

SUBVERSIONS

association of art historians

OBJECTS

annual conference



academic sections and convenors

Fantasy Nannette Aldred

Censorship and Permissibility
Fionna Barber

Subversion's Object: Discourses of Labour
Paul Barlow and Colin Trodd

Deconstruction: Art and Propriety
Malcolm Barnard

Television and Video Jonathan Bignell

**Cultural Colonisation: 'Modernisms' and the
Construction of the 'Other'** Fay Brauer and
Andrew Stephenson

Can Design Be Subversive? Lucy Forsyth

**On the Social History of the Social History
of Art** Gavin Butt and Jonathan Harris

'The Visual & The Verbal' Ken Hay

Printmaking Before 1900 Martin Hopkinson

**Sculpture and Anti-Sculpture: the Twentieth
Century** Terry Friedman

Disfigurement Lewis Johnson

Renaissance Sculpture Amanda Lillie

**Unnatural Selection: Classification and its
Costs** Phillip Lindley

Tombs, Monuments & Memorials
Nigel Llewellyn

**The Practice of Sculpture: Towards a
Feminist Critique** Claudine Mitchell

Sculpture in the Public Realm
Catherine Moriarty

The New Sculpture Ben Read

'Australia' Terry Smith

Art Historical Subversions in the USA
Alan Wallach

**Patronage and Collecting in the Decorative
Arts** Adam White

Conference design by **David Baggaley**
Printed by **Pillings Printing Company Ltd,**
Halifax

introduction

Subversion's Objects investigates kinds of art and art history often regarded as subversive or marginal - the 'social history of art'; feminist studies; the making and study of sculpture; print making; the decorative arts and design; popular and electronically-produced culture. Many of these themes have a close relation to teaching, research and art practice at Leeds Polytechnic and University. But this is not a local conference which advocates a local orthodoxy (thankfully there is none). Speakers have been attracted from France, Germany, the United States and, notably, Australia. What they have to offer is not the pretence of a comfortably unified practice among art historians today, but the expression of a subject field which remains richly and fruitfully diverse in aims and methods.

Jonathan Harris
Tony Hughes

acknowledgements

The convenors of the conference would like to acknowledge the support and co-operation of the following organisations: Leeds Polytechnic, the Henry Moore Centre for the Study of Sculpture, Sotheby's and the University of Leeds. We would also like to thank Conference Administrator, Mary Donovan.

conference information

registration

The Registration desk is situated in the foyer of the Main Building at Beckett Park. It will be staffed at all times during academic sessions to enable people to join the conference.

AAH membership

People attending the conference will be able to join the AAH. A desk is situated in the Main Building at Beckett Park, close to the conference Registration desk.

lunch

No lunch is provided within the conference fee. The Refectory at Beckett Park will be open from early morning until about 3 pm every day, serving a variety of meals (including vegetarian). See map for location.

tea/coffee

Tea and coffee is provided within the conference fee and will be available at times stated within the timetable. It will be served in corridors adjacent to conference session rooms in the Main Building at Beckett Park.

official opening

This will take place in the James Graham Hall, within the Main Building at Beckett Park, at 1.45 pm, on Friday 10 April.

receptions

Friday 10 April

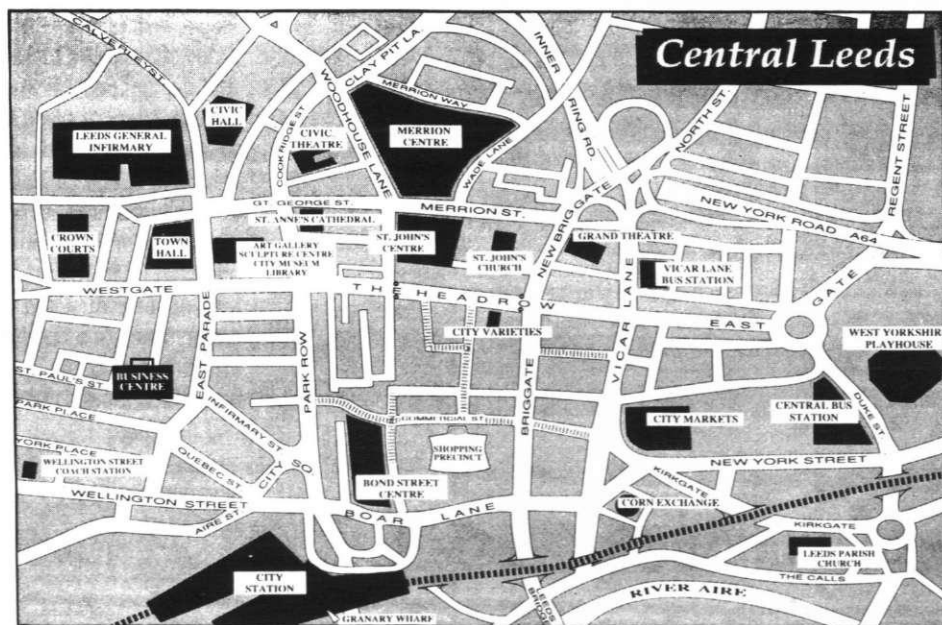
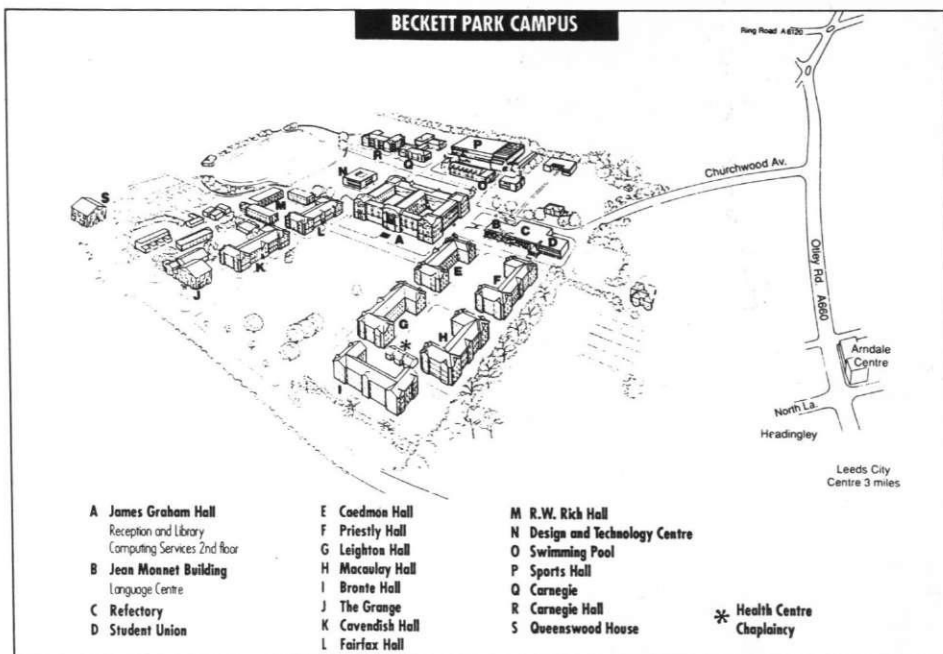
The reception will take place in the Student Union bar and recreation area, between 6.30 pm and 8.30 pm. See map for details. The reception is hosted by Leeds Polytechnic. Entry is by invitation only. Please bring your invitation card.

Saturday 11 April

The reception will take place in the Senior Common Room of Leeds University, between 7 pm and 9 pm. Buses will leave Beckett Park (outside of the Main Building) at 6.30 pm. The reception is hosted by Leeds University. Entry is by invitation only. Please bring your invitation card.

Sunday 12 April

The reception will take place at Leeds City Art Gallery/Henry Moore Centre for the Study of Sculpture, between 7 pm and 9 pm. Buses will leave Beckett Park (outside Main Building) at 6.30 pm. The reception is hosted by Leeds City Art Gallery and Henry Moore Centre for the Study of Sculpture. Entry is by invitation only. Please bring your invitation card.



on the brink exhibition

A bus will be provided for those wishing to visit this exhibition at the University Art Gallery. It will leave Beckett Park (outside Main Building) at 6.15 pm on Saturday 11 April. Those involved will then be escorted to the University reception.

agm

The Annual General Meeting will take place in the James Graham Hall of the Main Building of Beckett Park between 10.30 am and 12.30 pm on Sunday 12 April.

special interest group meetings

These meetings will be held between 9 am and 10 am on Sunday 12 April. Rooms are allocated as following: **Schools F25, Students F28, Polytechnics F3, Universities F4, Museums/Galleries F7, Free-Lance F21**

trips

A series of trips has been organised for Monday 13 April. Some places may be still available. Contact the Reception desk for details. The leaving times and picking-up points are:

- Saltire/1853 Gallery** 10 am outside Main Building, Beckett Park.
- Temple Newsam** 10 am outside Main Building, Beckett Park.
- Bowes Museum** 10 am outside Main Building, Beckett Park.
- Yorkshire Sculpture Park** 10 am outside Leeds City Art Gallery.

special joint meeting

A special joint meeting of the polytechnic and university sub-groups to discuss arrangements for higher education will take place between 6 pm and 7 pm on Saturday 11 April in room F7

entertainment

PUBS

- Boulevard The Headrow
- Whitelocks Briggate
- Victoria Gt George Street
- Duck and Drake Kirkgate
- Fenton Woodhouse Lane

GALLERY (not on map)

Polytechnic Gallery Woodhouse Lane

RESTAURANTS

Indian:

- Star of Bengal 68 New Briggate
- Tripti, 20 Merrion St
- Corner Cafe 83 Buslingthorpe Lane (not on map - take taxi)

Chinese:

- Jumbo 120 Vicar Lane
- Hon Wah 4 The Headrow
- Sang Sang 7, The Headrow

Fish & Chips:

Nash's Tudor Restaurant, 17 Merrion St

Italian:

- Bistro Fiori 8 Commercial St
- La Dolce Vita 130-4 Vicar Lane
- Da Mario Pizzeria 105-7 The Headrow

French:

La Grillade Wellington St

Greek:

Scorpio Greek Taverna 11 Merrion Way

Vegetarian:

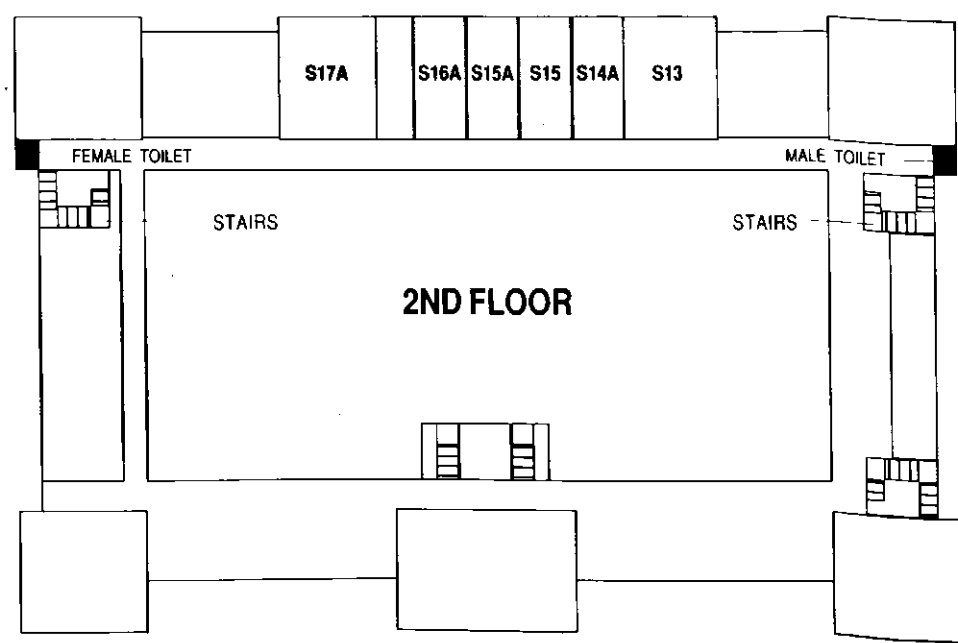
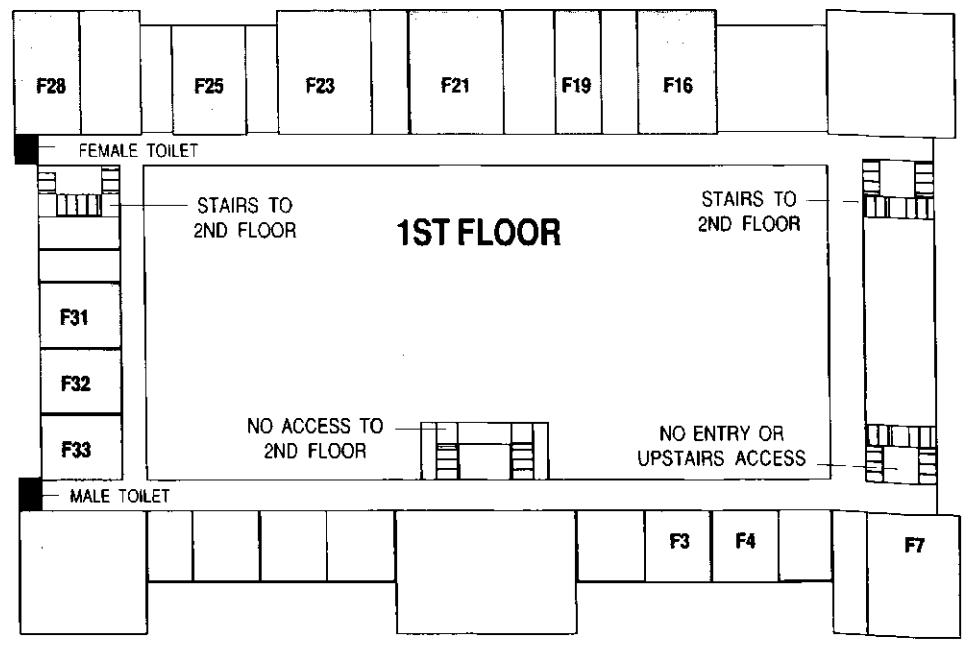
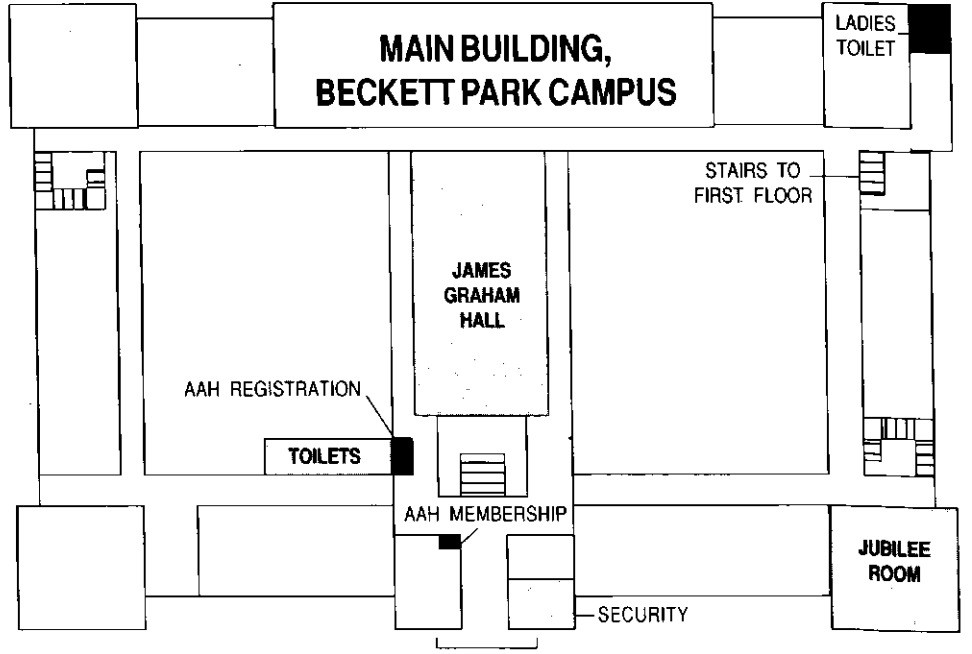
Hansa's 72-74 North St

book displays

Jubilee room, Friday and Saturday

badges

The convenors would like to ask all attending the conference to wear their identification badges **AT ALL TIMES.**



9.00 - 14.00
13.00 - 13.45
13.45 - 14.00
14.00 - 15.30
15.30 - 16.00
16.00 - 18.10
18.30 - 20.30

REGISTRATION (Foyer of main building, Beckett Park campus, Leeds Polytechnic)
LUNCH (Refectory, Beckett Park campus)
OFFICIAL OPENING (James Graham Hall, main building, Beckett Park campus)
PLENARY SESSION 1: main speaker, TJ CLARK (James Graham Hall)
TEA (main building)
ACADEMIC SESSIONS (room details below)
EVENING RECEPTION: Leeds Polytechnic, Student Union, Beckett Park Campus

academic sessions

F25	Australia
F28	Censorship & Permissibility
F31	Cultural Colonisation 'Modernisms' & the Construction of the 'Other'
F32	Patronage & Collecting of the Decorative Arts
F7	The Practice of Sculpture: Towards a Feminist Critique
F33	Printmaking Before 1900
S17A
F3	Sculpture in the Public Realm
F4	Tombs, Monuments & Memorials
F16
S15A
S14A
F19	Disfigurement
S13
F23
S15

16.00 - 16.40

T. Smith
 Trouble Doubling: Contradiction and
 Change in Australian Art History

D. Miller
 Freedom of Speech, Public Offence
 and the Democratic Society: Debating
 the Legitimacy of Censorship

N. Papastergiadis
 The Cultural Dynamics of Displacement
 and Appropriation in Modernity

P. Walton
 Style or History? Ceramic Collections in
 the North of England, 1868 - 1945

L.Green
 The Position and Attitude of
 Contemporary Women Sculptors
 in Britain, 1987-1989

M. Bury
 Approaches to Engraving: Some
 Evidence From Proof States of
 16th-century Italian Engravings

P. Usherwood
 Public Sculpture and Its Audiences:
 Monuments to George Stephenson
 in mid-19th Century Britain

C. Coombs
 The 'Chellaston School': Fact or Fiction?

B. Prendeville
 Unseeing Eyes

16.45 - 17.25

H. Johnson
 Gender, Myths and
 Marginalisation

W. Frith
 'In Obedience to Nature':
 Constructions of the Sexual
 in 18th-century England

P. Archer
 The Dance of the Trace:
 Towards an Environmental
 Poetics

S. Riddick
 The Dean's Pots. Pioneer Studio
 Pottery: the Milner- White Collection

A. Yarrington
 Reconstructing the History
 of Women Sculptors
 in 19th-century Britain

M. Kemp
 Coming into Line: Convention and
 Representation in Engravings From
 the Renaissance to the 19th Century

E. Norman
 Inscrutable or Innocent:
 Public Sculpture in Tokyo

J.M. Coutu
 The Patronage of Funeral Monuments
 in the British West Indies

T. Crow
 Subtracted Public Sculpture in
 Michael Asher and Richard Serra

17.30 - 18.10

K. Wach
 Surrealist Iconography in Australia:
 Ivor Francis' 'Schizophrenia' of 1943

S. Edge
 Censorship and Freedom of Speech:
 some questions of Art History,
 Representation and Interpretation

P. Archer-Straw
 'Primitivism' and the "Primitivised"
 Approaches to the Phenomenon of
 'Negrophilia' in Paris in the 1920s

P. Brown
 The Fairfax Family and Fairfax House

E. Ranfft
 Gender Differences and Status of
 Women Sculptors in German
 Expressionism

P. Mason
 Framing Prints in England from
 the 17th to the 19th-century

M.Trusted
 The Winner and the Losers: the Competition
 for the Memorial to Alderman Beckford

F. Pearson
 The Dialogue of Commission: Flaxman and
 the Monument to William Murray, 1st Earl of
 Mansfield for Westminster Abbey

H. Caygill
 The Place of Graffiti

saturday 11 april

9.00 - 10.25
 10.25 - 10.55
 10.55 - 13.05
 13.05 - 14.00
 14.00 - 16.10
 16.10 - 16.30
 16.30 - 18.00
 18.00 - 19.00
 18.30 - 20.30

academic sessions

F25 Australia
 F28 Censorship & Permissibility
 F31 Cultural Colonisation
 'Modernisms' and the
 Construction of the 'Other'
 F32 Patronage & Collecting
 of the Decorative Arts
 F7 The Practice of Sculpture:
 Towards a Feminist Critique
 F33 Printmaking Before 1900
 S17A Renaissance Sculpture
 F3 Sculpture in the Public Realm
 F4 Tombs, Monuments & Memorials
 F21 Art Historical Subversions
 in the USA
 F16 Can Design Be Subversive?
 S15A Fantasy
 S14A Sculpture & Anti-Sculpture
 F19 TV & Video
 S13 Unnatural Selection:
 Classification and its Costs
 F23 On the Social History of the
 Social History of Art
 S15 Subversions' Objects: Discourses
 of Labour

ACADEMIC SESSIONS (room details below)

COFFEE (main building)

ACADEMIC SESSIONS (room details below)

LUNCH (Refectory, Beckett Park Campus)

ACADEMIC SESSIONS (room details below)

TEA (main building)

SOTHEBY LECTURE by ANTHONY CARO ; response by Robert Hopper (James Graham Hall)

JOINT MEETING of University & Polytechnic sub-groups to discuss arrangements for higher education (Room F7)

EVENING RECEPTION: Leeds University

9.00 - 9.40

S. Harrison

Australian Pop and Cultural Identity
 in the 1960s

R. Lewis

Dis- Graceful Images: the Limits
 of Acceptability in Lesbian Culture
 or the Long Arm of the Law?

