero Carafa

In Italian Renaissance art history two prevalent axioms are: first, that the 'central' developments in Renaissance art arose within an urban context; second, these central developments occurred in certain specific cities. Thus, in the study of fifteenth-century Italian art, the palm is awarded to Rome, with Venice as a major competitor. By contrast, Naples and its art, despite the city's size and spectacular economic growth during these centuries, receives scant attention and is consequently accorded only 'provincial' status. This paper suggests: first, that the patronage of Renaissance art furnishes an important insight into why certain Italian cities rather than others are designated centres for the development of Renaissance art; and second, that the art patronage of a specific social group – Renaissance cardinals – offers an instructive instance and test case of such claims. The activities of one particular late fifteenth-century cardinal– a major patron in Rome and Naples – are examined in order to test the prevailing assumption within conventionally conceived Renaissance art history that, in terms of the production and reception of art in the last decades of the fifteenth century, Rome began to attain a position of overwhelming predominance, whilst Naples remained entirely peripheral.

Joanne Wright
(University of Nottingham):
After Antonello: The Sicilian Workshop in the late fifteenth and early sixteenth centuries

Antonello established a thriving workshop in his native Messina which, on his death in February 1479, was inherited by his son, Jacobello. Three other members of the family, Antonio and Pietro de Saliba and Salvo d'Antonio either trained in the workshop or had close connections with it, and other Sicilian artists working in the last quarter of the century had professional dealings with the activities of the *bottega.*

This paper will discuss the way in which Antonello's art affected some of these followers. He was the only 15th century Sicilian painter of international repute and to be associated with his studio was to be given access to mainstream tradition, innovations and aesthetic ideas otherwise unobtainable on the island. After his death his successors continued to practise the workshop style interpreting the master's legacy and developing their personal idioms.

Christa Gardner von Teuffel
(Coventry):
From Fra Angelico to Giovanni Bellini: the introduction of the Renaissance pala in central Italy

The spread of the Renaissance pala into Umbria and the Marches is discussed. The position of Giovanni Bellini's Pesaro *Coronation* within this tradition is assessed. The works of Gozzoli at Montefalco and Carlo Crivelli at Ascoli Piceno and Fabriano are also considered.

Eileen Kane
(University College, Dublin):
Avignon and Rome: Centre or Province?

Not long after 1300, the Popes became resident at Avignon. There, their patronage helped to create the School of Avignon, which embraces the fourteenth and fifteenth centuries. The painters employed by the Popes were predominantly Italian, thus Avignon, centre of Christendom, was also a centre of Italian painting. Meanwhile, Rome languished. There was hardly any artistic activity in the Eternal City from the time of the establishment of the Papacy in Avignon until the return of Pope Martin V from Constance in 1422. Only after that date did that new era truly begin which would culminate in the peak of the High Renaissance in the early decades of the sixteenth century. This paper will examine the development of the School of Avignon in the fourteenth century. It will draw attention to the condition of Rome at that time and to the first flickerings of a pre-dawn in some frescoes painted there at the end of the fourteenth century.

Tom Henry
(London, National Gallery):
Guillaume de Marcillat and the modernisation of taste in the Cathedral, Arezzo

This paper will examine Marcillat's role in bringing the art of Papal Rome to Arezzo. It is my belief that Marcillat's patrons in Arezzo wanted his work to demonstrate that they were devout, discerning, *au courant*, and not in the least provincial.

Marcillat came to Rome in the first half of Julius II's pontificate and worked for Julius in the Vatican *stanze* and Santa Maria del Popolo. He subsequently worked for Leo X and for Cardinal Passerini in Cortona, before moving to Arezzo where he was the most important artist of the 1520s. Marcillat's appeal to his Aretine patrons may have depended upon the *cachet* of being an artist from the papal court (for to imitate such men was to associate yourself with them as Marsilo Ficino reminded Lorenzo de'Medici).

Marcillat's stained glass windows in the Cathedral reflect the change from 'craft' to 'art' and are thus a barometer for the 'modernisation' of taste in Arezzo. The Cathedral *operai* demonstrated their desire for modernity by asking Marcillat to replace a window just seven years' old with one based on a famous panel by Signorelli. And in his subsequent windows Marcillat plainly brings the art of Rome to the provinces, illuminating his role in the rapid dissemination of the most up to date style to the rest of Italy.

Above all in the frescoes of the Cathedral vault (commissioned from Marcillat in 1520) the *opera* can be seen to request the first copy of Michelangelo's Sistine Chapel ceiling. The implications for Aretine pride and that city's desire for Roman art will be considered with reference to this imitation of the papal chapel. An investigation of the influences at work upon Marcillat (Michelangelo. Raphael, Sebastiano and Signorelli) allows us to form an impression of the immediate impact of the new Roman style. As such this paper is a study in the dissemination of *romanismo* before the Sack of 1527.

Mark L. Evans
(Cardiff, National Museum of Wales):
Amico Aspertini between Rome and Bologna

From Vasari to S.J. Freeberg Amico Aspertini (1474/5 - 1552) has been characterised as an eccentric, provincial artist. His three Roman sketchbooks have aroused considerable interest amongst historians of classical sculpture during the Renaissance, but have received little attention in relation to his own paintings. Aspertini's cultural horizons were unusually broad: his work incorporates motifs derived from recent North Italian and Tuscan painters, antique monuments and imported German engravings. In this respect, he bears comparison with his Bolognese contemporary Marcantonio Raimondi. However, where Marcantonio was a copyist of genius, Aspertini was the creator of an unique style. Like his patrons the Bentivoglio, expelled from Bologna by Julius II in 1506, he was the last representative of an autonomous tradition, extinguished by the rising tide of Roman influence.

Jaynie Anderson
(Ruskin School of Drawing and Fine Art, University of Oxford):
Cosmé Tura and the Studiolo of the Muses at Belfiore (Ferrara): an example of sophisticated regional patronage

The first Renaissance studiolo was created by Leonello and Borso D'Este for their palace at Belfiore, Ferrara, in the middle of the Quattrocento. It will be recreated in the exhibition 'Cosmé Tura e lo studio di Belfiore', to be held at the Museo Poldi-Pezzoli, Milan, in September 1990. Under d'Este patronage Ferrarese painting and manuscript illumination, especially in Tura's workshop, developed an innovative style and ambitious iconography, independent of the major centres of Italian Renaissance art. The presence of Flemish artists in Ferrara encouraged unusual technical experimentation. Despite the virtues of this regional school, it has often been neglected by historians, and in the nineteenth century when major Renaissance museums were created, it was rarely appreciated. This has affected the way Ferrarese art has been restored and studied. My paper will explore some of these issues based on the research for the exhibition.

Richard Cocke
(University of East Anglia):
Tradition and Innovation in Painting in Verona: 1520 - 1552

Painting in Verona is dominated by two strands, that of the well-finished painting, looking back to Mantegna, and the antiquarian. In spite of Venice's dominant political role younger painters take up the innovations of Giulio Romano, show style was supported by the bishop Gianmatteo Giberti. Paolo Veronese, although influenced by Central Italian style, fuses this with a new awareness of Venetian theory and practice, whilst continuing the city's antiquarian tradition.

Clare Robertson
(University of Reading):
'Ansioso di condursi a Roma': Annibale Carracci from Bologna to Rome

This paper seeks to elucidate Annibale Carracci's response to what he looked at when he arrived in Rome to work for Odoardo Farnese. Examination of the preparatory drawings for the Farnese Gallery sheds new light on not only the way in which the 'programme' for the frescoes evolved, but also the artist's assimilation of Roman art and consequent modification of his Bolognese experience. It will further be argued that Annibale's contribution to the iconography of the Gallery was greater than has usually been assumed.

Anne Millar, (Ulster Museum, Belfast,):
Poverty as Genre: Giacomo Ceruti (1698-1767) in Brescia

Nato milanese, ma bresciano d'adozione Giacomo Ceruti is best known for his sombre and compelling images of the poor. The depiction of poverty is by no means unusual in Italian painting, but Ceruti treated the subject with a remarkable sensitivity which elevated it to a recognisable genre in its own right. Working in various north Italian cities, as both portraitist and genre painter, Ceruti attracted several notable patrons including the Marshal von Schulenberg in Venice. He was, however, most closely associated with Brescia and it seems that his most innovative and arresting images of the poor were painted for patrons in that relatively provincial centre.