R. Araeen

Modernity of the Other: an Unresolvable
 Paradox or a Challenge to the Prevailing
 Eurocentric Paradigm of Modern Art History?

S. Nichols

Gillows and Their Northern Clients:
 Concepts of Patronage

H. Staub

Rodin's Female Students

S. O'Connell

Popular Prints

P. Curtis

L'Entente Cordiale: the Sculptor and His Ville
 Natale: Emile-Antoine Bourdelle and
 Montauban

J. Bury

What Did the Tomb of Mausolus Look Like?

A. Wallach (commences 9.20)

Introduction

C. Libedinsky

Give Me Your Refuse

R. Hopper

The Object of Subversion

P. Lindley

The Strange Case of the Lipotern:
 An Introduction to the Section

J. Harris

Spectacular Art History

9.45 - 10.25

D. Bromfield

Mike Parr: the Black Boxes
 1979 and 1980

P. Horne

Homosexuality as Modernism's Other

D. Fitzpatrick

'The Boiled Chicken & the Ventriiloquist'
 Modernity and 'Other' Modernisms in
 Post-colonialist Vietnam, Indonesia & Australia

L. Wood

Lord Leverhulme as a
 Collector of Furniture

H. Pinet

The Female Models
 in Rodin's Practice

D. Donald

Wit and Emblem: the Language of
 Political Prints in 18th-century England

G. Kent

The Leeds University War Memorial
 Controversy

R. Palmer

Quattrocento Tombstones from
 San Lorenzo in Damaso, Rome

P. Mattick

Andy and the Art Historians

S. Libedinsky

Subverting The Object

B. Heywood

Presenting the Old As New

J. Gardiner

Form, Function or Fancy?: Classification
 of Later Prehistoric Flint Artefacts

C. Lupton

If You're Not Invited to the Dinner Party,
 Where Do You Sit? Feminism and the
 Social History of Art

10.55 - 11.35

I. Maclean

The Marketing of Aborigines:
 Labels and Paradigms

F. Barber

Sex, Sin and Art: the Politics of
 Fundamentalism and the Control of
 Imagery in Northern Ireland

I. Rogoff

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

I. Gow

Scottish Wallpapers: New Discoveries,
 Conservation Problems

C. Mitchell

The Missing Woman

D. Alexander

The Development of the London
 Print Market 1735-85

C. Grossinger

English Misericords c.1400 - 1530: Sculptures
 Developing Towards a Renaissance?

A. Sachini

Art for the Living or the Dead?

J. Finch

The Contextual Study of English Funeral
 Monuments as Artefacts of Legitimation

M. Leja

Sheep in Wolf's Clothing? Abstract
 Expressionism, Art History and Subversion

L. Rau

Customising the Car: a Case Study -
 the Ford Escort

U. Szulakowska

The Fictive History of Alchemical
 Illustration: Sexuality and Utopia

J. Stallabrass

Sculpture in Constructivism

M. Stevenson

Documentary on Television

T.A. Heslop

The Iconographic Programme in Romanesque
 Sculpture: Medieval Fact or Modern Fantasy?

C. Riding

'Bonjour Monsieur Clark... Bonjour
 Monsieur Fried'

11.40 - 12.20

12.25 - 13.05

14.00 - 14.40

14.45 - 15.25

15.30 - 16.10

F25 The Visual & The Verbal

J. Harrison
Child Sexual Abuse: Representation and Censorship

H. Robinson
The 'Benetton Baby' and the Censorship of Women's Blood

C. Bruce and A. Calloway
'Dancing In The Dark': Black Corroboree or White Spectacle?

Discussion

C. Woods
A 'Definitive History' - the Legacy of the Wall Paper Manufacturers Ltd

K. Simpson
The Art Nouveau Glass Maker and His Circle

L. Himid
The Pugilist: Augusta Savage and the Diversions of Creating a Context

A. Wagner
The Feminism of Trockel's Objects

S. Hyde
Print Publishers and Images of Contemporary Life In Late 18th-century Britain

V. Mainz
Jacques Louis David and the Art of Printmaking in France

D. Carl
The Da Maiano Workshop: Some Remarks on Workshop Organisation and Artistic Collaboration

E. Welch
Community and Conflict Among the Sculptors of Milan Cathedral

S. Breathnach-Lynch
Public Sculpture in Independent Ireland: 1922 - 1972: Expressions of Identity and Nationhood In Bronze and Stone

M. Stocker
'Director of The Canoe': the Monument to George Grey in its Colonial and Post-colonial Contexts

D. Thompson
Architectural Accessories and Options for Expenditure

M. Craske
Rysbrack's Major Family Groups

T. Smith
Modernisms, the Machine Age and Modernity

G. Sweeney
Subverting Luminism: Deflating a Formalist 'ism'

L. Wright
Transforming Waste Materials and the Non-Transference of Taste

S. Wilson
The Subversive Plate: Minton Secessionist Ware

A. Steiglitz
The Severed Hand and the Uncanny: Discourses on Grunewald's Crucified Christ

D. Bate
The Significance of Photography History: Colonial Fantasy and Mimicry in Photography

A. Sleeman
Sculpting Words

S. Davenport
As Interesting As Anything Going On Outside': Sculpture After Collage

C. Counsell
Performance Modes In Television Drama

J. Bignell
Judging the Unspeakable: the Censorship of Images in Television and Video

J. Watson
Regionalism, Workshop Interaction and the Movement of Artists in the Late 14th Century

C. Barnett
The St Cuthbert Window of York Minster

G. Day
Clark and the Persistence and Mutation of a Problematic

M. Gaughan
The Bakhtin Circle and Social Semiotics

D. Marner
Written Scrolls, Blank Scrolls Literacy and Inspiration

M. Catto
Readings/Mis-readings in the New Comic and Graphic Novel

F. Brauer
'L'Etat et L'Etranger': Modernisme' and Xenophobia in Paris before the Great War

J. Lomax
Country House Silver: Investment and Fashion

Y. Deane
Equal Opportunities in the Arts: the Case of Women and Sculpture

G. Needham
19th-century Prints: Capitalist Entrepreneurs and Artistic Innovation

S. Butters
Tools, Materials and Professional Status in 16th Century Florence: Tadda and Sculpture in Porphyr

C. Moriarty
Pedestal to Plinth: the Representation of the Soldier on First World War Memorials

M. Baker
Statuaries' Practices and Patrons' Choices: Rysbrack and Roubiliac Reconsidered

H. Matthews
The International Style as Manifest Destiny: Subverting American Architecture 1929 - 1944

S. Wilson
Whose Taste?

P. Stokes
Legions in the Sky, Pictures in the Fire: the Photograph as a Fantastical Thing

E. Allington
A Sculptor Looks at Sculpture

T. Cheeseman
West German Government Propaganda for Unification - a CDU Film of July 1990

P. Crossley
Goths & Humanists: Concepts of Late Gothic & Renaissance in German Historiography

D. Green
History, Memory & Experience: Observations on Walter Benjamin's Theory of Photography

J. Byrne
Cultural Materialism: Subversions' Determinations

P. Ferris
Visual and Verbal

M. Henning
La Cicciolina: Painting, Pornography and Politics

R. Brooks
The Meanings of Epsteins Rima: Avant-garde 'Primitivism', Popular Culture and Colonial Politics in the 1920s

E. Turner
Sheffield Plate

Forum

L. Kharibian
The Joke of Modern Life: Coping with Paris through Caricature c1835-55

T. Frangenberg
The Art of Talking about Sculpture: R. Borghini and F. Bocchi

L. Kelly
Polis: Barriers, Walls, Towers, Divisions

D. Bindman
Far from the Royal Tombs: Symbolic Space in 18th-century Westminster Abbey

S. Platt
Not a Diversion: Art and Politics in the 1930s

J. Aston & B. Cartlidge
Dutch Avant-garde Jewellery

D. Peters-Corbett
Fantasy and the Imaginary Artist: Wyndham Lewis in the '20s

Discussion

M. Gillespie
Cultural Minorities and Video Use: Resistance through Measure

B. Cassidy
Laughing at Sinners in Hell

G. Butt
Beyond Polemics: 'Block', Art History and Hegemony

P. Barlow
Fascination and the Negation of Labour: The Art of the Machine

T. Tribe
The Garden of Love: Word and Image in a 17th-century French Tapestry Cycle

S. Dawson
The Emperor's Clothes are well worn out: Censorship and Live Art

G. Batchen
Singular Plural: For a Doubled History of Photography

Discussion

Discussion

Discussion

M. Hall
Civic Pride Cometh before a Fall: the Public Sculpture of Leeds City Square

M. Liversidge
A Figure of Speech? The 1740 Shakespeare Monument by Peter Scheemakers

M. Clifford
(Sub) Versions of 'Militant Women': Suffrage Imagery Pre -World War 1

J. Ash
Vivienne Westwood: Subversion as Seduction

L. Parsons
The Blank Script: Memory, Mother and Daughter

E. Irobi
The British Blackmailing Corporation

H. Edquist
The Castello Strozco in Pavia and Castiglione's Courtier

Discussion

L. Purbrick
Machines, Meaning and Progress Charles Babbage and his Imaginary Computers

sunday 12 april

9.00 - 10.00
 10.00 - 10.30
 10.30 - 12.30
 12.30 - 13.30
 13.30 - 16.25
 16.25 - 17.00
 17.00 - 18.30
 19.00 - 21.00

academic sessions

F25 'The Visual & The Verbal'
 F28 The 'New Sculpture'
 F31 Cultural Colonisation
 'Modernisms' and the
 Construction of the 'Other'
 F32 Patronage & Collecting
 of the Decorative Arts
 F7 The Practice of Sculpture:
 Towards a Feminist Critique
 F33
 S16A Deconstruction: Art & Propriety
 F4 Tombs, Monuments & Memorials
 F21 Art Historical Subversions
 in the USA
 F16 Can Design Be Subversive?
 S15A
 S14A
 F19
 S13 Unnatural Selection:
 Classification and Its Costs
 F23
 S15 Subversions' Objects: Discourses
 of Labour

MEETING OF SPECIAL INTEREST GROUPS (room details opposite page)
 COFFEE (main building)
 ANNUAL GENERAL MEETING (James Graham Hall)
 LUNCH (Refectory, Beckett Park Campus)
 ACADEMIC SESSIONS (room details below)
 TEA (main building)
 PLENARY SESSION 3: main speaker, GRISELDA POLLOCK (James Graham Hall)
 EVENING RECEPTION: City Art Gallery & Henry Moore Centre for the Study Of Sculpture

<p>13.30 - 14.10</p> <p>W. Vaughan Rhyme and Representation: Reflections on a Surrealist Practice</p> <p>J. Glaves Smith Representation of Revenue in the New Sculpture</p> <p>J. Kerr The Dilettante as Convict and Other Antipodean Anomalies: Inverting the Art of Colonial Australia</p> <p>T. Campbell Courtier Tapestry Collecting in the Reign of Henry VIII</p> <p>A. Bird Women Sculptors and Soviet Russia</p> <p>M. Barnard 'Post-Criticism' on the EDGE: "Speak" when you're Spoken To</p> <p>F. Cullen Wilkie's 'Sir Baird Discovering the Body of Sultaun Tippoo Saib': Commemorative Image or Imperialism?</p> <p>E. Rosenberg 'A Great Disappointment' and a 'Great American Picture': Turner's Slave Ship and Church's Niagara in 1876</p> <p>T. Triggs Commodification of the Banal?</p> <p>J. Givens Convenient Fictions: the Uses of Medieval Art</p> <p>C. Trodd Labour: Vision: Knowledge and the Reproduction of the Body in Madox Brown's 'Work'</p>	<p>14.15 - 14.55</p> <p>R. Bernier Towards a Symbolist Theory of Visual Poetics</p> <p>J. Turpin Oliver Sheppard (1865 - 1941): Culture Politics and the New Sculpture</p> <p>K. Robinson The Surrealist Image of Mexico</p> <p>M. Brooks Patronage and Textile Collections in North East England</p> <p>C. Muysers The Association of Women Artists in Berlin. Their History, Purpose and Presence On the Contemporary Art Scene</p> <p>J. Drucker Simulation and Spectacle in Relation to Propriation: Art & Aesthetics in the Social Domain</p> <p>J. Beaulieu The Voice of the People: the Monument to Corot at Ville-D'Avray</p> <p>R. Stein Exhibition Design as Subversive Strategy: The West as America</p> <p>G. Mermos Redefining Legibility in Graphic Design</p> <p>C. Coombs A Reappraisal of English Medieval Alabaster</p> <p>R. Young Dressed to Kill? The Representation and Negotiation of Class Difference and Social Unrest in George Walker's 'Costume of Yorkshire'</p>	<p>15.00 - 15.40</p> <p>K.G Hay The Visual and the Verbal in Postmodern Practice</p> <p>M. Stocker 'Victoria Redeemed': the Coinage of 1893</p> <p>P. Meecham 'Audience' and the Tate Gallery, Liverpool</p> <p>C. Whitworth Brodsworth Hall - Not another Time Capsule</p> <p>J. Mastai Title to be announced</p> <p>N. Donnelly Art, What Good Is It? Deconstructing the Rationale for Art in the School Curriculum</p> <p>S. Wilson The Poet as Demon: Epstein's Tomb of Oscar Wilde: an Unregenerate Image</p> <p>Discussion</p> <p>Discussion</p> <p>K. Hengevoss-Durkop A Convent as the 'Form Context' around 1300: the Risen Christ from the Lower Saxon Saxon Cistercian Convent in Wienhausen</p> <p>J. Sheldon Physicality and 'Pure Intelligence' in Pater's Renaissance</p>
--	---	--

Special Interest Groups

- F25SCHOOLS
- F28STUDENTS
- F3POLYTECHNICS
- F4UNIVERSITIES
- F7MUSEUMS & GALLERIES
- F21FREELANCE

15.45 - 16.25

D. Burrows & A. Williams
The Search for Canetti's Vanishing Point

P. Attwood
Medals of the New Sculpture

Discussion

D. Connell
Two 18th-century Picture Hanging Schemes
at Temple Newsam

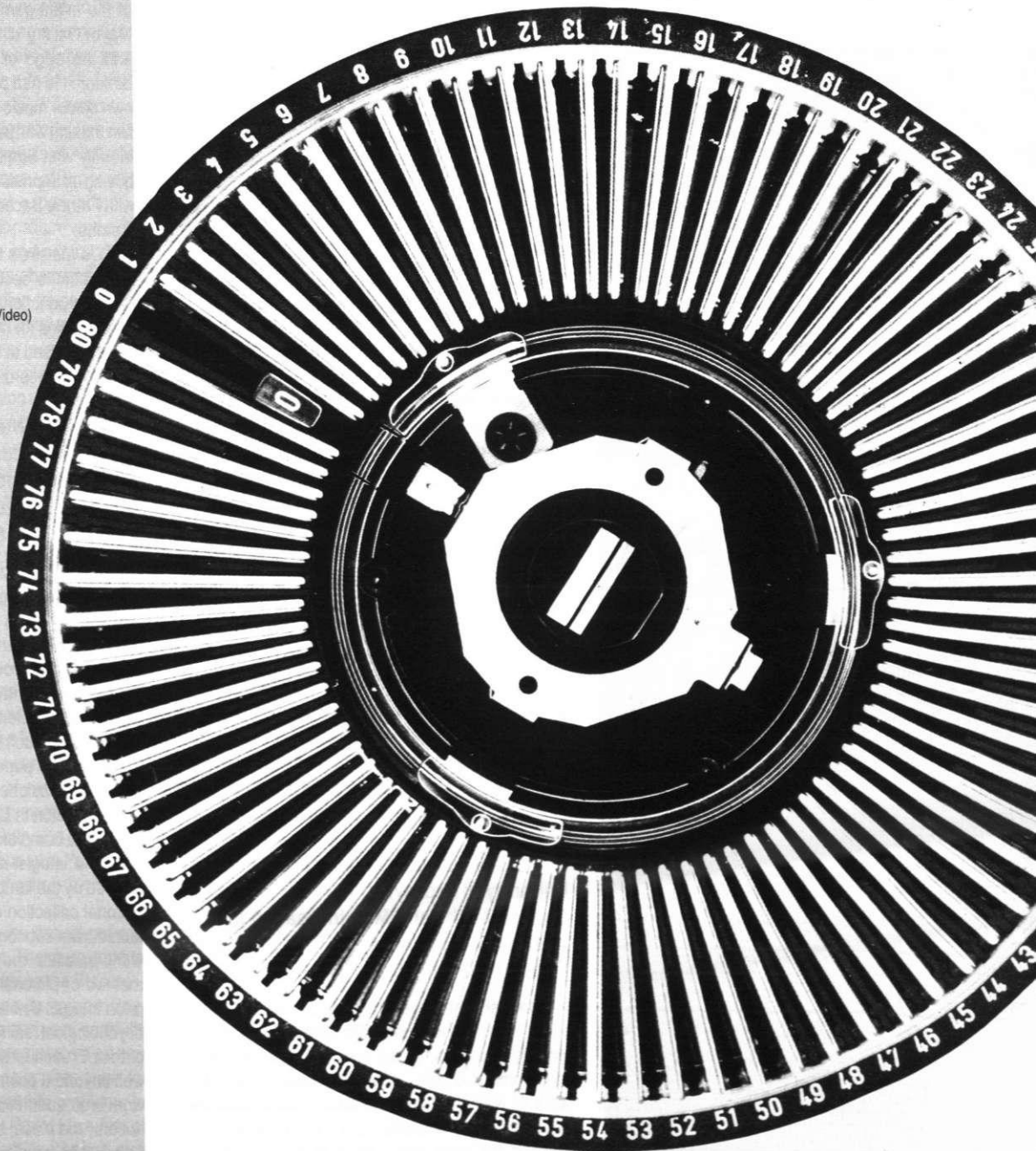
L. Flannery
'On The Brink': Woman's Work and Completion (Video)

R. Easton
Subversion's Subjects: Putting Tails on Leonardo
Error, Deviation and Inversion in Freud

Discussion

P. Lewis
The Marble Norm: Usage and Abuse of
the Classical Idea in the 19th-century

T. Barringer
'Beading the Brow of Lusty Manhood':
Masculinities, Religion and Labour in
Ford Madox Brown's 'Work'



Convener: Terry Smith
(Power Institute of Fine Arts,
University of Sydney)
Friday and Saturday morning

"I am calling for papers which critically examine the construction of orthodoxies in Australian art and design history, and which assess the effectiveness of the various attempts to subvert these structures. Papers on discourses around sculpture will be especially welcome, as will be those mapping and deconstructing prevailing ideologies in the popular visual cultures. But this call is not confined to these areas: almost every aspect of Australian visual culture has been subject to critical revision during the past two decades..."

1. Terry Smith (Power Institute of Fine Arts, University of Sydney)

Trouble Doubling: contradiction and change in Australian art history

Friday, 16.00 - 16.40

Histories of Australian art have always been divided against themselves, as our art itself has been. Both might be said to be doubled up within their own possibility ('Art?...Here?'), caught in the national dichotomy between excellence and equity, exceptionality and egalitarianism, populist appeal and the demands of the esoteric, immobilized by an often overwhelming sense of dependency, or erupting in yet another desperate, largely instinctive attempt to break free, confident that, at last, this time ...

There have been orthodoxies in writing histories of these impulses, in the 1930s and around 1960 especially. Influential texts have been subject to radical questioning and to frequent acts of quieter subversion, in the 1940s and since the mid-1970s particularly. But new orthodoxies keep forming: subtle ones, many-sided, well-grounded in popular mythologies and educational institutions, sharply attuned to on-going patterns of research, warmly promoted by both media and markets, conservative in overall structure yet very flexible as to the details - resilient, in a word.

As an introduction to the papers to follow, a historical sketch of the evolution of these tendencies will be offered. Bernard Smith's 1945 overturning of William Moore's 1934 nationalist survey will be examined, as will the questioning of Smith's 1960 and 1970 surveys during the past two decades. What has been the impact of the social history of art, feminist art history, cultural studies, post-structuralism and deconstruction on the orthodoxies of 'Australian Painting'? How does the 200 year struggle between the international and the local look now? After the widespread rejection of the possibility and the propriety (read ideological soundness) of both monographic and survey art history during the 1970s, what have been the circumstances of their recent revival? How are changes in the practice and outlooks of Australian artists changing art critical and historical practice? Above all, what have been the effects of the extraordinary emergence, since 1970, of the artworks, the visual cultures, the lifeworlds and the Dreaming stories of Australia's originary others, the Aborigines?

2. Heather Johnson (Department of Fine Arts, University of Sydney)

Gender, Myths and Marginalisation in Australian Modernism

Friday, 16.45 - 17.25

In contrast to the generally perceived aggressive 'male' avant-garde of early 20th century Europe which virtually excluded female artists, the 'orthodoxy' of modernism in Sydney in the 1920s has privileged the work of women artists and an essential 'feminine', decorative style of modernism. This 'orthodoxy' has masked the work being done in more European-related styles of modernism and the fate of the artists practising those styles. It has ironically marginalised

the work of male artists. This paper will evolve through three issues: first, the probable reasons for this association of women and modernism; second, the activities of women artists in Sydney in the 1920s, their relationship to aspects of modernity, such as technology and the city, and how their experiences and work differed from that of male artists; and third, the position of Roy de Maistre, a male artist working in a modernist style in Sydney at that time but marginalised in an art world which still preferred male artists to 'conform' to the landscape tradition.