This paper will examine Ceruti's depictions of beggars and the poor painted for Brescian patrons, particularly the Barbisoni and Avogardo families, and attempt to explain why these patrons particularly responded to such unequivocal images of poverty. Interestingly, although Ceruti painted beggar scenes outside Brescia it was only in that city that he was known by the nick-name 'Il Pitocchetto', the painter of beggars.

Ceruti was practically unknown until the 1920s and this paper will place in context two paintings by Ceruti acquired for an Irish collection in 1893, *Boy with a Dog* and *Boy with a Basket of Vegetables* in the Ulster Museum, Belfast.

11. Popular Imagery and Critical Regionalism

(Friday p.m. and Saturday a.m.)
Convener:
Luke Gibbons
(Dublin City University):

John Hill
(University of Ulster):
Anglicizing Los Angeles: the gangster genre in British cinema

Jeffrey Chown
(Northern Illinois University):
Transnational Film Genre: Australian and American Westerns

Although the American film western emerged from a distinct historical, cultural, and nationalistic tradition, its popular appeal has never been limited exclusively to America. Many cultures have sought to reproduce this genre, most notably the Italian 'spaghetti westerns' of the Vietman War era. Usually non-American westerns did not compete for influence with American productions but rather filled needs not addressed by the American westerns. In the last fifteen years, however, the American western has ceased to be viable as a cultural form in anything but parodic or nostalgic examples. The recent Australian attempts at Westerns (Man from Snowy River, Phar Lap, Barbarosa, etc.) will be evaluated as to whether they are simple derivations from the American model or a new indigenous cultural form with a potential to achieve the lost viability of their American predecessors.

Jean Fisher
(London,Goldsmith's College):
...In Defense of Democracy: nativism and post-colonial subject

Linda R. Krause
(University of Wisconsin-Milwaukee):
Rethinking Regionalism

This paper challenges recent regionalist theories as they pertain to contemporary architectural design. Of all the post-War responses to universal modernism, regionalism (critical and otherwise) has gained the largest and most devoted following. Regionalism has been preached by such prolific critics as Christian Norberg-Schulz, Kenneth Frampton, and William Curtis. These authors maintain that new architecture based on regional, indigenous forms, and the collective memory of a community necessarily will prove more meaningful to the people it serves. I argue that regionalist theory, both as a philosophical foundation and a practical guide for contemporary design, actually suppresses the kind of critical inquiry that fosters meaningful architecture.

My analysis begins with a critique of Martin's Heidegger's essay 'Building Dwelling Thinking,' a work central to

the theories of Norberg-Schulz and Frampton. I show how Heidegger's concepts of Being and Dwelling are arbitrary and authoritarian. Regionalist references to phenomenology underscore the essentially nostalgic character of their critiques. I contend, and demonstrate throughout my paper, that this nostalgia for an architecture mandated by local conditions and an ineffable *genius loci* is naive and simplistic. It restricts our understanding of existing buildings by precluding divergent and multiple interpretations. Lacking this interpretative generosity, regionalist theory reinforces precisely what it would displace: architecture of prescribed and limited meaning.

Clive Dilnot (Harvard University):
Mackintosh: the Glasgow School of Art, and Critical Regionalism

Recent architectural criticism, in large part through the efforts of Kenneth Frampton, has taken up again the notions of regionalist architecture, and in Frampton's case, has attempted to outline the possibility of a *critical* regionalism, that is to say, an architecture which is resistant (among other things) to the erosion of a sense of place which characterizes so much modern building. Although Frampton's theses are proposed as a strategy for dealing with the present, Mackintosh's Glasgow School of Art, and the theory he was dealing with between 1896-1909, can be read in relation to Frampton's argument under two main sets of relations. The first has to do with building, place formation and resistances to technocratic modernity; to what extent is Mackintosh 'mapping' the economic and cultural dilemmas of late Victorian capitalism in a way that lends itself to the kind of readings which e.g. Franco Moretti gives of the work of Joyce and Eliot? Secondly, if the building is opened up a complex 'representational' structure, the false alternative between decoration or architecture give way to a reading of the work as a highly complex configuration, where the architectural form, spatial organization and the articulation of the building mass enact a representation of the structures of architectural and cultural meaning.

Stephen Campbell
(Johns Hopkins University, Baltimore, MD):
Alberti and Cosimo Tura: the Ferrarese response to *De Pictura* 1460-1490

In 1435 Leon Battista Alberti dedicated his pioneering treatise on painting to Gianfrancesco Gonzaga, Lord of Mantua. Despite its address to a north Italian audience, the influence of the *De Pictura* on artistic practice has always been sought primarily among the artists of Florence, and its argument is assimilated to the more powerful descriptions of the Renaissance in modern scholarship - realism and antique revival, with Florence as the centre. This investigation focuses on painters in Ferrara during the later fifteenth century who fall outside this characterisation of the Renaissance, and assesses their work in terms of a critical response to Alberti. Particular circumstances in Ferrarese court culture facilitated the expansion by artists of conceptions only schematically formulated by Alberti, above all the notions of self-preservation, of rhetorical persona or 'voice' in painting.

Tanya Kiang
(Dublin City University):
Positioning the Centred Subject: split perspective

Linear perspective is here considered as a cultural practice instrumental to the (dis)placement of the spectator and the image. One of its many contradictions is that it can serve both to open up the picture space to the eye of the beholder and also to assert the distance or barrier between viewer and viewed. The simultaneous affirmation and negation of the existence of the beholder, is here investigated as an effect of a fracture running through the method of linear perspective construction as outlined by Alberti. This fracture, roughly between what can be called the mathematical and the mechanical or empirical approaches to perspective construction, eclipses the determining role that modelling and directionality of light play in shaping the mode of address of the painting to the viewer.

Luke Gibbons
(Dublin City University):
Culture as Masquerade: The Theatricality of the Image in Irish culture

This paper will argue that the absence of a strong visual tradition in Irish culture is bound up with the depiction of Ireland as a woman in colonial discourse, by both colonizer and colonized alike. The challenge to colonialism assumes cultural form as a resistance to vision, to a contrasting imperial gaze. In Michael Fried's terms, the image reverts to theatricality, to a temporal rather than a spatial mode which inhabits the margins of official visual culture: popular imagery, melodrama, political caricature. Removed to the periphery with no fixed centre or underlying essence, the image circulates at the level of contingency and appearances. This concern with appearances lends itself to a strategy of masquerade, in which the construction of Ireland as a woman and the theatricality of the image combine to obstruct the linear trajectory of the colonial vision.

12. Modernism and the City: Joyce's Dublin and Beyond
(Saturday a.m. only)
Convener:
Brian Kennedy
(Ulster Museum, Belfast,)

Papers in this session will address a number of issues, some of which are being examined anew, others for the first time. Looking back from the age of so-called 'Post-Modernism', what seemingly was the true nature of the 'experience' of Modernity as a cultural force in the city and beyond? What is the legacy of its expression in Europe, Britain and Ireland? Over and above Modernist rhetoric, the Irish experience was complicated by a search for national identity expressed through the church, state and the avant-garde in a post-revolutionary age.

Brian P. Kennedy
(National Gallery of Ireland, Dublin):
The Mad Hatter and the Long Fellow: James Joyce and Eamon de Valera.

James Joyce is renowned internationally as the greatest Irish writer. Eamon de Valera is without doubt, the outstanding statesman of modern Irish history. Independent Ireland was typified in Joyce's mind by the earnest and sober de Valera, 'the spick spook spokesman of our specturesque silentiousness'. This paper will suggest some important comparisons and contrasts between the Mad Hatter and the Long Fellow, including their views on art.

Brian Cross
(Limerick):
Beauty and the West: the work of Sean Keating 1915-1925

'From which point of view? of painting or of Ireland? Or which Ireland - the small farm or the tea, wine, or spirit merchants, Fitzwilliam Square or Crumlin, the Gaelic League or the Palace bar?' ('Painting in Ireland Today,' Sean Keating, *The Bell*, Dec. 1950).

Sean Keating's work stands today as an anomaly in Irish art history. Overlooked as a novelty in conventional art-histories, sneered at as establishment by would-be modernists and as yet undiscovered by the literary post-modern set. Yet between 1915 and 1935 Keating, from inside, provides us with a vision of the newly emerging state from pre-independence primitivisms to post-independence technologies. Ritchie Robertson has ascribed nationalism to modernisation, and if we can ascribe to Keating a recording of this modernisation, surely then, Keating's work of this period can be seen as a document of nationalism.