The paper will then look at de Maistre's subsequent search for acceptance in London in the 1930s and his marginalisation, but for different reasons, there as well. Although de Maistre, freshly arrived from Australia allied himself with modern art in London, he never quite 'made the grade' of becoming part of the avant-garde. He hovered on the edge of the Mayor Gallery 'circle', the edge of the *Unit One* group and the edge of the introduction of Surrealism to London. He had plans for making a film based on his own colour music theories in 1937 when avant-garde film making was popular in England; he was extremely friendly with Samuel Courtauld when Courtauld was buying up Impressionist paintings; he was very friendly with Francis Bacon before the latter started to become famous.

De Maistre's life and work in the 1930s is a rich portrait of the 'secondary' artist who actively partakes in the production of art and who helps popularise radical styles for more general consumption, but who is marginalised at the time by his practice and subsequently by recorded history.

3. Kenneth Wach (School of Visual and Performing Arts Education, University of Melbourne)

Surrealist Iconography in Australia: Ivor Francis' 'Schizophrenia' of 1943

Friday 17.30 - 18.10

The painting *Schizophrenia* executed in 1943 by Ivor Francis, a well-known Adelaide artist, has, despite its accomplishments, attracted no extended academic attention. The painting presents us with a repository of formal and iconographical sources which show evidence of an invested and transposed Surrealist aesthetic. Its literary origin and its psychological content owe much to English translations of Surrealist texts and to popular dissemination of ideas and theories occasioned by the 1936 International Surrealist Exhibition in London. *Schizophrenia*, when analysed, is a complex amalgam of analogues projected upon the imagist screen of the mind: these images defined by the lambent light of Surrealist theory are a pictorial collection of half-remembered details recollected from subconscious details and intuitions. The work parallels the British, though not the French, method of pictorial generation which synthesises a priori images that are intended to give a reflection of psychological reality, that maintain the desired frisson of their French forbears and that give poetic insights well beyond a positivistic perspective. This important work is an aesthetic tour de force that well illustrates, not only the place, but also the pervasive influence of Surrealist principles in Australia - it is, in fact Australia's first major painting with a defined mental illness as its subject.

4. Sylvia Harrison (Art History Department, Latrobe University)

Australian Pop and Cultural Identity in the 1960s. Saturday, 9.00 - 9.40

Australian Pop bore witness to a remarkable phase of local history. Its journey from a regional to an international expression followed the shift in perception among Australian artists - and in this representing the wider intellectual consciousness - of their relationship to the rest of the western world. The full impact of internationalism on Australian art and broader cultural life can be measured from 1966 when it halted the regional course of Sydney Pop. While the form of this first phase of the Sydney movement was consistent with prevailing expressionist practice, its regional identity, and, indeed, vitality was largely a result of an isolationist situation where artists turned to their familiar and immediate urban/suburban environment for sources of their art. Themes were drawn from idiosyncratic aspects of Australian urban life, thus preserving a sense of regional identity; however, it was one that rejected previous nationalistic versions based on the outback and bush - aspects of Australia that were, while undoubtedly unique, at the same time, remote from typical Australian experience.

From 1966 onwards, 'internationalism' was synonymous with the formal language and neutral character of recent British and American abstraction. For a number of Sydney artists, including those associated with Pop, the new style's anonymity and impersonalism and its consequent total eradication of regional personality was a metaphorical expression of their identification with an international culture. Participation in the international movement was seen as a means of entering into active, even contributory, relationship with the mainstream of Western art and thus a means also of ridding Australia of its provincial artistic status.

5. David Bromfield (Department of Fine Arts, University of Western Australia)

Mike Parr: The Black Boxes 1979 and 1980 Saturday, 9.45 - 10.25

At the end of the 1970's the radical Australian artist Mike Parr made two large sculptural installations for the Sydney Biennale (1979) and the Venice Biennale (1980). Both these complex works constituted major interventions in and subversions of current international art and its context of assumptions from a uniquely Australian perspective. It can also be argued that these works marked a turning point in Parr's own career and in the development of Australian contemporary practice.

The 1979 work presented to the casual gallery-goer as a large minimal black cube. The more curious discovered that, on specific days during the Biennale, a series of six performances appeared within the Box. These could be viewed through a series of carefully contrived apertures. Parr has commented that the performances and their various viewpoints were an attempt to address and circumvent his problems in editing *Rules and Displacements Part 111*, a film of his performances in the mid-seventies. He has also referred to the Box itself as an enormous camera.

The Venice Box was similar externally, however

it contained an elaborate arrangement of mirrors and full scale cibachrome portraits of the artist's family and his own right arm arranged to produce a range of illusionistic effects. It was a contemporary family portrait anticipating many developments in the theory and practice of art and the investigation of identity.

This paper will draw on research for my recent book and the artist's records and working notes to provide a reading of the boxes as uniquely subversive sculptural works whose power stems directly from their Australian context.

6. Ian Maclean (School of Art, University of Tasmania, Hobart)

The Marketing of Aborigines: Labels and their Paradigms

Saturday, 10.55 - 11.35

Since the British invasion of Australia, there have always been two meanings and values assigned to Aboriginal Art, one by the colonizer, the other by the colonized. My paper critiques one side of this 'Manichean world' (Fanon): the colonizers. It asks why the value of Aboriginal art on the white market fifty years ago was nearly zero, but now receives prices commensurate with a leading contemporary art movement.

I discuss the consumption of Aboriginal goods semiologically. This language (of the market) is 'conceived as a concrete instrument of action upon the Other' (Torodov), with its key terms, such as labels like 'Aboriginality' and 'primitivism', imposing values upon goods which dilute the other significations of these goods (their other meanings and histories). Historically the mechanisms for this consumption have shifted from the slave market during the invasion period, to those of an art market today. I argue that the progression was not smooth, occurring in three separate periods, each with distinct marketing paradigms that corresponded to historical developments associated with British colonialism in Australia.

censorship & permissibility

Convener: Fionna Barber
(University of Ulster)
Friday and Saturday

At the current moment the debate around censorship and associated issues is both expanding and diversifying. On one level this has been marked by a series of events which include Muslim protests at the publication of *The Satanic Verses* within Britain and the attempts to restrict the operations of the National Endowment for the Arts in the United States. The conflict in the Gulf also raised more general questions about the effects of censorship in the representation of war. Yet there is a further and deeply relevant aspect of this issue - the irreconcilability of notions of censorship with the entrenched ideologies of artistic freedom and individual creativity underpinning art practice. This is the focus of several of the papers in this session which examine the construction of the forms of 'freedom' in relation to various forms of visual representation. It is significant that it is the problems of representation of the body and sexuality which are primarily addressed here. Arguably this can be seen as indicative of the main concerns of the current debate around censorship within the UK, although other political priorities inform some of the papers presented.

1. David Miller (Glasgow University Media Group)

Freedom of Speech, Public Offence and the Democratic Society: Debating the Legitimacy of Censorship. Friday, 16.00 - 16.40

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

2. Wendy Frith (Bradford & Ilkley Community College, University of Leeds)

'In Obedience to Nature': Constructions of the sexual in early 18th-century England. Friday, 16.45 - 17.25

The decline of the power of the church to define, prescribe and prohibit forms of sexual behaviour in the late 17th century has often led to the perception that early 18th-century England witnessed a moment of 'sexual liberation'. Such a view, then and now, is premised on the assumption that 'sexuality' is a natural given, capable of being 'liberated'. However the postulation of 'sex as natural' in the early 18th century represented one of a number of contending definitions that emerged from a struggle around who had the authority to produce 'the truth of the sexual' and what that 'truth' would be, a struggle that led not to 'liberation' but redefinition. This paper will examine the particular, historical configuration of notions of 'Nature', 'Liberty' and 'Sexuality' in the early 18th century. It will ask what it meant, politically, culturally and ideologically, to posit 'sex as natural' and will examine how such claims were politically deployed. It will also analyze what was meant by 'natural sex', the production and naturalization of sexual norms and the regulation of sexual(ized) behaviour.

3. Sarah Edge (University of Ulster)
Censorship and Freedom of Speech: Some Questions of Art History, Representation and Interpretation. Friday, 17.30 - 18.10

This paper will begin by investigating the dominant discourse of art history and the artists and the projection of individuality, creativity and self expression within it. It will examine how these feed into and influence broader cultural concepts of individuality and a sense of 'self'. Questioning how a concept of genius works within society, it will move onto examine

how these discourses negotiate, the ways in which we view visual representations of women and how we understand their place within society. What do we mean when we argue for freedom of speech, and the rights of the individual?

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

4. Reina Lewis (Freelance) and Peter Horne (Polytechnic of East London)
Coming Out and Coming in from the Margins or Modernity: Lesbian and Gay Sexualities and Art History. Saturday, 9.00 - 10.25

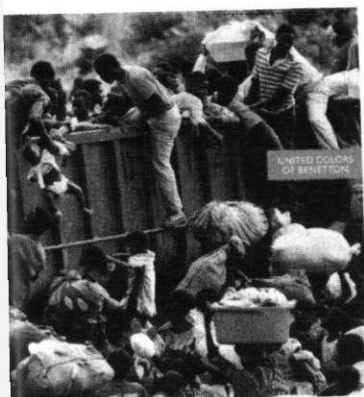
This session will look at the various formal and informal means whereby lesbian and gay presences and identities are rendered invisible within the construction of art historical canons and critical paradigms and the institutional structures of education - in particular the teaching of art history. Since, in our experience, such concerns are generally marginalized/excluded/censored from the discipline unless they are brought forward by lesbian or gay staff or students (or individuals who will thereafter be assumed to be lesbian or gay) the session will address itself to the methodological and personal implications of introducing sexual identities into an academic discipline which naturalizes an implicitly heterosexual viewpoint. We have decided to share our time in order to allow room for open discussion and to this end we will commence with a joint introduction, followed by two related but separate papers.

Reina Lewis

Dis-Graceful Images: the Limits of Acceptability in Lesbian Culture or the Long Arm of the Law?

This paper will focus on a contemporary example - the recent banning of, or refusal to stock, Della Grace's book of lesbian erotic photography by some gay and women's bookshops in London - to explore both internal (lesbian and gay) censorship and the implications of the incident's apparent insignificance for a discipline concerned with contemporary cultural developments.

The relatively public distribution of a volume that ten years ago would have been underground marks a sea-change in lesbian cultures and communities that have been split by the debate about lesbian and gay sado-masochism. Yet this has caused scarcely a ripple in mainstream cultural commentary. One of the few areas, where lesbian and gay issues have been accommodated is within Post-modernisms' concern with constructed (sexual) identities. But this perspective's apparent lack of a moral response has prompted distrust from some feminist quarters. The difficulty of addressing the specificities of lesbian cultures with regard to diverse lesbian and feminist moralities will be framed in relation to shifting definitions of accept-



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

5. Peter Horne Homosexuality as Modernism's Other

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

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

6. Fiona Barber (University of Ulster) Sex, Sin and Art: the Politics of Fundamentalism and the Control of Imagery in Northern Ireland. Saturday, 10.55 - 11.35

Much of the censorship debate around Ireland has of necessity focused around the legislative restrictions on the media which function as a means of securing the interests of the British state in Northern Ireland. There are, however, further mechanisms of control which serve to maintain a (protestant) Unionist political hegemony within the province, and which tend to be reliant on the rhetoric of protestant fundamentalism. A result has been a close regulation of the types of imagery which may be displayed in public spaces, enacted through measures including attempts to ban representations of the male or female nude from local art centres.

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

7. Josie Harrison (Cleveland College of Art and Design) Child Sexual Abuse: Representation and Censorship. Saturday, 11.40 - 12.20

The furore caused by the Cleveland Child Abuse Crisis has been recently fuelled by the events in

Rochdale and Orkney. Clearly an openness and a willingness to debate the subject is desirable for the raising of public consciousness and for the future well being of victim and perpetrator alike. Yet media sensationalism, selectivity and misrepresentation has resulted in an opacity of information surrounding this distressing issue. This has been paralleled by the art world's silence on the subject of child sexual abuse, and we might justifiably ask if there is a form of censorship at work here.

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

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

8. H. Robinson (Alba Magazine) The 'Benetton Baby' and the Censorship of Women's Blood. Saturday, 12.25 - 13.05

This paper takes as its starting point the billboard campaign by Benetton using an image of a new-born baby girl. The day that it was announced in the press that this advertisement was to be withdrawn, newspapers published front-page images of a woman lying on the ground covered in blood, having been stabbed after remonstrating with joy-riders in Oxford. In the background to these events are private and social anxieties and taboos around the experience of menstruation and around the advertising of sanitary ware; the valorising of menstruation by the 70s women's movement; anxieties about AIDS; and the investigation by recent artists of the interior of the body. The paper charts the complexities of permissibility when blood is linked to the female in the following visual images: in the Benetton advertisement through the presence of the body of the mother in the blood and the umbilical cord, both still attached to the body of the (female) baby; in the simultaneous public display of woman-as-victim in the press; in advertisements for sanitary wear; and in particular works produced in the 1980s by female artists such as Sophie Calle, Cindy Sherman and Jana Sterback.

9. Mike Catto (University of Ulster) Readings/Mis-readings in the New Comic and Graphic Novel. Saturday, 14.00 - 14.40

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

There have been court cases and customs

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

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

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

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

10. Michelle Henning (Bristol Polytechnic) **La Cicciolina: Painting, Pornography and Politics.** Saturday, 14.45 - 15.25

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

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

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

The identification of pornography material (in various religious and feminist critiques and in legal definitions) tends to rest on distinctions between the

categories of pornography and art, or the pornographic and the aesthetic. The definition of pornography also rests on the view of it as vicarious experience, as inscription and therefore supplementary to 'actual' sex.

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

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

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

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

11. Sally Dawson (Feminist Art News) **The Emperor's Clothes are Well Worn Out: Censorship and Live Art.** Saturday, 15.30 - 16.10

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

Live art is infamous for the use of controversial imagery, ideas and content. This phenomenon will be discussed with particular reference to the oppositional argument of 'freedom of speech' versus cultural responsibility.

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

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

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

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

Identification and acknowledgment of influencing factors in the construction of meaning enables live artists to challenge notions of these histories; they are

no longer the spectacle to shock or bemuse the viewer but are the performers who work with complex material and are reassessing our values, ideas and beliefs.

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

cultural colonisation: 'modernisms' and the construction of the 'other'

**Conveners: Fay Brauer
(University of New South Wales)
and Andrew Stephenson
(Oxford Polytechnic)**
Friday, Saturday & Sunday

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

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

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

1. Nikos Papastergiadis (Third Text)
The Cultural Dynamics of Displacement and Appropriation in Modernity.
Friday, 16.00 - 16.40

2 Paul Carter (University of Melbourne)
The Dance of the Trace: Towards an Environmental Poetics. Friday, 16.45 - 17.25

Australian explorer-ethnographers have consistently interpreted Aboriginal 'art' in terms of western theories of representation. They have consequently failed to recognize the spatial and environmental reference of aboriginal cultural practices. The theoretical and ideological underpinnings of their interpretation are remarkably clarified in the poetic clarity of that high priest of modernism, Paul Valery. This paper discusses Valery's ideas, arguing that the elaboration of an 'environmental poetics' is necessary if we are to understand the complex relationship between colonisation, 'modernism' and the construction of the 'other'.

3. Petrine Archer-Straw (Courtauld Institute of Art, London)
'Primitivism' and the 'Primitivised': Approaches to the Phenomenon of 'Negrophilia' in Paris in the 1920s. Friday, 17.30 - 18.10

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

By establishing 'primitivism' and its 'other' as equally fallacious this paper will negate the notion of 'writing back'. The apologists position was one which was fulfilled admirably by the writers of 'negritude' in the 1950s. However, the concept of 'writing back' in this sense merely served to make the eurocentric division of 'us and them' more feasible.

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

4. Rasheed Araeen (Third Text)
Modernity of the Other: an Unresolvable Paradox or a Challenge to the Prevailing Paradigm of Modern Art History?
Saturday, 9.00 - 9.40

5. Donal Fitzpatrick (Dept of Visual and Performing Arts, University of Western Sydney)
'The Boiled Chicken and the Ventriloquist': The Emergence of Modernity and 'Other' Modernisms in Post-colonialist Vietnam, Indonesia and Australia. Saturday, 9.45 - 10.25

This paper takes as its point of departure the common relations existing between cultures in the Asian Pacific rim in defining their identity through the self-defining 'other' of European North American colonial dominance, and the redefinition of these cultures through their reaction to European and North American contact. Europe and America defined Asia and the Pacific as one of its 'others' while simultaneously dismissing those cultures' adoption of their cultural practices as disingenuous and inauthentic.

Australia while being contiguous and interactive with Asia and the Pacific remains in schizophrenic relation both to these cultures and to its self definition as an extension of Europe and North America. Australia is significantly in a position to both view itself as an extension of European North American culture and yet to view Europe and North America as self-defining 'others'. The adoptions and adaptations of Modernism by Asian and Pacific cultures were ignored by Europe and North America. Their voice was seen to come from somewhere else. This situation allows for both the marginalisation of these cultures as an exotic 'other' and the dismissal of the cultural forms which emerge in specific relation to the cultural factors present in Asia and the Pacific which drove their reassessments of originating European and North American models of modernity.

The situation has meant the denial of significance to the study of Asian and Pacific modernism for its own sake and the inability to come to terms with the complex shifts of values involved in the transference of art forms from one set of cultural boundaries to another. Once emerging modernist forms in other cultures are able to be studied without recourse to their so-called originating authority in Europe and North America. New discourses and codes are possible. These indeed allow for a fascinating reappraisal and deconstruction of Modernism itself. By collapsing modernity back to its cultural base a new set of discourses are possible in which the tracking of forms from conservative to radical and from sensate to political requires the proliferation of diverse modernisms rather than the elevation of the European and North American ventriloquist's new dummy of the post modern.

6. Irit Rogoff (University of California, Davis)
In the Empire of the Object: the Geographies of Ana Mendieta. Saturday, 10.55 - 11.35

'Mysterious death in the art world' screamed the headline of a recent book review. The book itself is

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

In attempting to spatialize the cultural narrative that has emerged around the work, life and death of Ana Mendieta, I am claiming that these have been constructed out of a set of territorial imperatives which continue to privilege a Eurocentric, urban and com-

modity oriented artistic culture whose centre it is claimed is the New York art world. Mendieta herself, Cuban, female, a conceptual artist working in geographically peripheral areas, not only rejected such centrist organising principles but sought to replace them with alternative geographies, one which brought together natural topographies with the landscape of a female body imposed, inserted and cast upon them. The folkloric location by the press of her work and her life has served to characterise it in a particular way, one reserved for the defiant outsider. By invoking the concept of geography, of what Edward Soja terms 'the politicised spatiality of social life' I am attempting to reframe, or relocate it within a cultural sphere which is concentric and multicultural rather than centrist and hierarchical. This discussion is a Semiotic attempt to deconstruct the assumed relations between geographies and identities within the post colonial

world. Instead of geography I would like to posit a set of linked categories formulated through the discourses of race, gender and site (which is critical and contingent as opposed to the fixed and naturalised concept of geography). It is only by attempting to undo such specific location that we can begin the process of critically interrogating the terms which attribute value and prominence to cultural products.

7. Candice Bruce and Anita Calloway (Power Institute of Fine Arts, University of Sydney)
'Dancing in the Dark': Black Corroboree or White Spectacle? Saturday, 12.25 - 13.05

From their very first contact with the Aboriginal people of Australia, the white invaders typically depicted them as ethnographic specimens, as simple children of nature, or as figures of fun. They soon found however that this visual control did not extend to their representations of the corroboree, the Aboriginal ceremonial-cum-celebratory dance that always took place at night. Although by day Aborigines could be disregarded as creatures of little consequence, by night they were somehow transformed into physically (and sexually) potent beings seemingly immune to the mighty hand of British colonialism. Thus the corroborees exerted an awful fascination upon the white spectator/recorder and the resulting highly-charged images are among the most powerful visual representations of the Other. These papers will show how the white intruders - in their attempts to record the corroboree, to appropriate it and to parody it - came face to face with their own colonial situation, realizing they were neither European nor Aboriginal, neither one thing nor the Other. They themselves were the ones truly dancing in the dark.