Conventional Irish art histories have maintained that we have no political tradition in the visual arts, that our

modernism, came too late and our academicism was too emphatic. But on closer examination (something conventional Irish art histories are short of) of Keating's work these generalisations come unstuck. This paper will be a sort of renaming.

Sighle Bhreathnach-Lynch
(Dublin):
The Church and the Artist: Practice and Patronage - 1922-1945

One of the preoccupations of the newly independent Irish Free State was its quest for a distinctive national identity. The vast majority of the population was staunchly Roman Catholic and Catholicism became an important badge of nationalism.

In the new state the Catholic Church was the major patron of the Arts and the hierarchy, the clergy and Catholic lay-organisations, as well as individuals, sought a wide range of religious products. The demand for religious art was served most often by sculptors who produced a steady supply of altars, statues, pulpits, baptismal fonts and memorials. Some of this sculpture was in a self-consciously Irish Catholic idiom; relying exclusively on Irish materials, worked in an 'Irish' style by native craftsmen.

I propose to make a comparative study of religious sculpture from this period: exploring the social, economic, political and cultural factors which shaped its production including the factor of style. In particular I shall focus on the work of Albert Power R.H.A., whose views on an Irish Catholic art coincided with those of some of his patrons as well as leading art critics of his day.

The history of the church and the artist in these years is an interesting one. Much of the art produced is expressive of the high level of piety which existed in Ireland. It also reveals the essentially conservative nature of Irish society, particularly in relation to artistic matters and the response to Modernism shall be explored in this context.

Martin I. Gaughan
(South Glamorgan Institute of Higher Education)
The Experience of Modernity at the Centre and the Periphery

There is no problem in identifying *Ulysses* as a modernist text; more problematic, however, may be the identification of the experience of modernity which is represented through its textual strategies. This paper will attempt to relate the experience of modernity (more specifically that of the second industrial revolution, contemporary with Joyce's text) to cultural modernism, focusing on the city as the major condenser for those social energies produced and released. Joyce's representational map of Dublin will be considered relative to contemporary urban representations (Futurist, Expressionist) and slightly later ones (Critical Realist, *Neue Sachlichkeit*) indebted to his work - Döblin's *Berlin Alexanderplatz* or Ruttmann's film *Berlin: Symphony of a Great City.*

David Peters Corbett
(Wolverhampton):
The Modernist City: Eliot, Joyce and Post-War British Art

Whereas before 1914 there is ample evidence in both literature and the visual arts of a climate of opinion that was prepared to accept and even celebrate the city, the disruption of the First World War and the subsequent attempts at a reintegration of British social life in the 1920s gave rise to a more cynical view of urban experience.

This paper examines the idea of the city in two of the major works of literary modernism to appear in the twenties, Joyce's Dublin novel *Ulysses*, and Eliot's London poem, *The Waste Land*, and seeks to relate their reading of the cultural significance of the city to some important contemporary concerns in the visual arts. Both *Ulysses* and *The Waste Land* proceed by perambulations around their respective cities, in the course of which the vision of the city as the summation of its culture is rejected. The city is now seen as merely heaping the elements of its culture into an 'inexplicable' or empty congruity which is said to mirror the arbitrary nature of modern life. The question these works pose is whether this image of the disrupted city can properly claim to represent the essential character of modern experience, and should therefore be accepted as the inescapable image of modernity, or whether an alternative account is possible. Visual art of the period shares the same concerns, rejecting the city, and concluding that the desired re-integration of the twenties has to be sought outside it. The final part of the paper will focus on the work of Paul Nash.

13. Minorities and Regions

(Friday p.m. and Saturday p.m.)
Convenor:
Joan Fowler
(Dublin, National College of Art and Design)

The session will examine representations of Ireland as racist and sexist. To what extent do such such representations relate to experiences and representations of women in England? These issues will be explored by a panel of women who work in Ireland and England.

Joan Fowler:
Introduction

Ailbhe Smyth
(Attic Press, Dublin):
Women are not a minority. Ireland is not a region. But what does it mean to be a woman, Irish and engaged in creative work?

This paper will attempt to outline how the ideological and material conditions of life in the complex, splintered and shifting entity which is 'modern Ireland' have both affected and been challenged by the creative and cultural practices of Irish women.

Anne Crilly
(Independent film-maker, Derry):

Ireland, as a colonized entity, has been largely represented in Irish culture as a woman and this is most clearly seen in the 'Mother Ireland' image. These images of a certain type of woman, passive and dependent on her 'sons' or 'lover' to regain her land or avenge her honour, have been used by the Nationalist Movement in Ireland and also by propagandists in Britain to suit their own purposes.

Have these idealised and passive 'national images' in association with the Mariolatry in the late 19th. century, unduly influenced the behaviour expected of Irishwomen - as articulated in the Irish Constitution? Does the personification of Ireland as a woman not only highlight the oppression to the country but by extension the oppression of woman? How does the female portrayal of Ireland (Hibernia) differ from the female personification of Britain (Britannia)? These questions will be examined in an exploration of 19th and 20th century visual representations of Ireland as a woman.

Sabina Sharkey (Birkbeck College, University of London):
The Iconography of Rape: Colonization, Constraint and Gender

In classical literature and in the early modern period the topos of rape was frequently in texts and in the plastic arts. The female body as a locus classicus of power struggle was a common area of contestation between iconography and iconoclasm. Transgression of the social order, of the body politic and the founding of a new order were all embodied in a narrative of rape.

In English Elizabethan colonialist discourse the desired object was gendered, as 'virgin' territory. These wild female lands relocated a male anxiety about female agency. The need to contain, constrain and mark boundaries on the land was expressed in terms of husbandry. Furthermore, the enterprise of rape was repeatedly regarded as a virtuous mode of colonialist expansion and plantation.

This paper investigates how the racist-colonialist paradigm is legitimized by the sexual model upon which it is founded, in a range of Elizabethan, nineteenth century and contemporary texts relating to Ireland. It also considers whether the continued use of such figures as Mother Ireland and her aisling offspring may collude with, reproduce and continue to legitimize the ideology it aims to overthrow.

Lubaina Himid
(Artist ,The Elbow Room and Rochdale Art Gallery):

Both the words 'minority' and 'region' imply less than they are. It is important that in our work we see ourselves as who we are and where we are and that both these factors are important, both to ourselves and to other people, both inside and outside of our 'region'. It is easier to communicate with those you consider to be the same if you think globally and historically rather than conforming to the stereotype of local. Regions are defined by governments, minorities are named in the war of numbers, in the false name of that false god democracy. Creativity spans across borders especially when it is the creativity of political change. My research aims to refute the boundaries of state nationality, as well as expand the notion of art, while defining and naming a particular quest. The practice of gathering and re-using cuts across the 'isms' as well as the easy and ready lines of state and continent. It is a force for political change where black women are in the majority and forced removal from one region to another does not stem the flow.

Jill Morgan
(Curator, Rochdale Art Gallery)

Alice Maher
(Cork):
Alice Maher is a visual artist working in many different media. Her most recent work was an installation titled 'Tryst' exhibited at Limerick, Cork and Belfast. Much of her work takes as its theme the legacy of Catholicism and its attendant iconography to a visually inexperienced community. In particular, this involves what it means to have been raised as an Irish Catholic woman. Her most recent work also explores the meaning of 'rurality' and how the experience of an Irish Catholic COUNTRY woman differs essentially from that of her urban counterpart.

Her presentation during *Minorities and Regions* will take the form of a slide show and talk illustrating how she has examined these themes through visual art practice.

Anne Tallentire
(St Martins' School of Art, London):

Through a presentation of her work Anne Tallentire will figure the issue of dislocation and will question the relationship self to place. Place that is defined and redefined within a shifting and constantly fractured frame of reference. Her work has critically investigated aspects of the powerful underlying ideologies that dominate the particular culture she was born into in N. Ireland. She has examined the construction of history and has raised questions about the relationship between culture and territory.

Here she will continue to argue for the recognition of a radical Irish women's art practice that attempts to resolve the inherent contradictions and complexities of identity and that resists the boundaries of oppressive definitions and distorted representations.

14. Painting in Spain
(Friday p.m., Saturday p.m. and Sunday p.m.)
Convenor:
Peter Cherry
(Courtauld Institute of Art, London)

This is the first session of an AAH conference devoted entirely to the neglected field of Spanish art, and it should dispel popular myths of Spanish culture being dependent, backward and even provincial. Ten papers will explore painting from the sixteenth to the eighteenth centuries and the achievements of Spain's most famous artists, El Greco, Velázquez and Goya. A recurrent theme will be the complex relationship between Spain and artistic centres of her empire, particularly those in Italy, Flanders and the New World. Lo Spagnoletto (Ribera) was the most famous Spanish emigrant: El Greco heads the list of illustrious immigrant artists. Spain imported foreign paintings on a grand scale and the royal collections were phenomenal in size and scope. Particular attention will be paid to the patronage of Philip II and Philip IV and their roles in the development of native 'Spanish' painting. A study of artistic thought in Spain will illustrate Spaniards' conception of their own art, and two papers on the subject of taste will help to clarify current perceptions of Spanish painting in Britain and Ireland.

Rosemarie Mulcahy
(University College, Dublin):
The Escorial and the emergence of naturalism in Spanish painting

The emergence of naturalism in Spanish painting is a subject about which there has been on ongoing debate. There have been two main lines of discussion, one arguing that Caravaggio and the *Caravaggisti* gave an important impetus to the development of naturalism or tenebrism, the other seeing this development as being autonomous in character and a deep expression of the Spanish manner of apprehending reality. This paper explores a third possibility, namely, that while Spanish painters had a tendency towards naturalism, it was the collections of Philip II and his particular taste and requirements in religious art that fostered this tendency which was to come to fruition in the early seventeenth century.

David Davies
(University College, London):
El Greco and Philip II

This paper will involve a discussion of El Greco's two paintings of the *Adoration of the Name of Jesus*, also known as the *Allegory of the Holy League*, one version of which (Escorial) was probably either commissioned by or presented to Philip II, and the *Martyrdom of St. Maurice*, which was commisssioned for a side altar in the basilica of the Escorial, but which was rejected by the king.

Attention will be drawn to the association of the *Adoration of the Name of Jesus* with campaigns waged against the infidel, as manifested in sermons, the liturgy and, significantly, an early 16th-century Netherlandish painting which was both an iconographical and compositional precedent for El Greco's treatment of the subject. Since the victory of the Holy League over the Turks at Lepanto was commemorated annually in the Cathedral of Toledo, the possible Toledan connection with the other version (National Gallery, London), will also be examined.

In the context of Philip II's desire to defend the Catholic Church against the infidel and heretic, there will be a discussion of other images, such as Titian's *Allegory of Religion succoured by Spain* and *Allegory of Lepanto*, both of which were painted for the Spanish king. Concerning the former, reference will be made to a celebrated letter written by Pius V to Philip in which he exhorted the king to defend the Church against the threat of the Turks by joining forces with the Papacy and Venice to form a Holy League. This letter, which moved Philip deeply, possibly inspired him to commission Titian's painting.

The study of the *Martyrdom of Saint Maurice* will focus on the textual sources and the philosophical and spiritual ideas which led El Greco to subordinate the act of martyrdom to a *disputa* on its significance - a form of exhortation which was to prove anathema to the king. Fundamental to the discussion will be a consideration of the different attitudes of painter and king to the image of the Christian Knight.

Peter Cherry
(Courtauld Institute of Art, University of London):
'Spain is a merciful mother to strangers and cruel step-mother to her own children': patronage and prejudice at the court of Philip IV

Jusepe de Ribera pronounced his damning reflection on the Spanish artistic scene from the comfort of voluntary exile in Naples. This paper will examine court painting during the reign of Philip IV (1621- 1665) in the light of this remark. The period saw the emergence of great Spanish painters and a shift away from traditional dependence upon imported talent.

Velázquez' co-existence with the older Italian royal painters Vincente Carducho and Eugenio Caxés will be considered. A reassessment will be undertaken of the simplistic view of opposing stylistic camps; 'progressive' Spanish naturalism versus Italian idealistic painting. Another way of looking at things might in terms of broad areas of specialisation at court, with Spaniards painting portraits, Italians history painting and Flemings genre.

Gabriele Finaldi (Courtauld Institute of Art, University of London):
Ribera's Treatment of the 'Apollo and Marsyas' Theme

The subject was painted twice by Ribera and inspired similar interpretations of the theme by other artists. The subtle differences between the picture in Naples, painted for the Flemish merchant Gaspar Roomer, and the Brussels painting, executed for an unknown patron, will be analysed. Their place in the context of seventeenth century Neopolitan mythological painting and their relation to literary treatments of the theme will be discussed.

5. Enriqueta Frankfort
(Warburg Institute, University of London):
Velázquez as Connoisseur

A study of the role of Velázquez as connoisseur of paintings and sculpture and the part he played as the King's adviser and agent in the formation and display of Philip IV's monumental collection.

Tonia Raquejo
(Universidad Complutense, Madrid):
The Influence of Eighteenth-Century British Aesthetics in Spain

This paper studies the influence of British aesthetics in eighteenth and early nineteenth-century theory of art in Spain, with special reference to Joseph Addison's *Pleasures of the Imagination* (1712) and Edmund Burke's *Inquiry into the Ideas of the Beautiful and the Sublime* (1757). In the 1760s *The Spectator*, probably Addisons's most influential work, inspired the ideas defended in *El Pensador* (1762-67) by Clavijo y Fajardo and *El Censor* (1768) by Meléndez Valdés. Addison's ideas about nature as being more sublime than any work of art provoked in Spain a discussion about the purpose of art. The question, in simple terms, amounted to: should art imitate nature or should art improve it according to an ideal beauty? In 1789 Jovellanos defended Velázquez' 'naturalistic' style which was somewhat depreciated by those who followed Meng's classical view of painting; while in the same year Ignacio Luzán published the second edition of his *Poética* where, following Addison's essay, he established three different sources of imagination, two of which are seen in a Goya engraving. Munarriz' Spanish version of *Pleasures of the Imagination* (1804) shows how much Addison's thought was already accepted and also interpreted from a more romantic perspective, probably as a result of Burke's work which was translated into Spanish a few years later by Juan de la Dehesa.

Nigel Glendinning
(Queen Mary College, London):
Difference in Goya's *Disparates*

In the eighteenth century, Spain passed through an acute phase of cultural dependence on other European countries. It was no longer the powerful political force in Europe which it had been in the Golden Age. The Bourbon monarchs, up to and including Charles III, patronized artists and architects from France and Italy for preference; and their centralising policies tended to enforce regional conformity in cultural matters too. Nowhere is Spain's cultural indebtness more apparent than in the print, for that was an artistic field in which Spain had virtually no indigenous tradition. Artists had to be sent abroad to acquire the requisite technical skills, which they could then pass on to others. Traditional approaches and subject matter - copies of famous paintings, portraits and religious images - dominated production. Yet artists in Spain basically despised work that involved copying others. From the sixteenth century onwards, those who cared about their artistic and social status avoided imitation and put a premium on originality. Furthermore, the sense of national decline sometimes stimulated a spirit of independence.

Goya was certainly one of those artists whose work reflected these patterns. In his etchings he made no copies of work by other artists after 1779. Within his three great series his preoccupation with originality becomes more and more marked. Links with imported conventions and print traditions can certainly be found in the *Caprichos* and *The Disasters of War*, as well as in the earlier Velázquez series. The *Tauromaquia*, on the other hand, joins more specifically Spanish subject matter to a more personal perspective, and the *Disparates* could be considered to sharpen that approach further still. Critics who fail to recognise the difference in the *Disparates*, continue to look for unifying concepts and 'classical' coherence. But it may be time to abandon the hunt for a key to unlock the series as a whole, emphasising instead the *Disparates'* rich variety.

Hilary Macartney
(Glasgow Museums and Galleries):
'Superstition' and 'Idolatry': anti-Catholicism in 19th century British attitudes to Spanish art

The 19th century saw several peaks of anti-Catholic feeling in Britain. Often specifically anti-clerical and closely linked to 'the Irish question', the propaganda also frequently cited Spanish Catholicism and horror stories of the Inquisition as dire warnings of the dangers of Catholicism. This paper examines how the currency of such literature and attitudes affected writings on Spanish art. 'Tolerant' writers constructed sophisticated arguments, trying to persuade their readers that they themselves condemned the Spanish Church as corrupt and manipulative, while at the same time asking them to admire the religious art which was its product. Writers of general histories of art often found the objectionable nature of Spanish religious art much more intrusive and evidence of a merely literal imagination. Accordingly, they consigned the Spanish school to a place well below the ideal beauty and universal appeal of the Italian school.

Xanthe Brooke
(Walker Art Gallery, London):
'More corruption of knowledge may be traced to him than to any man who ever touched the canvas': Ruskin and the downfall of Murillo.