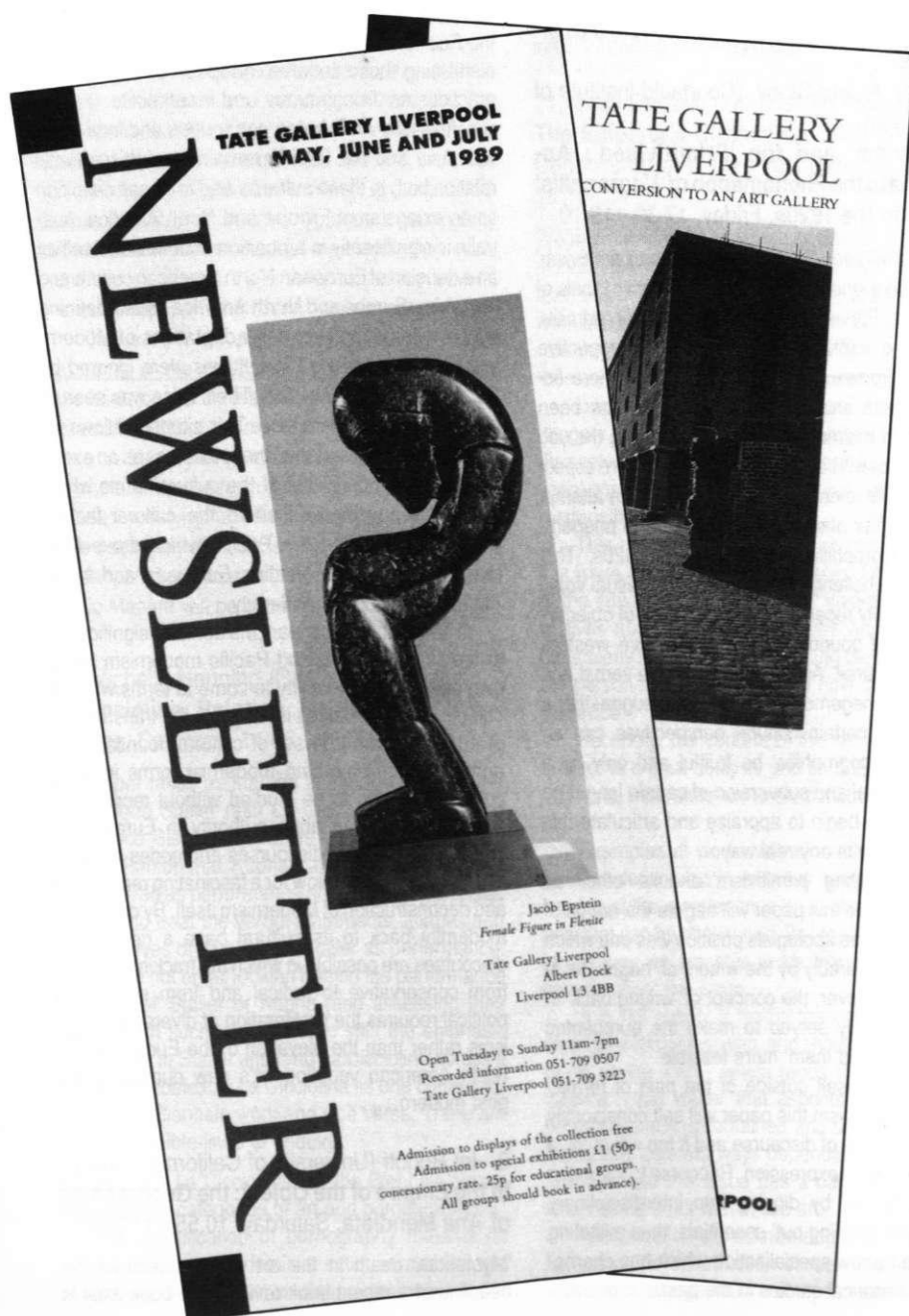
8. Discussion

Saturday, 12.25 - 13.05

9. Fay Brauer (University of New South Wales)
L'Etat et l'Etranger: Modernisme, Cubisme and Xenophobia in Paris before the Great War. Saturday, 14.00 - 14.40

Whilst its foreign policy, as incepted by Ferry, led France into a reculturization of indigenous customs, most noticeably in North Africa, its positioning of itself as a Cultural Centre provided a complementary face to this colonization. As a centrifugal centre, foreign products and labour were absorbed, difference assimilated to generate a cultural uniformity/conformity in the interests of cultural chauvinism. Such ethnocentricity acted as a counterfoil to the consciousness that France was being left behind in the surge towards technologized Modernity and more specifically by 1912, to its phobia of 'Germanization' through the increasing infiltration of 'Made in Germany' imports and 'Taylorized' management.

The identification of cultural difference was then elicited in an oppositional binary. French traditions of classicism so graciously proliferated by the Institut and the freshly-resurrected 'pompiers', together with moderniste derivations as seemingly manifested by Bonnard, provided the desirable Subject, while whatever fell outside became Other. Given the cathexization of cultural colonization with the French mission of



civilization, cultural patrimony with French patriotism, this Other was not just barbaric but potentially treasonous. Just as German manufacturing posed a threat of contamination by penetration, so did this cultural Otherness. It was not just derided as bad taste, but more perniciously sullied as an invader, engendering vulgarity and endangering the very foundations of 'l'art français'. As this Other, within a theory of xenophobia could not be disinterred from the uncorruptible kinship of the French nation, it was unavoidably alien and inevitably 'l'etranger'.

As Andre Salmon identified two years before the outbreak of hostilities, it was the artist-etranger who was castigated as scapegoat for the debasement of French taste through their excremental concoctions of fauvisme, cubisme and futurisme. Small wonder that the most conspicuous ever of public displays of cubisme in the 1912 Salon d'automne erupted into a political scandal, satiating the polemical appetites of the press. Amidst the Deputies' debates on pornography and offences against la pudeur, antipatriotisme and antimilitarisme, decentralisation and Parisianisme, and an increasing paranoia that its neighbours across the Rhine were not just making cultural inroads, but stealing and deforming French art, the cubistes became 'a band of criminals' whose paintings were only worthy of 'an alien's asylum'.

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

The Meanings of Epstein's Rima: Avant-garde 'Primitivism', Popular Culture and Colonial Politics in the 1920s. Saturday, 14.45 - 15.25

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

Yet at the same time as Epstein produced a sculpture widely interpreted as a critique of the European post-renaissance monument, ideologies around the Empire were being actively contested and reworked within the dominant classes in the context of what was perceived as the threat of its disintegration. By mapping the critical discourse on Rima - in its popular cultural forms just as much as its 'high' cultural forms - to particular sites within the social formation, this paper will analyse the specific interrelations between the reception of Rima as a cultural artefact and the changing politics of imperialism during the inter-war period. What meanings were produced when an explicitly 'primitive' public memo-

rial was unveiled at the centre of Empire, particularly within a space given over to a celebration of nature with its then attendant connotations of the 'English' countryside, at a moment when ideologies around national identity and colonialism were so extensively redefined?

11. G. Batchen (University of California LA)
Singular Plural: For a Doubled History of Photography. Saturday, 15.30 - 16.10

In response to the formalist Modernism of John Szarkowski and others, critical historians of photography in the 1980s chose to stress the medium's plurality, its capacity to be everywhere and do everything. John Tagg, Victor Burgin and Allan Sekula were among those anti-essentialists who argued that photography as such did not exist, that its history has no unity, that we must henceforth speak not of a History of Photography but of many histories and many photographs.

Important as this move has been, the time has come to recognise the historical and cultural specificity of photography and to thereby produce a doubled account of the medium that can speak simultaneously of History and histories, of Photography and photographs. Only by this means can we engage with the full extent of the power exercised by photography within modern culture.

12. J. Kerr (University of Australia)
The Dilettante as Convict and Other Antipodean Anomalies: Inverting the Art of Colonial Australia. Sunday, 13.30 - 14.10

From the first Australia was seen as a land of contraries, a place where mammals laid eggs, swans were black, trees shed their bark but not their leaves, while morals and colonial art were as inverted as the seasons. Early white colonial art apparently remained unaffected by the singular climate, being constructed by modernist art historians as stylistically little more than a derivative echo of that 'at home' (sometimes with different but imperfectly-appreciated subject matter). Artist alone were then retrospectively judged as peculiarly incapable of responding to the place except through 'English eyes', until the 'plein air' movement of the late 1880s.

By discussing artist who worked both in Britain and colonial Australia (including T. G. Wainwright, John Glover, George Strafford and Adelaide Ironside), this paper suggests that Mark Twain's 1897 definition of Australian history offers a more appropriate frame in which to place colonial artistic careers: 'Full of surprises, and adventures, and incongruities, and contradictions, and incredibilities; but they are all true, they all happened.'

13. Keith Robinson (Norfolk College of Art and Design, Norwich)
The Surrealist Image of Mexico. Sunday, 14.15 - 14.55

The most important declaration of the Surrealists' response to Mexico comes in Andre Breton's *Souvenir du Mexique* published in the magazine *Minotaure* in 1939. This article constructs a particular image of

Mexico and its peoples reflecting both Breton's experience in Mexico in 1938, when he had been France's cultural ambassador to that country, and, perhaps more importantly, the then current position of Surrealist theory.

In the *Souvenir* Breton creates an image of Mexico as being 'naturally surreal'. This premiss is based on two major themes within Breton's thinking. These are, firstly, an interest in 'primitive' art and, secondly, an allegiance to the idea of political revolution.

The interest in 'primitivism' can initially be viewed as part of a wider interest amongst the European avant-garde in the first quarter of the century. For the Surrealists this interest, however, was not limited to Africa or Oceania but takes in work from the 'New World', both Pre-Columbian material from the Latin South and native American work from the Anglo North. The Surrealists' interest is also sustained into the thirties through a parallel concern with myth and Freudian theories.

Politically, after Breton's split with the French Communist party and his increasing disenchantment with Stalinist Russia, Mexico becomes for Breton the last hope of revolution. It is a place which has shown itself capable of renewing itself politically through revolution.

Finally, I shall reassess Breton's model by looking briefly at the work of the photographer Manuel Alvarez Bravo whose work features prominently in Breton's *Souvenir* as well as appearing in the post-Surrealist magazine *Dyn*, produced by Wolfgang Paalen in Mexico during World War II. Through the analysis of Alvarez Bravo's work, the Eurocentric nature of Breton's model will become clear.

14. Pam Meecham (Liverpool Polytechnic)
'Audience' and The Tate Gallery, Liverpool. Sunday, 15.00 - 15.40

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

(a) the setting up and subsequent establishment of the Tate Gallery, Liverpool; announced 'Tate in the North' 1986, opened 24 May 1988. The project was funded through Merseyside Development Corporation. Raymond Williams's work on democratic involvement and participatory democracy may be relevant here as well as debate surrounding QUANGO administered informality.

(b) through the establishment of the Tate Liverpool debate issues surrounding audience as 'other'. In particular to establish issues surrounding the selection and presentation of works to an audience denied access to the means of representation but perceived as a 'suitable' audience for 'attitudinal change'. Access is allowed within a perceived 'post-modern' aesthetic. Audience is often, though not entirely, the recipient of received wisdom, accessing taste not knowledge. Assumptions/value judgements will be debated. I hope to establish current policy and practice towards Tate audiences. (I do not see this as a parochial issue, just a case study of wider issues) The theoretical underpinning will be Raymond Williams, Foucault and J F Lyotard, La Condition Post-Moderne.

patronage & collecting in the decorative arts

Convener: Adam White
(Temple Newsam House, Leeds)
Friday, Saturday and Sunday

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

1. Peter Walton (Bar Convent Museum, York)
Style or History? Ceramic Collectors in the North of England. Friday, 16.00 - 16.45

The Leeds National Exhibition of Works of Art of 1868 contained ceramics and porcelain from some of the earliest collections in the north of England. These collections were manifestations of a tradition of collecting which has origins in the ideas of the Henry Cole circle and they now form the basis of the ceramic collections in the public museums in the north.

This paper focuses on the collecting of British ceramics and in particular on the activities of T. T. Greg and T.E. Hollings who gave their collections to Manchester City Art Gallery in 1904, and to Leeds City Art gallery in 1945, respectively. Greg's was a collection which concentrated on aesthetics, and here he followed the work of Marc Solon, the art director of Mintons, who was an early apologist for the British tradition. Hollings concentrated on ceramics made after industrialisation and on Leeds as a centre of production. The paper explores the influence that early collections in the north have had on the histories of ceramics, suggests ways in which they limited approaches to design history and demonstrates how they have been used in the authentic decor industry. It ends by considering the role of such collections in the museum of the late twentieth century.

2. Sarah Riddick (Formerly York City Art Gallery)
The Dean's Pots. Pioneer Studio Pottery: the Milner-White Collection. Friday, 16.45 - 17.25

Between 1925 and 1962, Eric Milner-White made the finest collection of pioneer studio pottery formed by a private individual in the first half of the twentieth century. It contained about 300 pots by some forty potters and was particularly rich in the work of William Staite Murray (1881-1962), Bernard Leach (1887-1979) and Shoji Hamada (1892-1978).

Milner-White (1884-1963) was a clergyman with a keen eye who enriched his environment with fine and beautiful works of art. In 1925, while Dean of King's College, Cambridge, he encountered his first exhibition of modern pottery at the Fine Art Society in London. From that time onward, he began to assemble a discerning collection. He became friends with some of the potters and was particularly close to Staite Murray, making the best collection of this potter's work in the world. Once convinced of a potter's worth, Milner-White determined to own a representative collection of that person's work and thus bought famous pieces by Bernard Leach and formed what is probably the best collection of Hamada outside Japan.

The collection was documented by Milner White himself and there are letters from potters, exhibition catalogues, receipts and newspaper cuttings, while rough jottings and three notebooks give fascinating insights into the Dean's attitudes to the work he bought. 47 of the Dean's pots are now in Southampton Art gallery; the Lion's share was given to the City Art Gallery, York, the city where, from 1941 to his death, Milner-White was Dean.

3. P. Brown (Fairfax House, York)
The Fairfax Family and Fairfax House. Friday, 17.30 - 18.10

In 1738 Charles Gregory Fairfax succeeded to the title of 9th Viscount Fairfax of Emley and inherited the estates of Gilling, some 20 miles north of York, from an extravagant and constitutionally incapable father. After some major restructuring of their families' finances, Fairfax set about what seems to have been his main hobbies, architecture and interior decoration.

He remodelled Gilling castle with the help of a then little-known stuccoist, Giuseppe Cortese, and employed other Yorkshire-based craftsmen like Matthew Ward the joiner, for example, and the 'upholder', George Reynoldson to help with the modernisation.

Though income from Gilling was modest by comparison with that yielded from the estates of his neighbours, Fairfax had aspirations every bit as great as those of his contemporaries. He inherited a fully-furnished medieval castle and the surviving invoices and documentation give clues to the quality of these furnishings: Thomas Tompion clocks, for example, and many 'old master' paintings. In the 1750s, to complete the redevelopment of Gilling, he bought furniture from the London firm of cabinet makers Vile and Cobb, and assembled an impressive array of silverware for the dining room from the fashionable silversmith, Frederick Kandler. By 1760, Fairfax decided to establish a permanent presence at York, probably as a dowry for his only surviving child, Anne, and he employed John Carr to create a town house which had few rivals in its day. For obvious reasons, Carr and Fairfax were both keen to encourage local craftsmen, but they were not averse to having London pieces such as 'bustos' and fireplaces from the Cheere family sent up to complete the decoration.

The history of this branch of the Fairfax family can be pieced together from a bundle of papers found in the Wombwell manuscripts lodged at the North Yorkshire Records Office. Given the changing fortunes of the estate during the last 200 years, this is a rare survival which provides a useful insight into country house life in Yorkshire during the 18th century.

4 Sarah Nichols (York Art Studies)
Gillows and their Northern Clients: Concepts of Patronage. Saturday, 9.00 - 9.40

In the 18th century the Lancaster firm of Gillows evolved from a small joinery shop to a national firm of cabinet makers and interior decorators. In the early years of the century most of Gillow's clients were from the Lancaster area and spent extremely small sums of money with the firm. But this was to change dramatically and by the end of the century Gillows was undertaking huge furnishing schemes worth thousands of pounds for the aristocracy, landed gentry and new wealthy industrialists. This change was brought about by Gillows' own entrepreneurial activities throughout the century. In the early years the firm capitalized on the export trade from the thriving port of Lancaster and then it captured the market for the billiard table craze that swept the country. In 1796 it opened a branch in London and in 1785 established upholstery services as part of the Lancaster business. The firm's activities were certainly helped by the

external economic forces of the period such as the Industrial and Consumer Revolutions.

Taking these dramatic changes in the firm's fortunes as a background, this paper will focus on Gillows' relationships with its northern clients, which were anything but deferential, and the changing character of the clientele and its requirements. This evidence will be used to examine the concept of patronage from both Gillows' viewpoint and that of their clients, in the entrepreneurial atmosphere of the later 18th century.

5. Lucy Wood (Lady Lever Art Gallery, Port Sunlight)

Lord Leverhulme as a Collector of Furniture. Saturday, 9.45 - 10.25

Furniture is one of the corner-stones of the enormous and diverse art collection formed by William Lever, 1st Viscount Leverhulme (1851 - 1925) - who was in fact one of the first collectors to evaluate English furniture unequivocally as art.

The vogue for old English furniture in the second half of the 19th century was generally associated with the Vernacular Revival, which repudiated the notion of 'art' furniture, antique or modern: what was favoured was primarily oak, or comparatively plain pieces in walnut or mahogany. Collectors of a more urbane and less puritanical temperament tended to buy French furniture. Thus the two factors that principally shaped the formation of Lever's collection came from opposing philosophical camps: on the one hand, his preference for virtuosity, intricacy and variegation (evident in all areas of his art collection), and on the other, his deliberate decision to buy British.

This paper examines both the background and consequences of these conflicting impulses on Lever's collecting career. The paramount influence was that of James Orrock (1829-1913), artist, collector and part-time dealer, and above all a champion of the cause of British art. For the last thirty years of his life, he fought tirelessly for the establishment of a National Gallery of British Art - in which furniture was to feature prominently.

So Lever, who had become acquainted with Orrock in the late 1890s, probably always had a public motive in devoting himself to English furniture - although it was not until 1911 that he first placed a substantial part of his collection on public display: and only ten years after that (in the year of Orrock's death) did he found the Lady Lever Art Gallery, where some of the most outstanding achievements in English cabinet-making - chiefly of the 18th century - are concentrated. This was the only serious reply, for English furniture, to the impressive statements about French furniture made by the Jones Collection and the Wallace Collection - and was essentially an attempt to realise Orrock's great ideal.

6. Ian Gow (Historic Scotland)

Historic Scottish Wallpapers - New Discoveries, Conservation Problems.

Saturday, 10.55 - 11.35

Although the use of wallpaper in Scotland was condemned by the country's leading interior decorator, David Ramsay Hay (1798- 1866) as being unhealthy

in such a damp climate, a great many fine wallpaper cycles were imported into Scotland. Sadly, at a time when the subject is attracting considerable academic attention elsewhere in Britain and Europe (culminating in the foundation of the Wallpaper History Society in 1987), Scotland during the 1980s had a quite unenviable record of loss and destruction. The paper will highlight recent discoveries including an exceptionally rare French chimneyboard and a painted drawingroom imitating a panorama paper and will suggest that there is an urgent need for a national conservation service. Recent research on M'Crie's indigenous Scottish manufactory will also be reported.

7. Christine Woods (Whitworth Art Gallery, Manchester)

A 'Definitive History' - the Legacy of the Wall Paper Manufacturers Ltd. Saturday, 11.40 - 12.20

The establishment in 1899 of the Wall Paper Manufacturers Ltd (WPM) resulted in the merging of almost all the UK's wallpaper manufacturing interests. Incorporated with an authorised capital of £3 million, the firm soon controlled 98% of the home manufacture, including prices, and wielded an enormous influence over trade generally. By the mid-1920s its directors had also become custodians of the industry's history. 'A History of English Wallpaper 1508 - 1914', co-authored by A.V. Sugden, chairman of WPM, and J. L. Edmondson, remains a standard work on the subject and many of the wallpapers it illustrates were already (or were destined to become) part of the WPM's 'Wallpaper Museum'. To these were added, on a regular basis, selected examples of the so-called 'best patterns' produced by the WPM's constituent firms and by 1961, when an exhibition of 19th-century French and English wallpapers was held at the firm's London office, numerous acquisitions had been made from elsewhere. Indeed, despite substantial pre-war gifts to the V & A and Manchester City Art Gallery, the WPM's collection numbered more than 2,000 items when a large proportion of it was presented to the Whitworth Gallery, University of Manchester, in 1967. Sugden and Edmondson's book, described in the foreword as a 'tribute to the pioneers whose work ... laid the foundation of the very important art-industry... which has been built up in this country', was regarded in wallpaper circles as a 'definitive history' and the establishment of the 'Wallpaper Museum' reinforced the WPM's role as caretaker, both of the industry and its past. This paper briefly describes the collection and the ways in which it was used to promote a sense of continuity and, in the context of mass-production and distribution, discusses the values and ideals it represents and the extent to which the status bestowed on examples selected for inclusion has influenced subsequent research and publication.

8. Kathleen M. Simpson (Nottingham Polytechnic)

The Art Nouveau Glass-maker and his Circle. Saturday, 12.25 - 13.05

The Art Nouveau movement was to change attitudes to the decorative arts, bringing to both artefacts and

to their creators a prestige and recognition hitherto reserved for the fine artists.

Glass was at the heart of this change, its uniquely expressive nature allowing the work of glass-makers such as Emile Galle and Louis Comfort Tiffany to play a dominant role in the movement. In turn their careers provided the stimulus for later developments, when the idea of 'art glass' was expanded by Rene Lalique and his contemporaries.

The notion that a piece of glass could be a desirable object is as old as glass itself, but the Art Nouveau glass-maker was able to impose his personality on his creations in an unprecedented way, thus securing for himself a distinct group of clients and associates.

The circles within which the glass-makers moved did not simply provide a market. They were also the source of vital inspiration, and encouraged the kind of experiment, both artistic and commercial, which made it possible for the glass-makers to challenge the traditional relationship between fine and decorative art and to strengthen the uneasy relationship between art and industry.

This paper will examine the role of patronage at this time, looking at its effects on the work of individuals and at its wider implications. The very private world of Emile Galle, and his links with the artists and writers who shared his intense responses to the world around him, will be explored and contrasted with the very different spheres of Tiffany and Lalique.

The British response to the Art Nouveau movement and to the pioneering achievements of its leading glass-makers will also be considered.

9. James Lomax (Temple Newsam House, Leeds)

Country House Silver: Investment and Fashion. Saturday, 14.00 - 14.40

The idea of forming a 'collection' of silver (like many other art objects) is a relatively modern one. Until the early 19th century, silver was amassed as an investment, easily convertible to cash, and as a status symbol, often treated as heirloom property. Indeed it was only infrequently considered as art and clients would be charged extra for additional embellishment or 'fashion'.