John Ruskin (1819-1900) was Victorian Britain's most influential art critic and arbiter of taste; his impact on art historiography extended across continents and into our own century. Ruskin's writings spanned a period which saw a radical change in British reception of Spanish art and of one artist in particular, Murillo. This paper will seek to examine Ruskin's complex reaction to the work of that artist and how it evolved and was integrated into the critic's highly personal aesthetic. It will discuss the effects of Ruskin's belief in the morality of art and of his religious, political and social opinions on his receptivity to Spanish art. Finally, the paper will seek to show how Ruskin's opinions shaped and still typify present day British attitudes to Spanish painting and culture.

Edward J Sullivan
(New York University, New York):
Spain, the Last Frontier...? The Case of the New World Colonies.

The 17th and 18th centuries witnessed the rise of numerous local schools of painting in the New World colonies of Spain. Among these, Mexico City, Bogota and Cuzco were among the most outstanding cities for the production of art. In the earliest beginnings of the Spanish domination of the Americas, only Spanish-born artists were allowed to work for the church or state. Later, however, these strictures were relaxed and *mestizos* joined the ranks of religious painters, portraitists etc. While it cannot be denied that much colonial painting displays a strong dependence on the lessons learned from Spain, each region managed to manifest its independent spirit in the development of themes (e.g. that of the *castas* in 18th century Mexican art), iconographic patterns (such as the depiction of local saints or local pilgrimage sites) and even styles (such as the distinctive use of literally 'local' colour in Peru) of painting that differed from European modes of representation. This paper attempts to investigate key aspects of the relationship between some of the more artistically advanced colonies and the 'mother country' in the realm of painting in order to focus on the aesthetic differences and similarities between the 'Old' World and the 'New.'

Open Session
(Friday p.m. and Saturday a.m.)
Convener:
Slavka Sverakova
(University of Ulster)

Nina Athanassoglou-Kallmyer
(University of Delaware, Newark, DE):
A Political and Artistic Manifesto for Cézanne

Earlier and more recent scholarship on Cézanne has emphasized the literary sources, unconscious motivations, and painstaking aesthetic quest that underlie the artist's youthful works from Paris years, between 1861 and 1872. Accordingly, the prevailing view of young Cézanne is that of an impulsive and somewhat confused bohemian caught in a continuous process of self-improvement (sometimes called 'sublimation'), both as a person and as an artist.

My paper challenges this view by arguing in favour of deliberateness and self-consciousness in early Cézanne. By focusing on two of Cézanne's most representative early works, the *Portrait of Achille Emperaire* (1866-67) and *Portrait of Louis-Auguste Cézanne, father of the artist, reading l'Evènement* (1866), which, I will suggest, may have been conceived as pendants, I will in fact propose that far from being the result of idle bohemianism and artistic experimentation, Cézanne's early artistic persona and work may have been the carefully contrived products of conscious rebelliousness directed jointly against the politically oppressive rule of the Second Empire and the aesthetic dictatorship exerted by the art establishment. The latter, for Cézanne, comprised not only the Academy and the Salon, but also the *embourgeoisé* members of the avant-garde congregating around Manet at the café Guerbois.

By raising the issue of intentionality in early Cézanne, this paper ultimately aims at establishing a continuity between the Paris 'irrational' Cézanne and the later, 'reformed,' cerebral painter of Aix-en-Provence, thereby revising our current dual perception of the artist.

Antje von Graevenitz
(Köln and Amsterdam Universities):
Architecture that Speaks: Buildings for Ritual and Display

The proposition that architecture may become a sign for a ritual will be examined in relation to two samples. A body of buildings in English Gardens of the 18th century and buildings at World Exhibitions. The concepts and placements will be compared, with particular attention to buildings at the World Exhibition in New York 1939-40.

J F Conway
(Edwalton, Nottinghamshire):
Medical Art History

This branch of the main discipline seeks to solve appropriate art historical problems by examining works of art in the light of the artist's clinical condition at the time of their execution. The paper explores the practical problems encountered by a number of artists whose physical health was compromised, the limitations these problems imposed upon their working practices and the manner in which these constraints influenced the final appearance of their work.

The visible effects of their arthropathies on the works of Renoir and Dufy are examined and the manner in which these effects were variously influenced by the prevailing therapeutic practices of their different generations is explored. Paul Klee's scleroderma is seen as a determining factor in the appearance of his later output and consideration of Monet's work of the 1920s in relation to the development and treatment of his ocular cataracts suggests a reappraisal of the dates ascribed to some of his output. Consideration is finally given to the influence a pituitary tumour exerted on the colour of Wyndham Lewis' 1937 red portraits.

Patrick Conner
(Brighton):
George Chinnery in the East

Having begun his career in London and Dublin as a flamboyant but essentially orthodox portrait-painter, George Chinnery sailed eastward in 1802, and spent the remaining 50 years of his life in India and on the China coast. This paper considers the phenomenon of an artist who, cut off from the changing fashions of European painting, was instead influenced by the special circumstances - geographical, economic and socio-political - in which he lived.

Whereas his predecessors in India had tended to celebrate the power and prosperity of the European colonists, Chinnery made a particular study of Indians and Indian life; when in 1825 he moved on to Canton and Macao, his contact with the Chinese inhabitants fostered in Chinnery a style of draughtsmanship akin to Chinese calligraphy. His oil painting in turn influenced a school of Cantonese artists - a rare instance of the mutual interpenetration of Chinese and European cultures.

Slavka Sverakova
(University of Ulster)
Two theoretical models of a work of art: J.Mukarovsky (1891- 1967) and K. Teige (1900-1951)

In 1964 a reprint of Teige's *Art Marke?* and in 1966 a new edition of Mukarovsky's *Studies in Aesthetics* both presented two texts, first written in 1936. Teige included a passage on Mukarovsky's book in a text completed in Telc in August of that year. Both models contain a sociological perspective, both perceive the value of a work of art as its history. Teige attempted to develop less known passages in *Deutsche Ideologie* to the point of anticipating the position formulated later by J Beuys. Mukarovsky developed a specific branch of structuralism (Prague Linguistic Circle) when he investigated the relationship among aesthetic function, aesthetic norm and aesthetic value.

Mary Cosgrove
(University of Ulster):
Stereotypes: Ireland and Landscape

Analyses the changing ideological function of stereotypes of Irishness as found in late 19th Century and early 20th century landscapes.

Discusses how changes in landscape conventions in Irish paintings are related to the historical events: from English picturesque to Anglo-Irish appropriations, and then to Modernism.

Dymphna Halpin
(Dublin):
Jack B Yeats and Irish Nationalism

The work of Jack B Yeats is more nationalistic than is obvious at first looking. His sympathies are reflected in a subtle way in *The Music of the Morning* where he referred to the optisim of the beginning of the struggle for nationhood, or *Playing the 'Dark Rosaleen' outside Jones' Road Hurley grounds,* where he referred to the killing of spectators by the Black and Tans. The nationalism which Yeats paintings represents was the concern of a cultured class around Lady Gregory and the Irish Literary Revival. Because it became the accepted conveyor of cultural values in Ireland it deflected the concern of the Irish people from the social and economic issues facing them. Yeats' work is examined against the social and political background of his time with a view to understanding the cultural myth-making which was part of the foundation of the Irish State.

John W. Nixon
(University of Ulster)
Structural Rationalism in Francis Bacon's Paintings, 1959-1979

I want a very ordered image but I want it to come about by chance.
Bacon, 1966.

Bacon in numerous statements has described how his openness to 'chance' encompasses *both* the iconographic and the formal components of his peculiar kind of surreal, and mimetic, 'abstract expressionism'. His principal criticism of the Surrealists, that, in practice, they tended to limit the role of chance to the iconographic, goes some way towards explaining what is for a mimetic painter a highly unusual working-method - his practice, for instance, of working without preparatory drawings or sketches, of using very large brushes, rags, and thrown paint (on at least one occasion, apparently, by the bucketful). However, whilst the 'chance' component of Bacon's work is intriguing (the great mass of comment in the literature relates to it), it has tended in a sense to deflect attention from the variously and persistently expressed desire for 'order'. Wherein lies the 'order' - and, specifically, a *formal* order - in this, it is suggested, symbiotic relationship? And would such 'order', if revealed, shed light on other aspects of Bacon's peculiar work and working practice - for instance: his 'rigid' adherence, from the early 1960s on, to only two sizes of canvas, his growing use of conspicuous geometrical forms, his tendency to work without either the presence of a model (in the case of portraits) or even the benefit of preparatory drawings and/or sketches? Ever mindful of the charge that the exponent of such analysis tends to read something *into* rather than abstract something *from* the material in question, Bacon's paintings in this paper will be subjected to *geometrical compositional analysis.* It will be shown that, 'accidental'/'instinctual' though Bacon's paint application is in some respects, it is also organized on inconspicous, highly designed networks of geometrical form. Figures and heads as well as pictorial environments are constructed on these networks, and the networks themselves are arranged in accordance with geometrical 'armatures' based on, among other compositional conventions, the Golden Section and rotated square.