This paper will consider the context within which silver was used in English country houses from the early 17th to the early 19th centuries, with particular reference to two related noble households - Temple Newsam of the Viscounts Irwin and Castle Howard of the Earls of Carlisle. It will also relate the changing tastes and styles of these years to the plate-buying activities of these two families and discuss the different functions of silver in various locations of the house. Thus the Jacobean 'Massye plate' of Sir Arthur Ingram, builder of Temple Newsam, was sold off by his heirs to avoid bankruptcy at the Restoration, while the third Earl of Carlisle indulged his passion for studied magnificence with baroque plate of the most sophisticated and frenchified kind in keeping with his new house. Likewise, the change of manners in the mid-18th century is paralleled by the new light-hearted forms of Rococo. In the Neo Classical period silver had to vie with porcelain and Old Sheffield plate with interesting results, while the opulent swan song of the

taste for silver among the aristocracy came with the great Regency services by Paul Storr, Benjamin Smith and Rundell, Bridge & Rundell.

10. Eric Turner (Victoria and Albert Museum)
Sheffield Plate. Saturday, 14.45 - 15.25

11. **Discussion**
Saturday, 15.30 - 16.10

12. Tom Campbell (Tapestry Research Archive, London)
Courtier Tapestry Collecting in the Reign of Henry VIII. Sunday, 13.30 - 14.10

Although tapestry was one of the most important figurative art forms of the Tudor period, effectively providing the decorative and iconographic backdrop against which everyday and ceremonial life was conducted, little research has been done on the British collections of the day.

This paper will concentrate on the collections amassed by some of Henry VIII's leading courtiers and will consider the sources, subject matter and use of the tapestries which they possessed. Special attention will be paid to the question of the quality and financial value of these collections as this information is crucial to a correct understanding of the significance of the highlights of the vast tapestry collection owned by King Henry himself.

13. Mary M. Brooks (York Castle Museum)
Patronage and Textile Collections in North East England. Sunday, 14.15 - 14.55

Great collections of textiles formed by major patrons are, with a few key exceptions, notable by their absence in North East England. The phenomenon is not limited to this area but an examination of existing collections here may help to focus attention on the general issue of why textiles were not regularly perceived as worthy of attention by collectors from the 18th-century onwards. It is also interesting to look at the gradual shift in attitudes which has led to the development of the collections we know today.

This paper will examine some of the possible reasons behind this change in taste. Attitudes will be considered to different types of textiles such as tapestries, traditionally seen as high status collectables which relate directly to mainstream pictorial art in contrast to costume which has generally been perceived mainly from an ethnographic standpoint. A lack of an overall intellectual tradition for assessing the textile arts has been further complicated by their status either as anonymous amateur domestic needlework or as mass-produced items created by unknown designers rather than named artists. The physical nature of textiles may also have a bearing on their potential as collectable material and on their consequent commercial value.

The paper will also examine the back ground to various textile collections in North East England. These range from country house collections where textiles played an important, if sometimes ephemeral role in creating interior decor, to functional collections designed to aid the training of commercial textile designers. In addition there are some cases where an

individual patron, either deliberately or almost by accident, has formed a private collection which is now the nucleus of a modern museum collection.

14. Caroline Whitworth (English Heritage)
Brodsworth Hall - Not Another Time Capsule. Sunday, 15.00 - 15.40

Brodsworth Hall is known as an exceptional example of an unspoilt Victorian country house surviving with its original contents. It was acquired by English Heritage with assistance from the national Heritage Memorial Fund in 1990, and it is hoped that the house will open to the public in 1995. However, as the work of recording, studying and conserving the contents continues, a fuller and less simple picture of its history is starting to emerge. This paper will look at the evidence available to date, and at how this is helping English Heritage's conservation and display policies to evolve.

The present Italianate house was built for Charles Thellusson from 1861-5. The interiors were furnished largely by the firm of Lapworths, and include a memorable series of halls with marbled paintwork and matching carpets, curtains and tiles, providing a setting for Thellusson's collection of contemporary Italian sculpture. However, as in all houses, there are earlier and later elements. For example, Thellusson's wife, Giordiana Theobald, bought an important group of family portraits and horse paintings, notably by James Ward. There is also some fine early 19th-century furniture, some with Seddon labels, and some later objects. The decoration and function of some rooms have been altered, and, in the struggle to maintain in the 20th century a house designed to be run with an army of servants, time and decay have taken their toll. English Heritage is aware of the importance of this later history as well as of the 1860s scheme. The paper will explore some of the issues and problems posed by the house.

15. David Connell (Burton Constable)
Two 18th-century Picture-hanging Schemes at Temple Newsam. Sunday, 15.45 - 16.25

As a result of recent research, two important eighteenth-century picture-hanging schemes at Temple Newsam can now be reconstructed. An inventory of pictures compiled in 1750 gives details of the arrangement of 83 paintings in the Picture Gallery, purpose-built by the 7th Viscount Irwin in the 1740s. Within twenty years the addition of fashionable 'old masters' purchased on the art market by the 9th Viscount transformed the collection. The precise identification of most of the paintings not only provides historians with two invaluable examples of eighteenth-century hanging schemes, but also promotes an understanding of the role played by pictures in furnishing interiors.

the practice of sculpture: towards a feminist critique

**Convener: Claudine Mitchell
(University of Leeds)**

Friday, Saturday and Sunday

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

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

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

1. Lorna Green (Sculptor and Lecturer)
The Position and Attitude of Contemporary Women Sculptors in Britain, 1987-1989.

Friday, 16.00 - 16.40

My research, based on the analysis of detailed questionnaire sent out to some 250 women practising sculpture in Britain today, documents the socio-economic conditions of women sculptors and their attitude to their practice. The research enquired into how women became sculptors, the role of art colleges and their method of survival. I shall discuss their responses to the world of art history and art criticism and the effective support feminist theory has provided women artists.

The research demonstrated that the key factor in becoming a sculptor was that of a formal art education, regardless of the time or country in which the sculptor studied. It also became evident that the progress for women in sculpture was improving and they have participated effectively and to a greater degree in the production of sculpture since 1960, but there were still areas where women are not accorded the same consideration and equal opportunities that sculptors who are men enjoy. These include the continuing lack of women lecturers within the art colleges, inadequate representation amongst major national galleries and collections and limited inclusion within academic discourses on the history of sculpture. Due to the expansion of sculpture into the outdoors, both nationally and internationally, into alternative indoor exhibition spaces and the use of non-traditional materials by both men and women, it is possible to conclude that women are gradually succeeding and benefitting within these wider parameters of sculpture as a whole as well as contributing to the new history of sculpture.

2. Alison Yarrington (Historian and Administrator, Leicester University)
Reconstructing the History of Women Sculptors in 19th-Century Britain. Friday, 16.45 - 17.25

3. Erich Ranfft (Courtauld Institute of Art)
Gender Differences and Status of Women Sculptors in German Expressionism. Friday, 17.30 - 18.10

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

Attention will be paid to the situations of successful or visible women practitioners, such as Milley Steger, Emy Roeder, Renee Sintenis, and Käthe Kollwitz; and those of lesser-known women, who

included Gela Forster, Sophie Wolff, Marg(arete) Moll, Ilse Scheffer, Katherina Heise, Martel Schwichtenberg, and Harriet v. Rathlef-Keilmann.

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

4. Helena Staub (Curator and Historian, Paris and Prague)

Rodin's Female Students. Saturday, 9.00 - 9.40

5. Helene Pinet (Curator, Musée Rodin, Paris)
The Female Models in Rodin's Practice. Saturday, 9.45 - 10.25

6. Claudine Mitchell (Historian, Leeds and Paris)
The Missing Woman. Saturday, 10.55 - 11.35

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

I propose to examine the sculptural practice of Jane Poupelet, drawing parallels between her ambition to transform the tradition of representation of the female nude and her main career policies, the support she sought from the international women's liberation movement and her attempt to control the construction of her artistic identity on the axis intellectuality-sexuality. Poupelet like Claudel was recognised as one of the best sculptors of the period, in contrast to each other they were seen to represent the two extreme poles of women's sculptural practice. How did Poupelet's work come to be so forgotten? In the state of imbalance between the recent mythologizing of the one and the unjustifiable neglect of the other lies much of the problematic of my research.

7. Lubaina Himid (Art Practitioner and Lecturer, Lancashire Polytechnic)
The Pugilist: Augusta Savage and the Diversions of Creating a Context. Saturday, 11.40 - 12.20

This paper will speak of Augusta Savage 1892-1962. It will discuss the documentation of her work, her place in the history of Black Art and her time in Paris. Using her work as example I will show how Black

women artists are influential as teachers and innovators, as facilitators and pioneers but how this can then limit their output and move them to the margin, and even the margin of the margin. Does the expense of materials and studio space, the shortage of committed curators, the lack of patronage and the absence of documentation really seriously deter the Black woman as sculptor or can no one deal with the Black woman as builder of monuments? Will the gallery show the Black woman artist when the work she produces is active and alchemical. In creating a context for their own work and others they curate and publish documentation, they are active in the politics of the history of art. Can the history of art paint them into the picture?

8. Anne Wagner (Historian, University of California, Berkeley)

The Feminism of Trockel's Objects.

Saturday, 12.25 - 13.05

9. Yvonne Deane (Director of Axis, Leeds Polytechnic)

Equal Opportunities in the Arts: the Case of Women & Sculpture. Saturday, 14.00 - 14.40

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

On Saturday, 14.45 - 16.10, this section will conclude with a forum. Panel members will include Yvonne Deane, Lubaina Himid, and the sculptors of the *On The Brink?* show, Cathy Acons, Lorna Green, Joanna Mowbray and Lois Williams.

10. Alan Bird (Historian)

Women Sculptors and Soviet Russia.

Sunday, 13.30 - 14.10

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

The careers of these three women poses questions as to the priorities in life established by them and the society around them. There is also the question as to how a woman from Russia's poorest class man-

ages, unlike her contemporaries elsewhere manages to get training and establish herself in contemporary eyes as a major artist; and, equally, how do two women of undoubted personal and public morality enjoy successful careers during the Soviet and Leninist years? Each of these women worked in a different style and undertook different kinds of commissions. Golubkina and Mukhina wrote on the nature of their chosen craft. Mukhina, in particular, was extremely conscious of the relationship between sculpture and architecture.

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

11. Carola Muysers (Berelin Gallery)

The Association of Women Artists in Berlin, their History, Purpose, and Presence on the Contemporary Art Scene. Sunday, 14.15 - 14.55

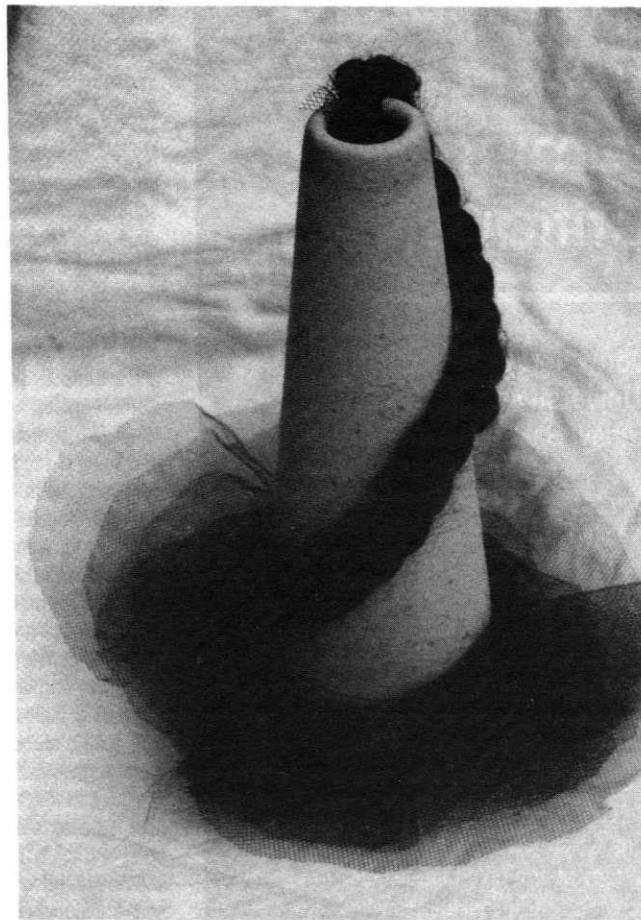
The 'Verein der Berliner Künstlerinnen' 1867-1992 aimed to place women's work on the Prussian art market. Today this way of marketing seems to be very controversial, but in the period before the foundation of the Verein, women artists had to fight for existence as they were not accepted as professional art producers and sellers. The first part of the paper will undertake an historical enquiry into the professional identity of the woman artist. The second part of the paper will offer an analysis of the professional identity of women artists in the late 19th-century, which will form the basis for a history of the development of women's art in German-speaking Europe.

12. J. Mastai (Vancouver Art Gallery, Canada)

Title to be announced. Sunday, 15.00 - 15.40

13. L. Flannery

'On the Brink': Women's Work and Completion (Video). Sunday, 15.45 - 16.25



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

Friday and Saturday

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

1. Michael Bury (University of Edinburgh)
Approaches to Engraving: Some Evidence from Proof States of Sixteenth Century Italian Engravings. Friday, 16.00 - 16.40

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

2. Martin Kemp (University of St Andrews)
Coming into Line: Convention & Representation in Engravings from the Renaissance to the 19th Century. Friday, 16.45 - 17.25

No medium is more irredeemably linear than engraving on a copper plate, yet master engravers from the 15th to the 19th century achieved astonishing effects in the rendering of form, space, light, shade, texture and even implicit colour.

For many of the printmakers and for the collectors of their products, the virtuoso use of the medium played a significant role in the pleasure to be derived from prints. The history of the graphic devices developed over the ages has rarely received the attention it deserves, not only in its own right but within the history of conventions of representation as a whole.

This paper will look at the means employed by master engravers, including Dürer, Goltzius, Bosse and Mellan in the earlier periods. The question as to what the lines, short strokes etc. actually represent was especially important in the field of scientific illustration, and some of the debates will be examined from the 16th to the 19th centuries. In the late 18th century Gaspard Monge's descriptive geometry provided an ingenious means of defining the descriptive quality of curved lines on a plane. In the 19th century, techniques were developed that responded to the mass market, including steel engraving for book illustration (especially books illustrated by Turner). Inventors also devised elaborate machines which could directly transcribe three-dimensional objects into line engravings. It will be suggested in conclusion that much of the very distinctive pleasure to be derived from virtuoso printmaking is obtained from a subtle interplay between the compelling illusions which result from the way the techniques operate with our perceptual apparatus and our simultaneous consciousness of the conventions involved. Although this pleasure is related to a delight in bravura brushwork in paintings, the necessary constraints of scale and means in engraving give the medium a special quality which is uniquely its own.

3. Pippa Mason (Arnold Wiggins and Sons Ltd)
Framing Prints in England from the 17th to the 19th century. Friday, 17.30 - 18.10

Little has been published on the history of print frames or, indeed, on the framing of works of art on paper in

general. Although, of course, a great number of prints and drawings were traditionally preserved in libraries in books, albums and plan chests, there is a considerable amount of evidence that from quite early times some prints were framed and hung on the wall.

Examples of prints in their original frames are the best source of information but few of these survive from the period before Hogarth. Exposure to light and, before the extensive use of glass, dust has simply destroyed much of the evidence we seek. However, there are many other contemporary sources we can turn to such as craft manuals, craftsmen's bills, inventories and diaries which describe the techniques involved and types of frames used. In 1669, Pepys went to 'the varnisher about my print, whereof some are pasted upon the boards, and to my full content' and Stalker and Parker's *Treatise of Japaning and Varnishing* published the previous year describes in detail the technique of varnishing prints. The executors' accounts of Ralph, 1st Duke of Montagu reveal that in the 1690s the Huguenot carvers and gilders, Thomas and Rene Pelletier, were supplying large numbers of print frames for the Duke's London and country residences and, early inventory of his principal London house, indicates that sets of prints in black frames hung in a number of rooms.

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

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

4. Sheila O'Connell (Department of Prints and Drawings, The British Museum)
Popular Prints. Saturday, 9.00 - 9.40

This paper is based on a survey of British prints before 1770 in the Department of Prints and Drawings at the British Museum. Although the Department has concentrated on prints as works of art, many of those in the collection were originally intended for quite different purposes: propaganda (religious and political), information, advertisement, entertainment, decoration, titillation.

The national and international distribution of prints is discussed with particular reference to selling prints in the North of England. During this period, prints were the chief means of disseminating images to a wide audience and they provided the main source of visual imagery for artist and audience.

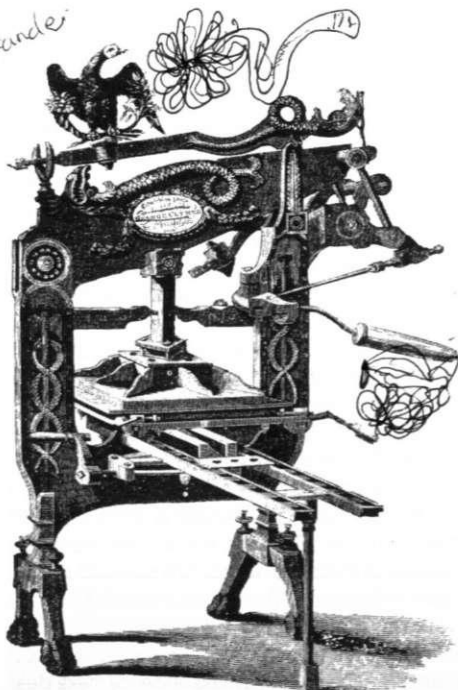
Certain motifs are followed in prints produced throughout the period: the hooped petticoat as an indicator of attitudes to women; the particular iconography of the Spanish Armada as a recurring theme in anti-Catholic propaganda; townscapes and architectural prints as an expression of civic pride and political change. Prints aimed at a mass audience make clear

the meanings embodied in such motifs and can add an extra dimension to the reading of more complex works of art.

5. Diana Donald (Manchester Polytechnic)
Wit and Emblem: the Language of Political Prints in Eighteenth Century England.
Saturday, 9.45 - 10.25

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

6. D. Alexander (Historian)
The Development of the London Print Market 1735 - 85. Saturday, 10.55 - 11.35



7. Sarah Hyde (The Whitworth Art Gallery, University of Manchester)
Print Publishers and Images of Contemporary Life in Late 18th-century Britain.
Saturday, 11.40 - 12.20

This paper is concerned with a particular type of print produced in large numbers in Britain, in a concentrated burst of activity, between the late 1770s and early 1800s. In mezzotint or stipple, colour-printed or, more frequently, hand-coloured, these reproductive prints presented images of contemporary British life in a domestic rather than heroic mode, through representations of generalised 'types' of people rather than specific individuals.

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

8. Valerie Mainz (University College, London)
Jacques-Louis David: History Painting and the Art of printmaking in France. Saturday, 12.25 - 13.05

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

Contemporary English painters and patrons of history painting actively promoted the sale of reproductive engravings. In France, the situation was somewhat different and more complex. In the tradition of the peintre-philosophe Poussin, David at first resisted the making of prints after his own history paintings - although he carefully negotiated the sale of his copyrights. The trainee history painter at the Academie Royale de Peinture et de Sculpture for seventeen years had, however, used prints, learning from the models of past masters. Indeed, the artist often adapted officially approved models afresh, to service the purposes of his own inventions.

From 1790 until the fall of Robespierre in July 1794, David's participation in politics was active and direct. During this period his attitude to printmaking changed, as he designed prints intended for wide, public dissemination. Thereafter, David did not entirely reject the printmaker's art, for he used the format and status of the art book to reassert his credentials

as an artist. Using this means, he could distance himself from his 'political career' without renouncing his political views, while still utilizing the fullest range of media available to a history painter.

9. Gerald Needham (University of York)
19th-Century Prints: Capitalist Entrepreneurs and Artistic Innovation. Saturday, 14.00 - 14.40

The purpose of this paper is to examine a varied group of entrepreneurs in the mid-nineteenth century who were responsible for some surprising art.

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

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

10. Leah Kharibian
The Joke of Modern Life: Coping With Paris Through Caricature c1835-55.
Saturday, 14.45 - 15.25

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

Discussion
Saturday, 15.30 - 16.10

sculpture in the public realm

Convener: Catherine Moriarty (Imperial War Museum/Sussex University)
Friday and Saturday

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

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

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

1. Paul Usherwood (Newcastle upon Tyne Polytechnic)

Public Sculpture and its Audiences: Monuments to George Stephenson in Mid 19th-century Britain. Friday, 16.00 - 16.40

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

2. Elizabeth Norman (Sheffield City Polytechnic)

Inscrutable or Innocent: Public Sculpture in Tokyo. Friday, 16.45 - 17.25

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

3. Marjorie Trusted (Victoria & Albert Museum)
The Winner and the Losers: the Competition for the Memorial to Alderman Beckford. Friday, 17.30 - 18.20

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

that the public monument indirectly initiated other types of work, particularly models and engravings.

4. Penelope Curtis (Tate Gallery, Liverpool)
L'Entente Cordiale: the Sculptor and his Ville Natale - Emile-Antoine Bourdelle and Montauban. Saturday, 9.00 - 9.40

I hope to highlight the question of ownership of public monuments, and to do this through examining the particularly sensitive relationship between the statue and his home town. The local municipality was traditionally the statue's first client, but in the case of a successful career, the direction of 'patronage' altered to the extent of being reversed. Bourdelle's relationship with Montauban is not untypical of that enjoyed by French statues in the Third Republic, and I will use archival material to focus on the tensions of this filial bond, particularly evident in the areas of authorship and ownership. Controversy arises both before and after inauguration, the sculptor being unable to accept the convention of the transfer of ownership inherent to that ceremony.