16. Regional Architecture in Britain, Ireland and Continental Europe 1700 - 1850

(Saturday p.m. and Sunday p.m.)
Convener:
Alistair Rowan
(University College, Dublin)

Edward Chaney
(University of Oxford):
Architectural Taste and the Grand Tour: George Berkeley's evolving canon.

The little-known travel journals of George Berkeley, philosopher and Fellow of Trinity College, offer new insights into early eighteenth-century taste. Consulting them in conjunction with his letters and related evidence we can study the development of his art-historical expertise and plot the evolution of a highly gifted amateur's taste with a rare degree of precision. Despite being a member of Lord Burlington's circle, and an admirer of the early 'Palladian' buildings in Oxford and elsewhere, thanks to his travels Berkeley soon proved capable of appreciating a far wider range of styles. In Rome he greatly admired Bernini, and the informality of the gardens; while in Lecce (to which no other traveller in the period had ventured) he responded enthusiastically to its extraordinary brand of provincial Baroque. It is now clear that he visited the Veneto in 1719, prior to returning to Florence the following year. Partly due to his deep grounding in Greek literature and history, however, it was the Doric temples of Sicily that impressed him above all. These led Berkeley to conclude that 'the old Romans were inferior to the Greeks, and that the moderns fall infinitely short of both in the grandeur and simplicity of taste'. In this he was truly in advance of his contemporaries, even of the interesting John Breval, who illustrated the temples for the first time in 1738. The 'uncommon skill in architecture' which Berkeley was proud to have acquired during his four years in Italy, manifested itself both in his philosophical writings - especially in the anti-Shaftesburian *Alciphron* - and in what is perhaps the first example of Palladianism in America, the Ionic doorcase of the house he built for himself on Rhode Island. He also designed a University town for his Bermuda project (unfortunately never carried out) and was closely involved in ways that are still obscure in the building and design of Speaker Conolly's house at Castleown, Co. Kildare.

Joseph McDonnell
(University College, Dublin):
The Lafranchini Brothers and the Baroque sources for their figurative stuccowork in Ireland

The phenomenon of figurative stuccowork is a remarkable feature of eighteenth century Irish interiors, and not simply confined to Dublin. The fashion had been set by Ireland's premier nobleman, the nineteenth Earl of Kildare, when he invited the Swiss Italian stuccodores Paolo and Filippo Lafranchini to decorate his saloon at Carton in Co. Kildare with the first historiated ceiling in the country in 1739. As migrant craftsmen the Lafranchini brothers Paolo (1695-1770), Filippo (1702-1779), and Pietro-Natale (1705-1788), had already worked away from their native Bironico, in the Swiss Canton of Ticino, and had been to Germany (Paolo) and England. In Ireland, the Lafranchini found ready patronage and had effectively brought with them to the periphery of Europe the Baroque figurative style which on the continent had already become outmoded. Their connection with the country was to last over a period of almost thirty years where the dissemination of the Baroque stuccowork style in its last phases can be charted in their work.

It is especially the large scale figurative work which commands one's attention and the sources used for this provides us with a very good idea of the practice of the craftsmen, the taste of the patron, and the international repertoire favoured by the stuccodores as can be cited from several continental examples.

Their repertoire includes, not surprisingly, the engravings of the Italian Baroque painters, published by the Roman firm of de Rossi. What is perhaps unexpected from the Lafranchini is the favour shown to certain French Baroque painters, and which argues for the mobility and currency of the French Baroque outside of France, transmitted via engravings.

Christine Casey
(Assistant Editor, *The Buildings of Ireland;* Trinity College, Dublin):
John Aheron: a pattern book for Irish architecture

John Aheron's *General Treatise of Architecture* of 1754 was the most ambitious architectural publication to emerge from Ireland in the eighteenth century. An eccentric hybrid of European and British theory and design, the book illuminates both the eclecticism and the idiosyncracy of Irish architecture during the early Georgian period. Aheron, a man driven by a burgeoning ambition, completed two labouriously hand-written treatises in preparation for the printed work. These folio volumes, remarkable as feats of draughtsmanship, are the most striking evidence of Aheron's eccentricity: both manuscripts are meticulously executed in pen and ink to simulate the printed characters and copper plates of a published work. The history of this remarkable project, which consumed half of Aheron's career, demonstrates both the aspirations and the limitations of Irish architectural design at the mid-century. The ambition which enabled Aheron to muster two hundred subscribers for his treatise over the course of a decade was, it seems never fulfilled. What evidence survives for his architectural career suggests an extremely limited practice and a man deeply frustrated by the repeated preferment of foreign architects for both public and domestic commissions. A sharp note of patriotism in Aheron's later writings seems less a heart-felt assertion of provincial superiority than a thin disguise for bitter personal dissappointment.

Edward McParland
(Trinity College, Dublin):
Electicism: the provincial's advantage

The two greatest architects resident in Ireland in the eighteenth century were Edward Pearce and James Gandon. Each was an architect of European consequence, and each adopted an unexpected attitude to the architecture of the past and of the present. Pearce was an accomplished Neo-Palladian revolutionary; at the same time his work owes much to Vanbrugh. Gandon was an accomplished neo-classicist; at the same time his work owes much to Wren. In other words, each architect, abreast of contemporary fashions, was referring - in work of the highest quality - to figures whose works were, in the eyes of more doctrinaire contemporaries, discredited.

The same attitude can be discerned in Francis Johnston in the early nineteenth century. His unembarrassed reliance on Gibbs is unexpected at a time of Greek revivalism, yet in no sense compromises the quality of his work. Was such eclecticism possible at the highest levels among the avant garde at the centre of fashion? Is Pearce's baroque (and Gandon's and Johnston's) both something which enhances their buildings, and a characteristically provincial advantage?

Adrian Le Harivel
(National Gallery of Ireland, Dublin):
Fischer von Erlach, Chambers and Schinkel: three interpreters of the Antique pleasure villa

Three major pleasure buildings, in different parts of Europe, have been restored in the last five years. Each is partly inspired by the memory of luxurious villas built from the late first century AD around the Bay of Naples and its Islands. These were intimate retreats from the city rather than extensive country palaces or working farms prefiguring Palladio. Historically celebrated on account of their owners, John Evelyn was able as early as 1645 to take a guided tour of the locality and the area remained a popular tourist location well into the nineteenth century.

Engelhartstetten, designed by Johann Fischer von Erlach about 1693 as a hunting lodge on the Danube plain, is a type of small pleasure building (lustgebäude) which is central to his work. Here the owner, Ernst Starhemberg, defender of Vienna against the Turks, could entertain on a lavish scale in an intimate building. Its style derives equally from Classical nymphaea and from Italian and French Baroque patterns.

The Casino at Marino near Dublin, designed by Sir William Chambers and built between 1758 and 1776, is both an outstanding neo-classical pleasure building and a reworking of the Palladian villa. Lord Charlemont, who owned it, relished Antiquity and built the casino as a more intimate place for private assemblies than either his town house in Dublin (also designed by Chambers) or the adjacent Donneycarney House. The setting of this unique structure, with a hidden lake and follies, is preserved in many paintings and prints.

The Schinkelpavilion in Berlin, built to designs of K F Schinkel between 1824 and 1825 was commissioned by King Frederick William III as a replica of the villa he had stayed in at Naples. As with the two earlier structures, the pavillion served as a retreat from court life, in this case from the Charlottenburg Palace. Schinkel went further to create a more antique building. He revisited Southern Italy in order to make replicas of Antique furnishing and painted grotesque, and also incorporated neo-classical sculpture into the ensemble. The building has been restored according to an inventory of 1826 and the landscape setting by the river Spree has been recreated.

Dana Arnold
(London, Westfield College):
Paestum and the baseless Doric order

This paper aims to examine the question of regionalism in architecture through one set of architectural principles and their use and reinterpretarion throughout Europe. In this instance the rediscovery of Paestum in the mid eighteenth century and the subsequent acceptance of the baseless Doric order is examined.

Paestum is considered in the light of the following concepts: Firstly, the different initial reactions to the ruins. This provides a useful opportunity to compare the reactions of lesser known architects, sent by wealthy patrons to record the ruins to the sometimes more sophisticated opinions of better known scholars. Secondly, the way in which the ruins are recorded and ideas transmitted. Here the difference between straight copying and fanciful reinterpretation is considered in relationship to the question of regional practice. Thirdly, the way in which the architectural principles are used is examined. This, together with such factors as the influence of the patron and the function may provide some clues as to why the same source is reinterpreted in many different ways.

Drawings and models are considered as well as buildings. The nature of these and the level of understanding and interpretation they display may also help in the appraisal of the question of regionalism in architecture.

The discussion is largely confined to examples in England and Paris, although references are made to architects and buildings from other European countries.

It is intended to challenge the traditional view of the regional nature of Greek Revival architecture. And to show instead that many of the differences in perception and interpretation have their basis in different aesthetic ideas which do not necessarily relate to geographical area.

Christopher Webster
(Staffordshire Polytechnic):
The architectural profession in Leeds 1800-1850: a case study in provincial practice

This paper is concerned principally with the way in which the architects of Leeds carried out their professional duties, rather than with the stylistic characteristics of the buildings they designed. The paper will therefore attempt to show - in relation to a major provincial centre - the way in which

the nineteenth century heralded a significant development in the practice of architecture as the old eighteenth-century concept of the builder/ architect was gradually superceeded by the notion of an independent 'profession'. London-trained architects who choose to settle in Leeds are important in this development and their relationship to the local men will be considered.

The paper will also examine the extent of any rational which dictated the employment of a London rather than a locally based practice; the different patterns of employment of architects between the residents of Leeds, and the land-owning families who lived near to, but outside, the town; the scope of 'professional' activities (i.e. the extent to which Leeds architects practiced as surveyors or estate agents); the division between those buildings designed by architects and those which continued to be produced by builders or craftsmen; and the role of the Commissioners for administering the 1818 Church Building Act in the establishment of more professional standards of practice. Though some of these issues may appear to deal with material which is essentially parochial, it is intended that this paper should be seen as a case-study and thus take on a wider significance in relation to professional practice in other provincial centres at this time.

J Douglas Stewart
(University of Kingston, Ontario):
An original 'provincial' architect: George Browne of Belfast and the Canadas

George Browne is virtually unknown as an architect, either in his country of origin or in his adopted land, Canada, where he worked from 1830. Much of his work has been destroyed by fire or later development and ironically what are probably Browne's finest surviving buildings are to be found in Kingston, Ontario, today a small remote city but, from 1841 to 1844, the capital of the newly united provinces of Upper and Lower Canada (now Ontario and Quebec) and then perhaps the largest single province within the British Empire.

George Browne's Kingston buildings include a Presbyterian manse, Rockwood Villa, two round-cornered commercial buildings, the first branch of the Bank of Montreal, several funeral monuments, the portico and narthex of St George's Cathedral and the City Hall, originally a multi-purpose structure which was perhaps the largest of its kind in North America. In Quebec city Browne designed Benmore villa and several town houses while his later work in Montreal added another villa - Terra Nova - and Molson's Bank as well as Rosemount, the Merchants Exchange and several grand terraces, all of which have now gone.

While aspects of Browne's work recall international architects such as Soane and Ledoux there is also a recognisably Irish element displayed in his fondness for the 'Wyatt' window, the use of tunnels and of triumphal arches of a Gandon character while the Irish tower house lurks behind other compositions. There is too a personal, original quality - massive, blocky and majestic - well suited to the local Kingston limestone and to the triumphal character of an heroic society just emerging from its pioneer stage.

Alistair Rowan
(University College, Dublin):
The Scottish and Irish response to Gothic Revival norms

The Revival of Gothic architecture in Britain and Ireland seems to owe its origin to metropolitan perceptions; a sophisticated response to the notion of a rude ancient style and a desire, in the capital, to preserve the 'historic monuments' of the national past. Eighteenth-century Gothick as popularised by the buildings of William Kent and Langley's *Gothic Architecture Improved* spreads widely throughout the British Isles and regional varients are almost unknown. The pattern is provided by London publications and the forms reflect only the vaguest notions of Rococo and Picturesque taste.

As the revival proceeds and critics require greater authenticity, the nature of the sources change. Detail that is archaeologically accurate is now required and while the publications of James Murphy, John Britton and the elder Pugin supply this need, questions as to the historical probability of a design begin to affect design. Is William Wilkins' Dalmeny House, West Lothian, in the right style for Scotland? Can William Burn's Blairquhan legitimately be built in Ayrshire, 'in the true taste of Henry VIII'? Is the Morrison's Luttrelstown in an appropriate style for an Irish castle or is the later Clontarf Castle, by the same firm, not preferable because its sources are more Irish? By the 1830s regionalism – or nationalism – makes itself felt in much of the neo-medieval architecture of Scotland and Ireland.

17. Insular Art
(Saturday all day and Sunday p.m.)
Convenor:
Jonathan J G Alexander
(New York University, New York):

Michael Ryan
(National Museum of Ireland, Dublin):
Irish Fine-Art Metalwork 6th-9th centuries: Changing Patterns.

Since 1980 new discoveries of early Irish metalwork have made necessary a complete re-assessment of the field. The new finds include both ecclesiastical metalwork, such as the Derrynaflan Hoard, possible church door handles and fittings, also personal ornaments and other equipment. Recent excavations have revealed further metalworking sites which have potential to shed a great deal of light on the organisation of craft in Ireland in the Early Medieval Period. The range of new techniques and new motifs revealed in fresh discoveries have important implications for the study of works of art in other media such as sculpture and manuscript painting. This paper attempts to describe in outline the nature and significance of the recent finds in the centuries spanning the period roughly from the foundation of Iona in the 6th down to the deposition of coin-dated Viking Age silver hoards in the early 10th.

George D S Henderson, (University of Cambridge):
Insular Art and European Exchange

Insular art and Carolingian art are neither of them monolithic, and it is not all that easy to find in their output fair equivalents for comparison. However, this paper looks for points where Insular and Carolingian artists appear to be mutually dependent, or to be in a common pool of activity, and attempts to assess where the first initiatives really lie. Carolingian artists are well known for their skill in making facsimiles of earlier works. The possible implications of this for the preservation of insular examples will be discussed. Whether the facsimile tendency also flourished in the British Isles will be reconsidered, in the light of literary and visual evidence. In reviewing illuminated books, related sculpture and metalwork will be kept in mind.

Dáibhi Ó Cronín
(University College, Galway):
An historian's view of Insular Painting

Developments in the last ten years in the area of Insular palaeography have led to a refinement of the techniques which can be used by art historians to date and localise illuminated gospel books and related manuscripts. These new findings have, however, yet to be fully appreciated, and the purpose of this paper will be to reiterate some of

the arguments which can be brought to bear on the subject by historians, and offer some new evidence as well. The paper will discuss some of the problems posed by the interplay of Irish, Anglo-Saxon, and Pictish cultural elements in the formation of Insular art, and offer an historian's point of view on the matter.

Carol Farr
(University of Tennessee):
Liturgical Influences on the Decoration of the Book of Kells

Scholarly consenus has recognized the probable liturgical function of the Book of Kells as a gospel book made for display upon the altar and from which gospel lections were read during the liturgy. Following the studies of Patrick McGurk, modern scholars have also recognized the likelihood of liturgical influence upon the tradition of emphasis of certain texts in Insular gospel manuscripts and upon the iconography of the full-page images in the Book of Kells.

The unusual iconography of the manuscript's illustrations and its selection of incipits for full-page emphasis can be explained by consideration of the book within the broad context of early western liturgies. Such a study reveals the influence of an early non-Roman lection system upon the selection of emphasized incipits presented by the Book of Kells. Non-Roman lection systems also provide the key to the iconography of the two full-page illustrations, the depictions of the Temptation and 'Arrest' of Christ. The illustrations present iconography based upon the liturgy of specific feast days and their Old and New Testament lections. Further, this influence of lections was acted upon by the figures and images provided by interpretations of these biblical texts, transforming biblical narative events and verbal images into multi-leveled, interpretive visual images. Each illustration expressses the significance of a liturgical feast, in terms of the feast's lections and liturgy, which would have been the context in which the illustration was viewed.