5. Rev Graham Kent

The Leeds University War Memorial Controversy. Saturday, 9.45 - 10.25

This paper looks at arguments and reactions to Eric Gill's relief, set in place in 1923. It surveys the nature of the value systems current among the dissenting interest groups in the metropolitan culture, and in a provincial university when faced by a work of art which responded to a sensitive public need by choosing the disturbing theme of Christ Driving the Moneychangers from the Temple. The memorials of the First World War were significant objects in community and national consciousness: study of the reaction to them provides valuable indicators of social and moral attitudes in which art history enters the widest possible field of cultural enquiry. The paper also reassesses the work of Eric Gill following the recent biography and looking forward to the major Gill exhibition to be mounted in the Barbican and Leeds.

6. Angeliki Sachini (University of Thessaloniki)
Art for the Living or the Dead? Saturday, 10.55 - 11.35

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

7. Sighe Bhreathnach-Lynch (University College, Dublin)

Public Sculpture in Independent Ireland 1922-1972: Expressions of Identity and Nationhood. Saturday, 11.40 - 12.20

My intention is to select some of the important sculptures produced in Ireland during the first fifty years of Independence. These include sculptures from a variety of categories; political, literary, religious. I would like to explore each of these commissions with a view of demonstrating their importance as visual sources in the documentation of the ideological concerns of the new State. This requires reading the monuments on several different levels. For instance the Sean Mac Diarmada monument in its choice of hero can be seen as an embodiment of the widespread hope for a fully independent Ireland. However the type of stone chosen for the carving, the specific siting of the monument and the deliberate unfinished appearance of the perimeter are other important factors in a proper understanding of the work. On the other hand a study of the Cenotaph with its reliance on Christian and Celtic motifs reveals a concept of Ireland and Irishness which moulded Irish thinking for many decades. The Padraic O Conaire monument which celebrates a modern literary figure writing exclusively in the Irish language not only articulates the cultural aspirations of post-colonial Ireland but its deliberate rejection of artistic conventions in relation to materials and plinth signify a serious attempt to produce a distinctively Irish form of sculpture. An examination of the function of the popular Wayside Cross in the 1920s and 1930s points to the closeness of the bonds between political and religious spheres in Irish life. The popularity of Christ the King monuments can be read as a manifestation of the intense piety in the new State. But in their loyal declaration of allegiance to a spiritual king of nations rather than to an earthly one, these monuments are also an expression of Ireland's search for a national identity which included a strong spiritual dimension. My study will include other features important in any study of public sculpture; the choice of inscriptions, problems of style, the role of symbolism.

8. Mark Stocker (University of Canterbury, New Zealand)

'Director of the Canoe': the Monument to Sir George Grey in its Colonial and Post-Colonial Contexts. Saturday, 12.25 - 13.05

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

The monument celebrates Grey's role as 'Director of the Canoe/Shelter of the Maori race, in days

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

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

9. Catherine Moriarty (Imperial War Museum/ University of Sussex)

Pedestal to Plinth: the Representation of the Soldier on First World War Memorials. Saturday, 14.00 - 14.40

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

10. Liam Kelly (University of Ulster)

Polis: Barriers, Walls, Towers, Divisions. Saturday, 14.45 - 15.25

The political troubles in Northern Ireland have provided physical environments: barriers, defensive architecture and surveillance towers which have been explored more by appropriate installation works than

by free-standing sculpture. The artists considered in this paper make responses to the formal as well as the layered values that get laid into walls, fortifications, buildings: the psychic fabric of the city. There is an act of continual interrogation: the city is put under duress. Artists included are Nancy Spero, Philip Napier, Willie Doherty, John Aiken, Tony Hill and Dennis Adams. The Cities included: DERRY and BELFAST.

11. Melanie Hall (English Heritage)

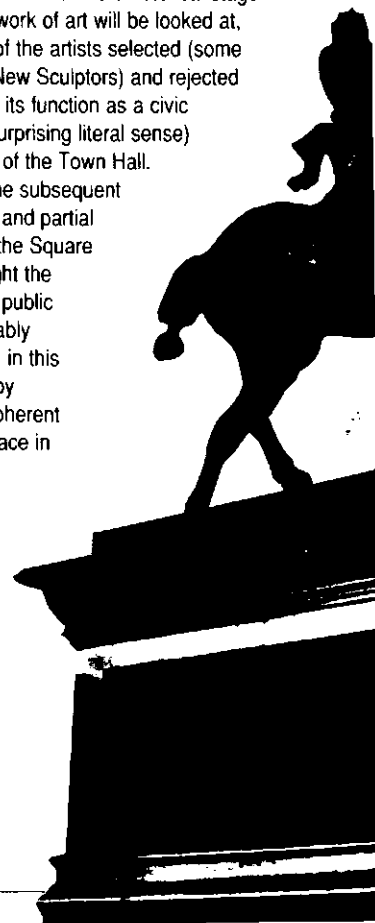
Civic Pride Cometh Before a Fall: the Public Sculpture of Leeds City Square. Saturday, 15.30 - 16.10

The object of this paper is to demonstrate how Leeds public sculpture, and in particular City Square, was a reflection of late 19th-century civic politics, designed to present an image of the newly-defined city and its place in the life of the country.

I shall begin by looking at how the Square came into existence, the desire for a civic space and the suggestions put forward. Attempting an open debate, suggestions frequently included sculpture and often an equestrian with subjects ranging from the heroic to the colloquial. The nature of the opposing schemes highlight some of the problems facing civic sculpture. Reasons for the choice of scheme offer further insights into provincial civic patronage. The choice of figures, (including the Black Prince) will be considered in the light of the identifiable civic ideals they embodied.

The iconography is particularly interesting in its use of traditional male and female types, reactionary rather than subversive, though not without anomalies. The programme clearly aimed to relate to earlier civic schemes and to function on a national, international and art historical stage. Its status as a work of art will be looked at, both in terms of the artists selected (some of the leading New Sculptors) and rejected and in terms of its function as a civic amenity (in a surprising literal sense) and projection of the Town Hall.

Reasons for the subsequent rearrangement and partial dismantling of the Square serve to highlight the vulnerability of public sculpture arguably made more so, in this case at least, by the lack of a coherent policy for its place in civic life.



tombs, monuments & memorials

Convener: Nigel Llewellyn
(University of Sussex)
Friday, Saturday and Sunday

1. Christopher Coombs (Department of Technology, University of Nottingham)
The 'Chellaston School': fact or fiction?
Friday, 16.00 - 16.40

The study of English pre-Reformation sculpture has changed little since Prior and Gardner wrote in the early years of this century, if there has been any change it has been to polarize the study of pre-Reformation sculpture into categories. The consequence is that we now have research into tombs which takes little or no account of free-standing or relief sculpture.

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

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

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

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

2. Joan M. Coutu (University College, London)
The Patronage of Funeral Monuments in the British West Indies. Friday, 16.45 - 17.25

Between about 1720 and 1820 over 90 funeral monuments were shipped from Britain and were erected in churches throughout the British West Indian colonies. The monuments were designed by prominent sculptors of the day, including the Cheeres, Roubiliac, Wilton, Flaxman, the Bacons and the Westmacotts. This paper will examine the issue of patronage within the realm of British colonisation.

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

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

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

3. Fiona Pearson (National Galleries of Scotland, Edinburgh)
A Dialogue of Commission: Flaxman and the Monument to William Murray, 1st Earl of Mansfield for Westminster Abbey (1793-1801). Friday, 17.30 - 18.10

The production of the monument to William Murray, 1st Earl of Mansfield by John Flaxman for a prime site in Westminster Abbey was paid for by a private benefactor. However, the Mansfield family papers reveal their complete control of the commission. Letters from Sir William Hamilton and John Flaxman in Rome include an unpublished design for the tomb. Throughout 1793-4 the sculptor and his arbiter of taste discussed the sculptural field in Rome, the evolution of the composition and the practical problems in shipping a model back to the Mansfield family for approval. The monument was finally completed and placed in 1801.

4. John Bury (London)
What did the Tomb of Mausolus Look Like? Saturday, 9.00 - 9.40

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

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

It is the purpose of this enquiry to take a new look at the problem of reconstructing the Mausoleum by exploring two possibilities hitherto ignored: first, that our text of Pliny may be completely relied upon, that it may have suffered no corruption, and that its apparent contradictions may be convincingly resolved; and second, (since the carcass of the Mausoleum survived substantially intact until the 1490s) the possibility that a 15th-century eyewitness description of the ruined monument may be discoverable. As re-

gards the latter, it will be argued that such a description, even though distorted due to second-hand knowledge, may be embodied in the most famous of Renaissance illustrated romances, the *Hypnerotomachia Polifili* (Venice, 1499), its identity disguised by easily recognizable fabulous measurements inserted to appeal to readers' tastes for the marvellous.

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

5. Rodney Palmer (Apollo correspondent, Rome) **Quattrocento Tombstones from San Lorenzo in Damaso, Rome.** Saturday, 9.45 - 10.25

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

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

6. Jonathan Finch (Centre of East Anglian Studies, University of East Anglia) **The Contextual Study of English Funeral Monuments as Artefacts of Legitimation.** Saturda, 10.55 - 11.35

Art historians have been known to lament that English funeral monuments constitute a 'sorry tale' of mediocrity and monotony in the march of aesthetical progress. Nowhere, apparently, were people more deaf to the 'Berninisque echo' than in the parish churches across this country. Recently, however, a wider appreciation of the monuments, particularly as artefacts of material culture, has led to a new interest in the subject and a positive re-appraisal of the subjects' importance.

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

agrarian system of the landscape beyond.

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

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

7. David Thomson (University of East Anglia) **Architectural Accessories and Options for Expenditure: Fountains, Fireplaces, Doorways, Dormers and Tombs - France and England in the 16th-Century.** Saturday, 11.40 - 12.20

8. Matthew Craske (University College, London)

Rysbrack's Major Family Groups: an Investigation of the Association of the Sculptural Style and Composition with the Aspirations of the 'Country' Aristocracy. Saturday, 12.25 - 13.05

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

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

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

9. Malcolm Baker (University of York) **Statuaries' Practices and Patrons' Choices: The Design Processes of Rysbrack and Roubiliac reconsidered.** Saturday, 14.00 - 14.40

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

10. David Bindman (University College London) **Far from the Royal Tombs: Symbolic Space in 18th-century Westminster Abbey.** Saturday, 14.45 - 15.25

My paper focuses on the placing of tombs in the Abbey during the eighteenth century, and in particular in the development of the nave following the building of Hawksmoor's towers. I want to explore the implications of the presence of the royal tombs, and the desire expressed both overtly and covertly to keep at a distance from them, and to look at the political implications of the grouping of tombs in the period. I shall try to answer the question: Can one talk of symbolic and political space in the Abbey during this period?

11. Michael Liversidge (History of Art Department, University of Bristol) **A Figure of Speech? The 1740 Shakespeare Monument by Peter Scheemakers in Westminster Abbey.** Saturday, 15.30 - 16.10

The monument to Shakespeare executed for Poet's Corner in Westminster Abbey by Peter Scheemakers in 1740 enjoyed instant celebrity and acclaim from the moment of its installation and has remained one of the most familiar, and most frequently reproduced, examples of 18th-century English sculpture ever since.

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

12. Fintan Cullen (Dublin) **Wilkie's 'Sir Baird Discovering the Body of Sultaun Tippoo Saib, After Having Captured**

Seringapatam, on the 4th of May 1799' (1839): Commemorative Image or Assimilated Imperialism? Sunday, 13.40 - 14.10

David Wilkie's immense portrait of David Baird (Edinburgh, National Gallery of Scotland) was commissioned by the latter's widow in 1834, Baird having died in 1829. A Scottish-born hero of one of the early British victories in India, Baird is depicted by Wilkie in a dramatic night scene discovering the dead body of his arch-enemy Tipu Sultan of Mysore, an event that took place in 1799. Lady Baird wished that Wilkie stress her late husband's personal story and that the painting be a domestic memorial. This interpretation has been maintained in the subsequent literature. But what of the prominent Highlander who flanks Baird and what of Baird's own Scottish origins? What we have is a commemorative image with obvious imperial connotations tinged with problems of regional identity within the British Isles. Discussion will focus on the representation of commemorative images of heroic Scots during the Napoleonic period, the purpose of the paper being to examine how war allowed for the Celt to become more fully assimilated into a Greater Britain.

social role and function of artists and of landscapists in particular.

14. Simon Wilson (Tate Gallery, London)
The Poet as Demon: Epstein's Tomb of Oscar Wilde, an Unregenerate Image.
 Sunday, 15.00 - 15.40

Discussion
 Sunday, 15.45 - 16.25

13. Jill Beaulieu (Fine Arts Department, University of Sydney)
The Voice of the People: the Monument to Corot at Ville-D'Avray. Sunday, 14.15 - 14.55

I have chosen to analyse this long-forgotten memorial erected in 1880, five years after Corot's death, in terms of a particular type of romantic subject which constructs a relationship between the peasant and the artist. By consolidating a particular memory of Corot, the monument promoted the artist as an exemplary social subject. I would argue that this concept of the artist as an exemplary social model epitomised the notion of the late French Romantic genius, which was the basis of Corot's popularity.

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

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



disfigurement

**Convener: Lewis Johnson
(Goldsmiths' College)**
Friday

On first consideration, disfigurement might seem something which befalls works of art. From violent attack to the gradual erosion of the surface or limit of a work, the threat of disfigurement would be that which curators and art historians would be seeking to defend the work against.

What questions are raised, however, when we recognise that disfigurement is not simply what happens to the work, but which instead is a condition of it? The three papers in this short session all offer ways of thinking disfigurement as such a condition of works, works which might appear to be on the margins of proper and responsible art-historical attention, yet which promise to raise important questions concerning responsibility in interpretation.

1. Brendan Prendeville (Goldsmiths' College, University of London)

Unseeing Eyes. Friday, 16.00 - 16.40

Discussion will centre on Gericault's five surviving portraits of the insane, whose relationship to scientific typology has recently been reconsidered by Albert Boime. The paper will deal with aspects of the topic as defined by Boime, but will attempt an interpretation that differs from his, and in the course of this will make reference to Buchner's *Woyzeck*, considered as offering certain parallels. These involve limits of vision in more than one sense of the term. Broadly, the paper poses the question: what is entailed when a clinical eye is brought to bear, in art, on individuals who themselves betray signs of limited awareness.

2. Thomas Crow (Sussex University)

Subtracted Public Sculpture in the Work of Richard Serra and Michael Asher. Friday, 16.45 - 17.25

Richard Serra sees the beginning of his career as a public sculptor in a number of works (the 'Skullcracker' series) he erected during 1969 inside the Kaiser Steel Works in Fontana, California. The first pieces, composed during the day by using magnetic cranes to stack slabs of unused iron and steel, were destroyed by workers on the later shifts. His conception of the sculpture-site relationship included this paradox of simultaneous massiveness and ephemerality.

His conception of that relationship during the eight-year lifespan of *Titled Ark*, installed in 1981 in a New York public plaza surrounded by government buildings, could not support the same paradox when hostile individuals in the federal bureaucracy successfully campaigned for its removal. This paper will compare the two cases, using for critical purposes two parallel pieces by Michael Asher, one constructed at Pomona College in 1970 in close geographical proximity to the site of the 'Skullcracker' series, the other installed in Chicago in 1979, just prior to Serra's proposal for *Titled Ark*, in a setting likewise controlled by monumental public architecture and traditions of civic sculpture. Neither of Asher's pieces exists today.

3. Howard Caygill (University of East Anglia)

The Place of Graffiti. Friday, 17.30 - 18.10

Where, how and when does graffiti take place? What exactly does take place? What is the meaning, if any, of those exposed, yet esoteric marks on walls? Are they art or simply a disfigurement of public space? Do they bear a meaning, claim meaning, or are they simply marks, figures, space? The paper will reflect on some of these questions and others, with more than occasional references to the 'New York School' of the 1970s and 1980s.

renaissance sculpture

**Convener: Amanda Lillie
(University of York)**
Saturday

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

1. Christa Grossinger (University of Manchester)

English Misericords c.1400-1530: Sculptures Developing Towards a Renaissance?

Saturday, 10.55 - 11.35

Misericords are both part of the choir furniture and its sculptural programme but because they are placed under the seats of the choir-stall and thus literally in a low position, they are considered inferior in quality and of marginal importance.

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

2. Doris Carl (Florence and Göttingen)

The Da Maiano Workshop: Some Remarks on Workshop Organisation, Artistic Collaboration. Saturday, 11.40 - 12.20

Based upon published and unpublished archival material I want to examine first the few contracts between artists for a *compagnia* which have come to light until now. They regard mainly a goldsmith company (Betto di Francesco di Duccio and Bernardo Cennini) and a woodworker company between Francione and Giuliano and Antonio da Sangallo. Contract conditions concerning the definition of rights and duties, of artistic collaboration, financial arrangements, and the problems arising from dissolution of contracts will be considered and interpreted in their specific meaning for the different crafts.

In this context the problem of the artistic 'family-entrepreneurs' and their organisation, an especially frequent phenomenon in the fifteenth century in Florence, including such well-known names as the della Robbia, the Rossellino and the da Maiano brothers will be treated as well.

Finally, I want to discuss the problem of workshop continuity and its possible consequences for our stylistic evaluations and judgements. It is interesting to observe that certain workshops were passed from one artist to another, often including the 'masserie' and the works of art as well. This is not only true from highly specialized ones such as the Donatello workshop that passed from Donatello to Michelozzo to Verrocchio and finally to Lorenzo di Credi, but also for

minor artists. Another point, and closely related to the first one, is the question of the destiny of the unfinished works left in his workshop after the artist's death. We have some large inventories of artists' workshops, especially from the end of the century such as Benedetto da Maiano and Filippino Lippi. Here the questions arise of who took over the bottega and for which reasons and what may have become of the unfinished works. But the situation involves a series of interesting juridical questions as well.

3. Evelyn S Welch (Warburg Institute, London)
Community and Conflict among the Sculptors of Milan Cathedral. Saturday, 12.25 - 13.05

Archaeological and documentary evidence indicate that Milan cathedral, founded on 7 May 1386, was originally designed in brick and terracotta. A year later, however, the superstitia decided to radically alter the church and erect it in the streaked marble of the Northern Lake region. The change had considerable implications for the new cathedral's financing, administration, employment patterns and the development of Lombard sculpture in the late-fourteenth and fifteenth centuries.

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

Such close affiliations meant that the Campione masters succeeded in dislodging many of the rival sculptors and stonemasons who came to Milan during its initial years, including the first senior engineer, Simone da Orsenigo. But masons from Southern Germany, emigrating to Milan in search of work, were also successful in establishing a powerful confraternal network and the paper will discuss the social relations amongst these artisans and their Lombard colleagues. The two groups' radically different architectural visions were expressed in the portal sculptures over the Cathedral's double sacristies by Giacomo da Campione and Hans Fernach which will be discussed in detail. The former's success - Fernach was dismissed and left for Bologna - is partially attributable to Giacomo's collaboration with the Milanese illuminator, Giovannino dei Grassi. The paper will end with a look at the continuing partnership between Milanese painters and stonemasons which resulted in the large-scale production of the Cathedral's early sculpture.

4. S. Butters (University of Manchester)
Tools, Materials and Professional Status in 16th Century Florence: Tadda and Sculpture in Porphyr. Saturday, 14.00 - 14.40

5. Thomas Frangenberg (University of Leicester)

The Art of Talking About Sculpture - R Borghini and F Bocchi. Saturday, 14.45 - 15.25

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

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

Discussion
Saturday, 15.30 - 16.10

the visual & the verbal

Convener: Ken Hay
(University of Leeds)
Saturday afternoon and Sunday

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

1. Dominic Marner
Written Scrolls, Blank Scrolls, Literacy and Inspiration. Saturday, 14.00 - 14.40

The relationship between the verbal and the visual is not always clear, especially in the 12th century when societal attitudes towards literacy and orality were changing dramatically. This context makes it more difficult to sort out the visual implications of literacy and orality and to determine precisely both the function of texts in images, and the function of images in texts.

An example of the interchange between verbal and visual occurs when inscribed scrolls are introduced into painted manuscript decoration. The abundance of written and blank scrolls during the late 12th century is apparent from the pages of many illustrated manuscripts and reflects an interest by certain artist/scribes in exploring the relationship between text and image.

This paper focuses on the decoration attributed to the Simon Master - so called because of his association with Abbot Simon at St. Albans, though he also worked in France. While his painting has been previously discussed from a stylistic perspective, it has not been analysed with a view to understanding how he manipulates text and image.

During his career in England he exhibits literal understanding of the relationship between word and picture, but this changes rapidly once he moves to France. His handling of written and blank scrolls in the decoration of the Capuchin Bible (made near Troyes) reveals a sophisticated understanding of the text, the glossa ordinaria and current exegesis.

Possible reasons for such a change of interest in the relationship between the verbal and the visual are sought firstly in the general context of the increasingly literate culture of the 12th century, secondly, in terms of the relationship between written and spoken authority within the church.

2. Pamela Ferris
Visual and Verbal. Saturday, 14.45 - 15.25

The paper will look at a number of different ways visual and verbal language has been positioned since the 16th century beginning with the emergence of emblem books in which the coexistence on a single page of a device (picture) on the one hand, and motto or verse on the other would accord similar status to each. The use of image and text in these particular books has had a significant influence on the repeated use of certain images in visual art as they could offer a moral or didactic reading to the audience.

I will focus on one emblem in particular - that of Venus and the Tortoise to discuss the relationship between historical changes in meaning and a re-reading of such a symbol. This emblem will then act as a metaphor for 'women's silence' and the subsequent use of text in the work of contemporary French Feminist writing whereby the term woman is writing (Helene Cixous) takes issue with text as a feminine activity. I will link this argument to contemporary artists/writers using as examples, the work of the Egyptian poet Edmund Jabes, and the Israeli psychoanalyst and artist Bracha Ettinger, who now resides in Paris. Her work combines dialogue, text, images and

diaries in collaboration with Christian Boltanski, Edmund Jabes, and the philosopher Levinas. I feel she addresses a number of issues to do with the feminine in language and with the interplay between meaning in visual and verbal gestures.

3. Tania C Tribe (University of Essex)
The Garden of Love: Word and Image in a 17th-century French Tapestry Cycle Picturing the Song of Songs. Saturday, 15.30 - 16.10

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

4. William Vaughan (Birkbeck College)
Rhyme and Representation: Reflections on a Surrealist Practice. Sunday, 13.10 - 14.10

In 'La rime en 1940' Aragon speaks of the 'malady' of rhyme, which caused progressive poets to abandon it by the end of the 19th century. Consciously challenging modernist convention, Aragon advocates rhyme as a means of discovering new, subversive relationships between words. His stance has affinities with the defence of representational practice by certain Surrealist painters who also risked identifying themselves with a convention considered by modernists to be academic. They, too, demonstrated that traditional practice could become a subversive, exploratory tool.

There are two issues here. Firstly, as in populist accounts, rhyme and representation stand as the respective signifiers in poetry and painting of the distinction between 'traditional' and 'modernist' practice. Modern poems 'don't rhyme' and modern pictures 'don't represent' thus wanting those traditional skills by which they can be distinguished from less privileged activities. It is clear that avant-garde poets and artists of the early 20th century deliberately attacked these traditional signifiers to indicate their freedom and progressive tendencies.

Secondly, and more germanely to this section, by

recovering these traditional functions the Surrealists also highlight similarities between them. In poetry rhyme becomes a means of discovering 'irrational' affinities between words: in painting (notably in the work of Magritte and Dalí) representation becomes a means of asserting unpremeditated relationships. The concept of Mimesis thus acquires new implications. The encounter between verbal and visual Mimesis can be found in much of the form and word play favoured by Breton and other theorists of the movement.

By relating rhyme to representation, the Surrealists were in one sense demonstrating their concept of 'chance meetings'. It could be argued, however, that they were also unearthing a disguised affinity that has implications for contemporary art practice and for the rereading of the art of the past.

5. R Bernier

Towards a Symbolist Theory of Visual Poetics. Sunday, 14.15 - 14.55

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

6. Kenneth Hay (University of Leeds)

The Visual and the Verbal in Postmodern Practice. Sunday, 15.00 - 15.40

'Ut pictura poesis', Horace's famous dictum in the *ars poetica* actually prioritised visual over verbal signifying codes. From then on, within philosophical aesthetics, there has been an uneasy dialectic operating between the two expressive means, from Lessing's attempt to codify a system of proper generic discriminations, through to Croce's categorical idealism, and Galvano della Volpe's materialist reappraisal of Lessing's Laocöon in the 1960s.

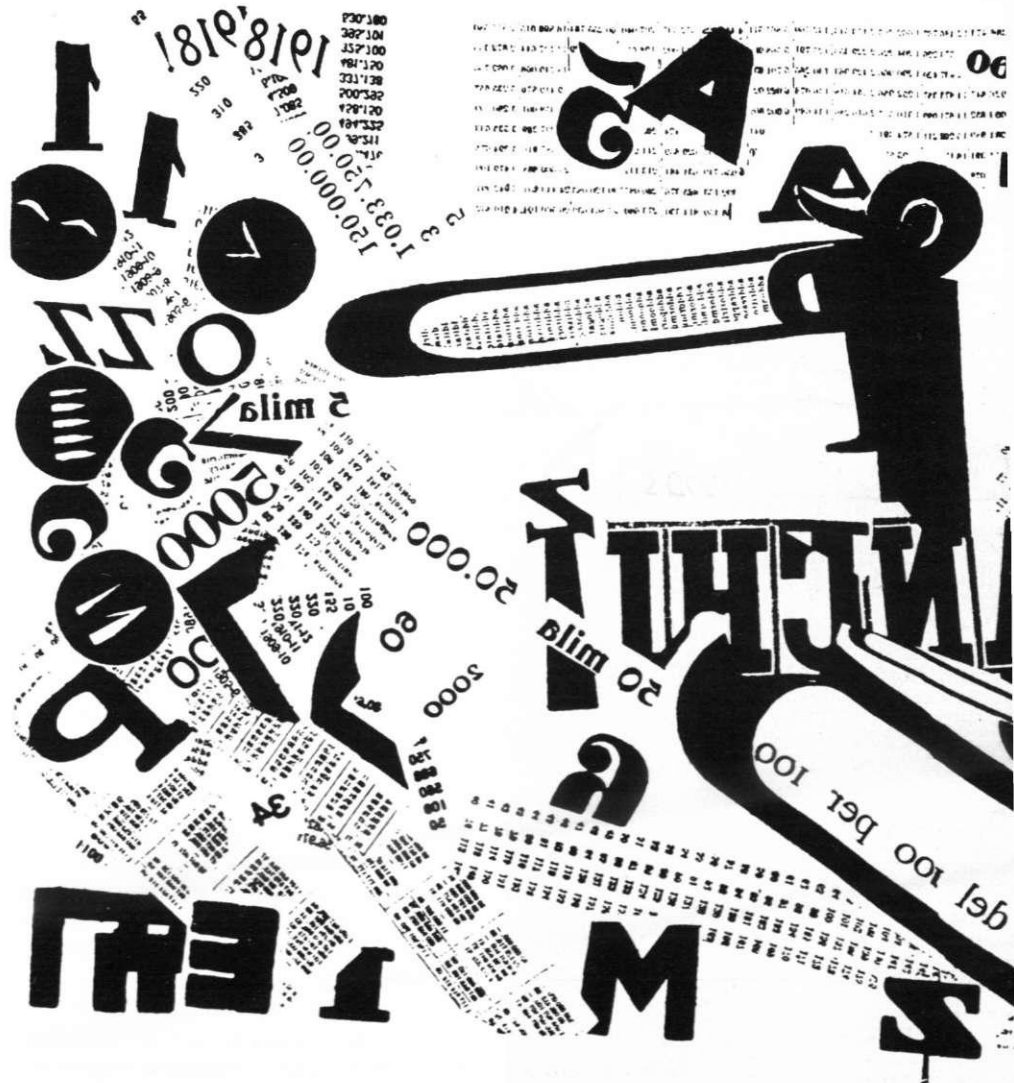
This paper examines the interrelation of visual and verbal signifying codes in the work of contemporary art practitioners such as Jenny Holzer, Barbara Kruger and Eric Bulatov, focusing on the deconstruc-

tive problematics of 'reading' and the implications of information technology on information theory.

7. David Burrows and Andrew Williams

The Search For Canetti's Vanishing Point. Sunday, 15.45 - 16.25

The visual and the verbal implies the relationship between the subject and the object world, a relationship which is increasingly problematic as we seem less able to talk convincingly about the world and its events. Canetti has suggested that at a certain point we stop living in history and in the real (this might explain our current malaise), and he goes on to say that it is our duty to discover this point of departure. As this search for a time when things ceased to have causes and consequences can only be conducted through objects and documentary evidence, there begins a battle of wits as the subject attempts to translate the object world. We intend to embark on the search to discuss its feasibility and its implications for practice.



art historical subversions in the usa

Convener: Alan Wallach
(The College of William and Mary) Saturday and Sunday

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

1. Allan Wallach (College of William and Mary)
Introduction to Art Historical Subversions in the USA. Saturday, 9.20 - 9.40

2. Paul Mattick, Jr (Adelphi University)
Andy and the Art Historians. Saturday, 9.45 - 10.25

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

3. Michael Leja (Northwestern University)
Sheep in Wolf's Clothing?: Abstract Expressionism, Art history and Subversion. Saturday, 10.55 - 11.35

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

Currently there are instructive disagreements among left art historians who seek to improve and extend Serge Guilbaut's subversive initiative and further dismantle the traditional, triumphalist representation of Abstract Expressionism, which served so well the purposes of the United States government during the Cold War era. Is it important now, in the face of recent neo-conservative refurbishings of the

triumphalist paradigm, to seek to restore a subversive dimension to the art itself, perhaps running the risk of reviving its familiar avant-garde identity but reclaiming radical potential for the right-minded work of art? Or is it preferable to refine and extend the analysis of ideologically and politically conservative dimensions of the art? And if so, how is the latter best accomplished? I propose to analyze and compare various evolving strategies and early results in recent scholarship.

4. Terry Smith (Power Institute of Fine Arts, University of Sydney)
Modernism, the Machine Age and Modernity: Shifts in Writing Histories of Early Twentieth-century American Art and Design. Saturday, 11.40 - 12.20

Since the 1950s, when the first wave of histories of twentieth-century art began to appear, the question of how modern art in America might be said to relate to modernizing social developments has been approached in three connected but distinguishable ways. The key terms of each - modernism 'the Machine Age' and 'modernity' - indicate approaches which cannot escape implication in each other. The sets of objects selected for analysis, the evaluative structures employed, and the aesthetics of each overlap considerably. But they do not add up to a consensual ensemble: rather, they are marked by the uneasy truces and occasional sharp clashes of ideological and political incommensurability.

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

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

5. J Gray Sweeney (Arizona State University)
Subverting Luminism: Deflating a Formalist 'ism'. Saturday, 12.25 - 13.05

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

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

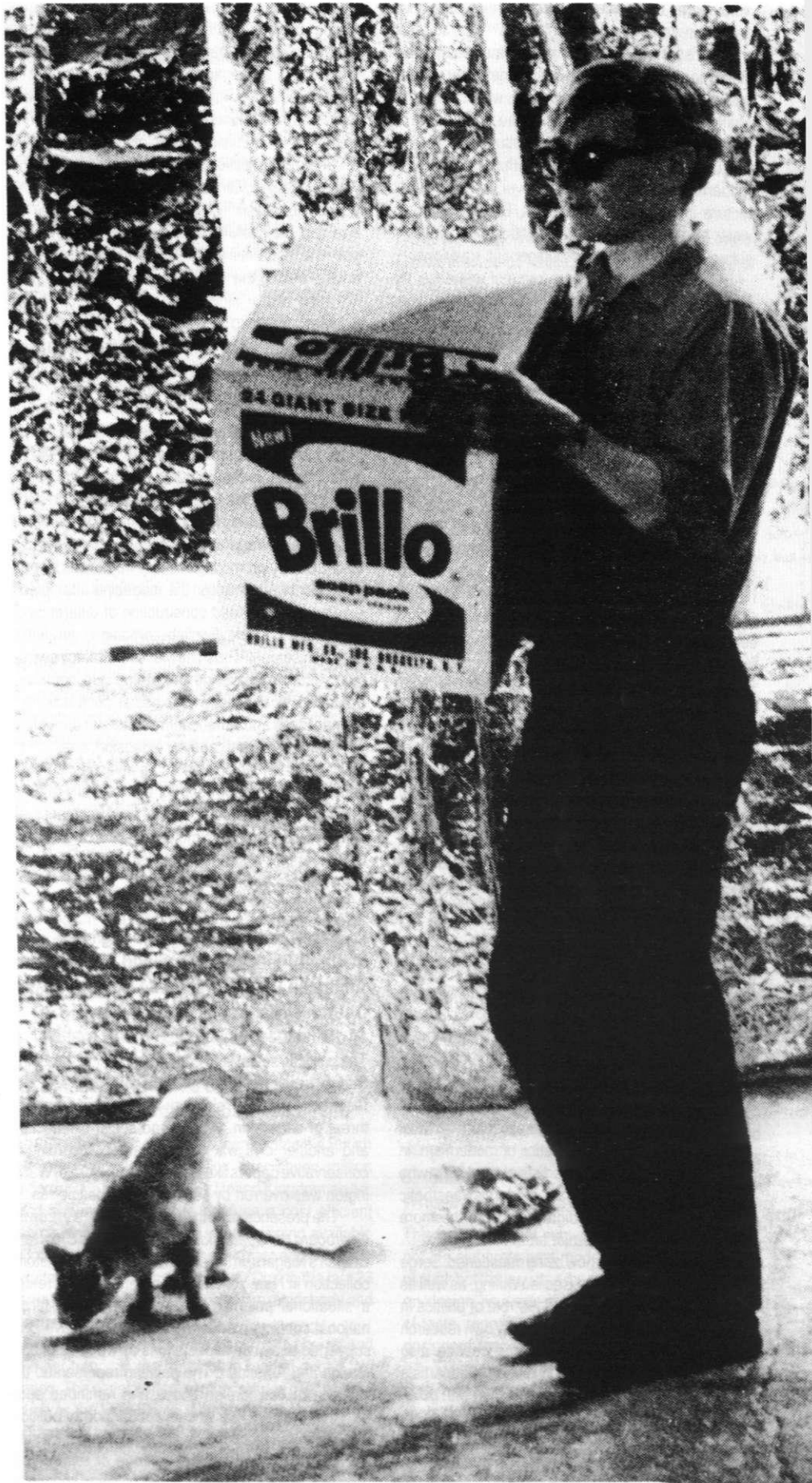
Barbara Novak's 1969 book *American Painting of the Nineteenth Century* enlarged on the idea of luminism. Novak asserted American landscape painting of the mid-19th-century was a movement of artists whose signature style was marked by sharp edged form, pristine atmosphere, and a conceptual geometry linked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

In promoting the little recognized artists selected for the canon of luminism, Novak and her colleagues embraced artists as diverse as Martin J Heade, Sanford R Gifford, Fitz Hugh Lane, and John F Kensett. Monographs were published and exhibitions mounted that appeared to validate luminism as an art-historical category. During the 1970s and 1980s the art market capitalized on the scholarly endorsement of works authenticated as luminist. As scholars develop more precise and historically grounded conception of 19th-century American landscape painting, luminism as an analytical category appears increasingly anachronistic. A major problem facing the new art history in the United States is how to undo the damage done during three decades in which luminism has become firmly entrenched in the teaching of the history of American art.

6. Henry C Matthews (Washington State University)

The International Style as Manifest Destiny: Subverting American Architecture 1929-1944. Saturday, 14.00 14.40

The standard interpretation of the history of 20th-century architecture pivots on the 'International Style' as the central event in the progress toward an enlightened modernism in America. This term and concept is a somewhat arbitrary idea defined and propagated by a small group of articulate historians and curators



who sought to replace the pluralism of current architecture in America with what they saw as a cohesive modern style based on the work of a select group of Europeans. This paper applies the metaphor of manifest destiny, the political doctrine which served to legitimize the total possession of the American West by people of Anglo-European culture in the 19th-century, to the critical doctrine that resulted in a modernist European hegemony over American architecture in the 1930s and 1940s. Both phenomena were heralded by eloquent justifications, both resulted in the destruction of indigenous traditions.

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

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

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

7. Susan Noyes Platt (University of North Texas)

Not a Digression: Art and Politics in the 1930s. Saturday, 14.45 - 15.25

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

This interpretation is now being questioned. Serge Guilbaut, Annette Cox, and Cecile Whiting, as well as others, have begun to examine the role of politics in the American art world of the 1930s. My own research in progress on the art writing of the decade also examines the political complexity of the 1930s. Artists and critics emerge as equally preoccupied with political events and economic conditions as with style. In this context, many writers on art adopted various types of Marxism to justify the creation of an art that was responsive to economic and political conditions

and spoke to a broad audience. Such an attitude united artists and critics of widely differing perspectives, including Stuart Davis, a modernist painter, Charmion vonWiegand, an artist and journalist with experience in Soviet Russia, Anita Brenner, a writer with roots in the Mexican mural movement, and Meyer Schapiro, an art historian at Columbia University.

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

8. Marie Clifford (University of Lethbridge)
(Sub)Versions of 'Militant Women': Suffrage Imagery in the Art of the pre-World War I American Left. Saturday, 15.30 - 16.10

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

9. Eric M Rosenberg (Tufts University)
'A Great Disappointment' and a 'Great American Picture': Turner's Slave Ship and Church's Niagara in 1876. Sunday, 13.30 - 14.10

The political, social, and economic order of the United States was in jeopardy in the winter of 1876. The recent presidential election was unresolved. The threat of secession, widespread social disaffection, and another civil war loomed large. According to conservative papers like *The New York Herald*, Washington was overrun by Marats and Robespierres.

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

rejoice that the common sense of America refuses to pay the extraordinary prices demanded for such works'.

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

10. Roger B Stein (University of Virginia)
Exhibition Design as Subversive Strategy: The West as America. Sunday, 14.15 - 14.55

The National Museum of American Art's 1991 exhibition, *The West as America: Reinterpreting Images of the Frontier*, was a self-conscious attempt 'to dispel traditional ideas about images of the West, to place them in a new context designed to question past interpretations'. It thus drew upon revisionist historical scholarship to challenge ideologically Western history, through discursive arguments in the catalogue essays and confrontative, verbal assertions in the wall labels of the exhibition. But beyond that, through its selection and spatial organization of the artefacts themselves into thematic groupings focused on critical issues, the exhibition also attempted to recontextualize the images, and by doing so to demystify them and problematize their traditional hieratic function as dominant cultural signifiers. Public responses to the verbal messengers were loud and sometimes angry; the effectiveness of the visual strategies was largely overlooked. Given the fact that public museum spaces are not neutral but already coded to transmit cultural messages, exhibition strategies can play a critical role in deconstructing and helping their audiences to deconstruct traditional meanings.

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

11. Discussion
Sunday, 15.00 - 15.40

can design be subversive?

Convener: Lucy Forsyth
(Teesside Polytechnic)
Saturday and Sunday

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

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

*Goal text Ruskin description
Palladio Venetian Sa Macerone -
writing about classicism*

subversions/objects

1. Carlos Libedinsky (Designer and Researcher, University of Buenos Aires, Argentina)

Give Me Your Refuse. Saturday, 9.00 - 9.40

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

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

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

2. Sylvia Libedinsky (Freelance designer, London)

Subverting the Object. Saturday, 9.45 - 10.25

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

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

3. Leonard Rau (Postgraduate researcher, London)

Customising the Car: a case study - the Ford Escort. Saturday, 10.55 - 11.35

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

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

The main aim of my research is concerned with

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

4. Lee Wright (University of Ulster)

Transforming Waste Materials and the Non-Transference of Taste: cattlehorn furniture of Texas, USA. Saturday, 11.40 - 12.20

This paper presents a case study which reflects on the issue of vernacular form as subversive. It questions the notion of transcultural languages of visual form and argues that conformant relationships with 'internal' (insider) and 'external' (outsider) ideologies can shift from one system of 'ownership of Style', to another yet still remain an icon of anarchy *horn to 1850-1890 - cowboy culture, making up*

5. Simon Wilson (Tate Gallery, London)

The Subversive Plate: Minton Secessionist Ware. Saturday, 12.25 - 13.05 *it's with social*

The Subversive: Plate Minton Secessionist Ware - *1852-1911 - Monday or*
Anti-Classical Art Pottery for a Mass Market. My paper will focus on Minton Secessionist ware in the broader context of the more popular forms of Art Nouveau design. Art Nouveau was (and predominantly I think remains) profoundly antipathetic to the British upper class taste which was, and remains, rooted in classicism - for example in the cult of the country house. I will suggest that classical principles represent order and control, are rooted in the materialistic cults of paganism, and are the means for elites to assert or symbolise their dominance. Art Nouveau by contrast has its roots in Gothic, a style which is free, imaginative and spiritual. Of all the factory made pottery produced in the context of the Arts and Crafts Movement and Art Nouveau, Minton Secessionist ware was the cheapest and often quite crudely made. It nevertheless has great vitality and originality of design and use of colour, with very bright majolica glazes. By conventional standards of taste it remains extremely vulgar, the more so because of its lack of obvious craftsmanship. Yet it cannot be ignored and constitutes a continuing challenge to the classically based concepts of 'good taste' perpetuated by the dominant classes. *embod*

Key contents products

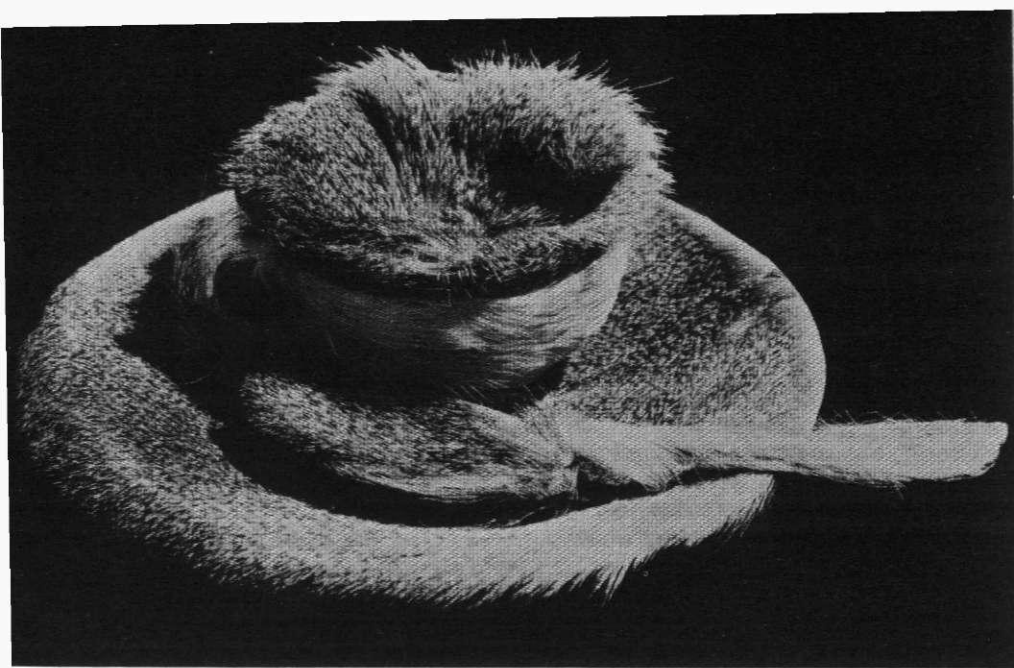
6. Shelagh Wilson

Whose Taste? Saturday, 14.00 - 14.40

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

This paper argues that the manipulation of design, recently seen under Margaret Thatcher, has its roots back in the 19th century. The Arts and Crafts Movement has often been singled out for its backward and anti-machine doctrines which are imagined to have crippled British Design throughout the 20th cen-

... and



tury. This paper, by studying contemporary accounts of taste in the British jewellery industry, argues that from the early 19th century onwards, an increasing polarisation occurred between what the élitist arbiters of good taste judged as good design and what the public demanded and bought. The seeds of decline of markets to the French, Americans and Germans were already well sown before the emergence of the Arts and Crafts Movement. Members of this loose-knit group, many of whom imagined they were part of a major reform in design in fact perpetrated yet another élitist canon of taste. This was as dangerously out of touch with actual demand as that of the original design reformers, and worse, encouraged the cult of the hand-made which had bedevilled British design and manufacturing throughout the 20th century.