The question of the kind of audience to whom the illustrations would have been displayed remains difficult to answer. However, the character of the manuscript's decoration and its complex iconography suggest that it was made for use in an insular monastic foundation involved in pastoral concerns. Aspects of the decoration may refer specifically to the deacon, who would have read from the book during the liturgy and who would have explained the meaning of gospel text and liturgical feast to those listening.

Carol Neuman de Vegvar
(Ohio Wesleyan University):
The Hexham Vines: Sources and Methods of Transmission

The eight-century crosses from Hexham are unique among early Anglo-Saxon stone crosses for the delicacy and intricacy of their ornament, particularly a characteristic figure-eight vinescroll motif. The question of the origin of this motif and the technique used in carving it is critical, for the answer may shed light on the broader issues of the origins of Anglo-Saxon stone relief sculpture.

A strong resemblence is evident in a comparison of the Hexham vines, especially those on the Spital Cross (Cramp, *Corpus* I, Hexham 2) and the sixth-century Visigothic pilasters with relief ornament later incorporated into the entrance of the cistern of the Alcazar at Mérida. This resemblance is technical as well as stylistic and reveals a closer kinship between the Anglo-Saxon and the Visigothic vine motifs than can be detected between either of these and their possible Coptic or Byzantine prototypes or their contemporary and later analogues in Italy.

Trade connections between the British Isles and Spain had long historical roots already in the period before the conversion of the Anglo-Saxons, and provide a possible conduit of importation for the Mérida vine. However, the technical similarities between the Mérida and the Hexham reliefs suggest that the motif travelled not via models or pounces but via an itinerant master or workshop of Visigothic stonecarvers active in Anglo-Saxon England in the eight century. The absence of evidence of continuity of these techniques in Mozarabic Spain, and recent scholarship on Visigothic influence in relief sculpture in early Lombard Italy, suggest an artistic diaspora of which Britain was not the only beneficiary.

Isabel Henderson
(University of Cambridge):
The St Andrews Sarcophagus: its place in the development of insular art.

The carved stone shrine now in the St Andrews Cathedral Museum, Fife, with its vigorous representation of David rending the jaws of the lion and its landscaped hunting scene reminiscent of the Sassanian 'lion-hunt' silver dishes, has long been recognized as one of the most remarkable monuments of north-west Europe in the Early Middle Ages. The form, decoration and iconography of the Sarcophagus can be shown to be dictated by well-defined social and cultural forces within Pictland at the end of the eighth century. Its artistic components, on the other hand, relate directly to those displayed in contemporary sculpture and manuscripts of the Midlands and Southern England. The paper will show that far from being an eccentric, albeit accomplished piece, the Sarcophagus, in a number of respects, is one of the most ambitious and coherent surviving expressions of mature Insular art.

Douglas G Mac Lean
(Tufts University, Boston):
St John's Cross, Iona and the Social Hierarchy of Its Makers

A sculptural workshop at Iona created the first freestanding stone crosses in the Gaelic world between the mid-eighth and early ninth century, the same period in which the Iona scriptorium made the Book of Kells, although the sculptors were members of a secular hierarchy, unlike the monks working in the scriptorium. An early-eight century Gaelic legal text on social status, *Uraicecht Becc*, sheds new light on the problems of the hierarchy within the sculptural workshop.

The Iona sculptors fitted together their first two crosses in a carpentry technique more appropriate to earlier wooden crosses, a technical hesitation usually attributed to technological insecurity. St. Oran's cross consisted of three pieces of locally quarried stone which proved prone to flaking. St.John's cross was subsequently carved from more suitable stone quarried on the Argyll mainland. Its eight parts included the four quadrants of an open central ring, making it the first stone 'Celtic' cross. A workshop capable of quarring stone on the mainland and shipping it to the island of Iona must have been well organized, but the sculptors' reluctance to abandon carpentry construction may indicate that the carpenters' social status was threatened when they turned their skill to stonemasonry, a craft not covered in the original text of *Uraicecht Becc*, although later commentaries on it expand the status of carpenters to include masons as well.

Uraicecht Becc uses the word *saer* to describe a carpenter and accords him the same aristocratic status held by other artisans. Gaelic nobility entailed the possession of clients and the text depicts the relief carver as a commoner dependent upon the patronage of a master who was apparently responsible for setting up the cross, but not for carving it. The Iona workshop achieved a technical revolution by forsaking wooden for stone crosses, but probably maintained its internal hierarchy during a period of social instability until the new medium of stone was accommodated within Gaelic society, thus giving rise to the later commentaries on *Uraichect Becc*, which describe a *saer* as one who works in either wood or stone.

Pippin Michelli
(University of East Anglia):
Silver Bossed Penannular Brooches: immigration charted

Believed to be Irish, these brooches are alien in structure, pin technology, decorative technique, some are terminal designs, most motifs and overall aesthetics. These features apparently derive from Scandinavian and Pictish circles; Irish elements are confined to some terminal designs. It is therefore suggested that these brooches were manufactured in Ireland by the Scandinavian settlers who may have adopted the Pictish features en route to Ireland

Peter Harbison
(Bord Fáilte Eireann, Dublin):
The High King Maelsechlainn's High Crosses - In Ossory?

The High Crosses of Western Ossory 'Ahenny group' normally ascribed to the eight century, have iconographical subjects which correspond to those on Irish Scripture Crosses no earlier than the ninth. Their creation could well be explained by the High-King Maelsechlainn (846-862), erector of the Kinnitty cross, wanting to make his mark after his take-over of Ossory in 859. This hypothesis, if correct, would envisage the high-relief Scripture crosses of the Midlands as being primary and central, and Ossory crosses (often with stiffer, flat-relief figures) as being secondary and peripheral, and might necessitate re-consideration of the dating of metalwork and manuscripts bearing comparable ornament.

Catherine Karkov
(Cornell University):
The Church and the Shrine Architecture and Art in the early Medieval Period

This paper will trace the formal development of insular shrines in relation both to their continental counterparts and to native ecclesiastical architectural forms to demonstrate two things. Firstly, that the insular shrines are not mere copies of continental shrines, but combine both continental and insular influences to produce a uniquely insular monument and, secondly, that the insular ecclesiastical architecture from which they are derived was itself much more influential than has generally been recognized, playing an important role in the development of Romanesque architecture both within the insular world and beyond.

Roger Stalley
(Trinity College, Dublin):
The Carolingian contribution to early Irish art

In recent years much emphasis has been placed on Carolingian art as a source for the iconography of the Irish scripture crosses. This is a fairly characteristic attempt to explain so-called 'peripheral' developments by reference to one of the major cultural centres of Christian Europe. However the argument that the iconography of the crosses depended on programmes introduced from the Carolingian world presents many difficulties. The number of figural crosses, together with their diverse iconography, implies that the models used were already widely scattered among the Irish monastries when the crosses were carved. Moreover analysis of individual panels suggests that the scenes depicted already had a substantial history in Ireland before they were exploited by the stone carvers. In European terms the compositions are often unorthodox, full of contractions and puzzling aberrations. In several cases analogies with Carolingian art can be better explained by the existence of common roots in the Early Christian era. The crucial change that took place in the ninth century was not the import of new Christian images from abroad, but the widespread desire to express existing ideas and images in stone. Before looking to the Carolingian *renovatio* for explanations, it is important to consider the extent to which the crosses were an expression of Irish spiritual traditions.

IMPORTANT

SCHOLARSHIP FUND FOR SOUTH AFRICAN STUDENTS
AAH members have expressed a strong desire to act positively with respect to South Africa (see *Bulletin* 33) and it is to be hoped that we can now turn that wish into reality. The Executive asks in the strongest terms for your support.

As a first step, the Executive is establishing a fund to award scholarship for such students to visit Britain and to participate in one of our conferences. We invite donations to this fund with a view to asking the first recipients to attend the London Conference in 1991. It is our intention to investigate the raising of longer-term funds if the initial scheme is successful.
Martin Kemp, Chair.

Please complete and detach the form below and send it with your contribution to myself, or give it to an officer of the Association at the Dublin Conference, or send it to the new Treasurer (to be elected at the A.G.M. in Dublin).

All contributions should be received by 1st May 1990.

Name: _____

Address: _____

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I enclose a cheque for the sum of: ..... (Please send cheque to the new Treasurer (as from April 1990) or Prof. M. Kemp, Department of Art History, University of St Andrews, Fife, Scotland KY16 9AL)