Judith Aston (Freelance Researcher)
Design and Subversion: a Case Study -
Dutch Avant-Garde Jewellery Design in the
1960s and 1970s

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

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

The new Dutch jewellery was design conscious and centred. It rejected completely all traditional associations with form, material and methods of production. It actively antagonised values espoused by traditional jewellery. It was conceived deliberately to exceed the limits of acceptability, representing

provocation and demanding reaction. The design and its concept lay at the heart of the subversion of the traditional jewel, passively expressing a limited range of conservative cultural statements, and its transformation into a radical, dynamic interlocutor - actively manipulating values and redefining context and content. In a fundamental and overriding sense the new Dutch jewellery was subversive in both nature and intent.

8. Juliet Ash (Ravensbourne College of Design and Communication)
Vivienne Westwood: Subversion as Seduction. Saturday, 15.30 - 16.10

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

9. Teal Triggs (Ravensbourne College of Design and Communication)
Commodification of the Banal? Sunday, 13.30 - 14.10

In recent years the work of several graphic designers has achieved status as formal art. This is evident both in the increasing number of exhibitions in conventional fine art venues and in the enhanced artistic recognition of graphic designers such as Jamie Reid, Neville Brody, Paul Elliman and Vaughan Oliver. These individuals are associated with ephemeral pop cultural movements especially those propagated by

the British music industry. Consequently they possess the ability to integrate new experimental ideas rapidly, often dispensing with conventional barriers between art and design to meet the exigencies of the moment.

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

10. Gerard Mermos (Coventry Polytechnic)
Redefining Legibility (in Graphic Design). Sunday, 14.15 - 14.55

The ongoing debate about legibility found in journals such as Octavo and Emigre, and more recently reactivated by the publication of *Typography now: The Next Wave*, has highlighted the dramatic divide between seemingly irreconcilable positions. The united front raised against Rick Poynor and Why Not Associate's *Typography Now* at the recent Type Matters Symposium (organised by the Society of Typographic Designers, London, 11 February 1992) and the review of the same book published in the February issue of *Blueprint* are symptomatic of the divide between what is presently construed as a struggle between tradition and the avant-garde - one advocating purity, the other accepting hybridization. By focusing on the terms of this debate (from definitions of legibility to designers' programmatic statements) and by considering its implications from the standpoint of communication theory (in this instance Jakobson's model of communication), this paper argues that in spite of some advantages, the concept of subversion is severely limiting, as it confines the debate within the limits of a problematic duality (tradition/modernity, purity/hybridization). In this way, the exponents of traditional, neo-modernist typography are left with no other option than to legitimize their practice from entrenched ideological positions: one group unable to consider that outside/beyond typographic purity (in the Swiss sense), lie typographic pluralism (in a 'post-modern' sense) - as a logical consequence of cultural and political hybridization; the others, unable/unwilling to consider their practice in terms of extraneous parameters.

11. Discussion
 Sunday, 15.00 - 15.40

**Convener: Nannette Aldred,
University of Sussex
Saturday**

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

1. Urszula Szulakowska (Bretton Hall College, Leeds University)
The Fictive History of Alchemical Illustration: Sexuality and Utopia.
Saturday, 10.55 - 11.35

Alchemical visual imagery is a creation of the late 14th century in Western Europe. The images are noteworthy for their fantasy, their sexual explicitness and often for their degree of violence. Each manuscript produces its own original iconography, while the later published treatises produce elaborate alchemical cycles of bizarre and extraordinary complexity rarely matched in other Western art.

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

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

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

2. Ann Steiglitz
**The Severed Hand and The Uncanny:
Discourses on Grunewald's Crucified Christ
after 1919.** Saturday, 11.40 - 12.20

This paper expands on earlier research tracing the reception of Grunewald's Isenheim altar after its exhibition in the Alte Pinakothek in Munich in 1919.

When the publisher, Reinhold Piper, first published his large portfolio on the altar in 1919, a major reproduction showed the figure of Christ crucified without hands - an enlarged detail followed of the nailed and tortured hand. Although the altar was photographed entire, it was this detail which caught the imagination in the inter-war years. By 1957, when Adolf Max von Vogt published his monograph, *Grunewald: Meister Gegenklassischer Malerei*, the detail had become a condensed sign which had shifted onto the wider field, the metalanguage of myth.

It now signified the 'tragic' history of the German nation since defeat. Within three decades, masses of people had learned to 'see' and understand its mythological nature.

Central to this understanding was the concept of the 'uncanny', which determined, in particular, how the altar was photographed - with the focus on Christ's anguish, especially on details of the body - screaming mouth, lacerated torso, pierced hands and feet. These limbs severed from the body, gave the impression of a sort of castration. Together with the instruments of pain (nails, thorns, cross), the high realism graphically conveyed the feeling of an uncanny moment, almost of an archaic memory, of the repressed; what had once been so familiar, or *heimisch* - the Passion of Christ - had become uncanny, or *unheimlich*, in its familiar unfamiliarity.

This paper examines how the notion of the 'uncanny' prevalent in German fairytales determined the reception of the representation of Christ, particularly referring to Freud's essay, *The Uncanny* (1919), and Wilhelm Hauff's tale, *The Severed Hand*. What is implied by this scopophilic fascination with grotesque details of severed limbs, especially when painted with a heightened, almost 'magic', realism?

3. David Bate (West Surrey College of Art and Design)
**The Significance of Photography History:
Colonial Fantasy and Mimicry in
Photography.** Saturday, 12.25 - 13.05

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

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

4. Dr Philip Stokes (Nottingham Polytechnic)
**Legions in the Sky, Pictures in the Fire:
 The Photograph as a Fantastical Thing.**
 Saturday, 14.00 - 14.40

The photograph in perception has as much of its character akin to that of an image generated in the mind, as it has to an optically and chemically generated image of the exterior world.

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

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

5. David Peters Corbett (Manchester Polytechnic)
Fantasy and the Imaginary Artist: Wyndham Lewis in the '20s. Saturday, 14.45 - 15.25

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

and *The Enemy* as instances of the fantasized negotiation of world and desire in Lewis and link their appearance to his relationship to English culture and his failed attempt to find a voice to speak within it.

6. Louise Parsons (Bradford and Ilkley College)
The Blank Script: Memory, Mother and Daughter. Saturday, 15.30 - 16.10

It is possible to argue that Sally Potter's film *The Gold Diggers* confronts a fundamentally important absence in Sigmund Freud's writing, namely the relations between mother and daughter.

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

sculpture and anti- sculpture: the 20th century

Convener: Terry Friedman
(Leeds City Art Gallery)
Saturday



1. Robert Hopper (Henry Moore Sculpture Trust, Leeds)

The Object of Subversion. Saturday, 9.00 - 9.40

The paper will consider the post-deconstructionist roles of the object, the artist and the arts organisation/museum, and their significance in shaping the policies and practices of the Henry Moore Sculpture Trust since its formation in 1988.

The paper will be illustrated by slides of work undertaken with the following artists at Dean Clough and elsewhere: Magdalena Jetelova; Jannis Kounellis; Richard Long; Bruce Mclean; John Newling; Glen Onwin; Giuseppe Penone; Ulrich Ruckriem; Alison Wilding. The paper will also consider future plans for Dean Clough (1992, Mario Merz and Conrad Atkinson; 1993 Lawrence Weiner, James Turrell and Jaume Plensa) and their relationship to the Trust's headquarters in Leeds which will then become operational in early 1993 and the wider work of the Trust and its developing network of companion institutions, nationally and internationally.

2. Ben Heywood (Henry Moore Sculpture Trust, Leeds)

Presenting the Old as New. Saturday, 9.45 - 10.25

With direct reference to the exhibition of Romanesque sculpture to be held at the Henry Moore Sculpture Trust in summer 1993, the Assistant Director of the Trust will examine the effect of the temporary exhibition on the perception of 'old' and 'new' sculpture. If art is some kind of 'universal language', can contemporary and historical sculpture be viewed under the same curatorial conditions? Why is there a need to historicise art and, to use a popular phrase, to put it into its 'context'.

3. Julian Stallabrass (Courtauld Institute)

Sculpture in Constructivism. Saturday, 10.55 - 11.35

This paper will examine two moments in Russian Constructivism: the move from planar to three-dimensional work, and from sculptural abstraction to production. The extent of the anti-art commitment of Constructivism will be discussed, particularly the extent to which it was only a reaction against easel painting. Constructivist work and theory will be analysed for aesthetic content, and links with literary Formalism will be drawn out. It will be argued that the use of material as an autonomous force in Constructivism led to a covert, sculptural aesthetic.

4. Alison Sleeman (University of Leeds)

Sculpting Words. A Discussion of the Use of Words in 'Land Art'. Saturday, 11.40 - 12.20

This paper will draw together an examination of the differing ways in which words have been used in 'land art' practice and a siting of issues raised by such works in theoretical debates.

The discussion will include an analysis in terms of media and technique, considering the words used

and their relationships with other materials and modes of presentation employed, and questioning whether words can be considered sculptural material.

The paper will focus on questions about the nature of sculpture and sculptural practice since the 1960s and will encompass broader issues concerning the conjuncture of words and landscape, possibly through a consideration of maps.

5. Sarah Davenport (University of Leeds)

"As Interesting As Anything Going on Outside": Sculpture After Collage. Saturday, 12.25 - 13.05

The precedent of collage has effected a revolution in the methods and materials open to sculpture. When sculpture may be just objects among all the objects in the world, it risks the accusation that it is indeed 'unsculptural'. It may be argued, however, that this post-collage sculpture engages with all the essential tenets of traditional sculpture theory and, by challenging, perpetuates them within the dynamic of sculpture discourse. From Archipenko through Rauschenberg and on to contemporary object-assemblage, this paper asserts the sculptural claims of this important area of sculpture practice.

6. Edward Allington (Gregory Fellow, Leeds University)

A Sculptor Looks at Sculpture. Saturday, 14.00 - 14.40

7. Discussion

Saturday, 14.45 - 16.10

**Convener: Jonathan Bignell
(University of Reading)
Saturday**

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

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

1. Mike Stevenson (University of Reading)
Documentary on Television. Saturday,
10.55 - 11.35

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

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

2. Colin Counsell (Polytechnic of North London)
Performance Modes in Television Drama.
Saturday, 11.40 - 12.20

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

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

Such 'Method' performances have long been popular in America but now they are crossing the

Atlantic to shape the styles of British television actors. Using examples from British television dramas, the paper will examine the new model of the psyche offered and the consequences of this change.

3. Jonathan Bignell (University of Reading)
Judging the Unspeakable: the Censorship of Images in Television and Video. Saturday, 12.25 - 13.05

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

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

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

4. Tom Cheeseman (University College Swansea)
West German Government Propaganda for Unification - a CDU Film of July 1990: Official Subversion of Radical Discourses

Germany has a rich political film propaganda tradition, dating back to the nationalisation of the cinema industry in 1917 under military control, and continuing through left and right-wing attempts to win over the masses in the Weimar Republic, to the perfection of both explicit and subliminal propaganda by Goebbels; but also beyond that, in the 're-educational' uses of film by the occupying forces in both zones after the war, and later American-produced films extolling the virtues of capitalism and vilifying communism, - the Cold War era.

Most of the filmic techniques developed by these various precursors are applied in a 3-minute video *Deutschland wird eins*, made for national and global TV dissemination by Kohl's party, the CDU, in 1990 but not shown in the UK. Looking by turns like a rock music video and like a building society advertisement, its iconography and filmic and textual rhetoric in fact draw on national traditions, representing the emergence of a new Germany in a way which is intended to undercut and silence a number of alternative views

and visions: those of opponents of unification in the first place, and those of anyone with less than sanguine notions of a united Germany's likely internal problems and external relations. In the film's historical context, all internal opposition to the process of unification (represented by the film as inevitable, in the image of a train powering down the tracks) was radically subversive. The film acknowledges the threat of such alternative discourses implicitly, by its very existence, and subverts them in turn by addressing them only obliquely.

5. Marie Gillespie (Brunel University)
**Cultural Minorities and Video Use:
 Resistance Through Measure.** Saturday,
 14.45 - 15.25

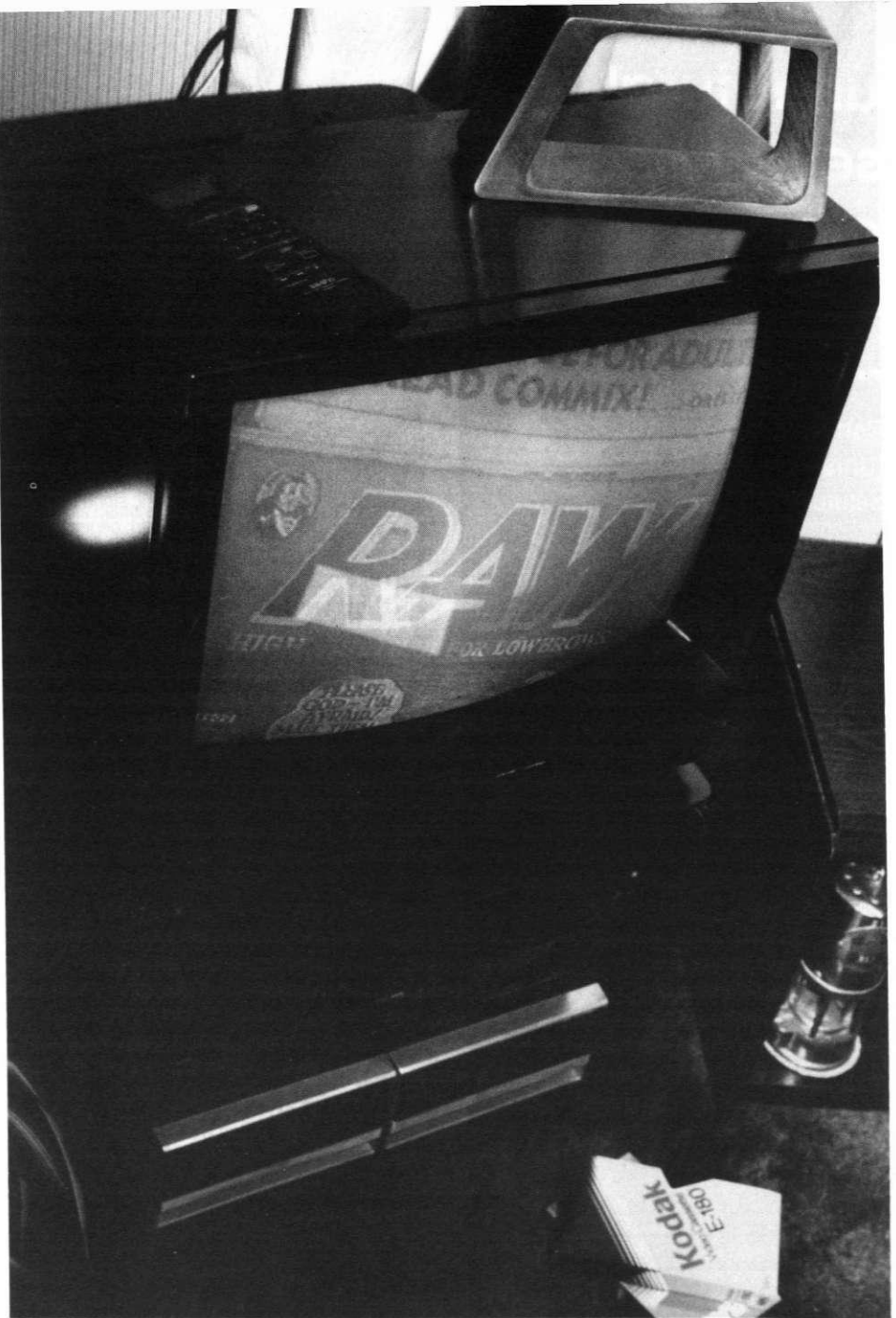
Video technology has enabled cultural minorities across Europe to view popular forms of entertainment and information from their countries of origin. Lively video cultures have arisen in, for example, Chinese, Turkish, and Indian neighbourhoods which have allowed families to maintain cultural ties with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

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

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

6. Esiaba Irobi (University of Leeds)
The British Blackmailing Corporation.
 Saturday, 15.30 - 16.10

In his book, *Amusing Ourselves to Death*, Neil Postman argues that the concept of truth is intimately linked to the biases of forms of expression. Truth, he informs us, does not, and has never come unadorned. 'It must appear in its proper clothing or it is not acknowledged, which is a way of saying that the 'truth' is a kind of cultural prejudice'. In Britain, a post-



industrial society with a television-based epistemology, the media does not only manipulate the truth but often manufactures it. The British Broadcasting Corporation, for example, uses subversive models and a monochromatic imagination to frame issues of colour and culture.

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

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

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

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

unnatural selection: classification and its costs

**Convener: Philip Lindley
(University of Leicester)
Saturday and Sunday**

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

1. Phillip Lindley (University of Leicester)
The Strange Case of the Litoptern: an Introduction to the Section. Saturday, 9.00 - 9.40

2. Julie Gardiner (Trust for Wessex Archaeology)
Form Function, or Fancy?: the Classification of Later Prehistoric Flint Artefacts. Saturday, 9.45 - 10.25

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

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

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

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

3. T.A.Heslop (University of East Anglia)
The Iconographic Programme in Romanesque Sculpture: Medieval Fact or Modern Fantasy? Saturday, 10.55 - 11.35

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

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

4. Julia Watson (University of Leicester)
Regionalism, Workshop Interaction and the Movement of Artists in the Late 14th-century. Saturday, 11.40 - 12.20

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

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

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

5. Clara Barnett (University of York)
The St Cuthbert Window of York Minster. Saturday, 12.25 - 13.05

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

evaluation of such a work.

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

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

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

6. Paul Crossley (Courtauld Institute of Art)
Goths and Humanists: Concepts of Late Gothic and Renaissance in German Historiography. Saturday, 14.00 - 14.40

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

7. Brendan Cassidy (Princeton University)
Laughing At Sinners In Hell. Saturday, 14.45 - 15.25

Interpretations of early Renaissance art have tended (quite correctly) to focus on the serious and didactic intent of much of that art. What has been all but ignored is the element of comedy and humour that pervades some narrative scenes. Events in the lives of the saints and representations of Hell, in particular, allowed the artist to indulge the contemporary taste for satire, parody, mimicry, grotesque and, sometimes, obscene humour.

I shall focus on scenes of Hell and show that the conventional interpretation of these as threats of reprisal for the miscreant underestimates their polysemy. Early Renaissance man was ambivalent in his reaction to demons - their maliciousness was as comic as it was evil. The church also could be a place

of laughter as well as piety. For the artist layman, Hell could have a positive social significance in that it provided him with an opportunity to ridicule authority in a 'controlled' way by allowing him to populate Hell with the priests and princes who controlled most people's lives. By examining the nature of this ridicule and its victims we can learn much about the Trecento sense of humour. The visual artist had less freedom in this respect because his images were made for churches and were thus controlled by the clergy.

By surveying some of the texts and images of the late Dugento and Trecento I shall demonstrate that Hell and its demons could be comic, and indicate the differences between the devices employed by the writers and the artists to raise a laugh. I shall focus more specifically on Giotto's Hell in Padua, the type of sinners that populate his Inferno and the sins of which they seem to be guilty imply the quite unusual circumstances surrounding the commission. The carnal clerics on whom he inflicts the most sadistic tortures, a favourite theme also of the writers, expresses the particular bias of medieval 'Schadenfreude'. Giotto's rigorous realism, especially his eschewing of inscriptions, resulted in a Hell-scene quite different from those of his successors. Relying solely on visual means he expressed the humorous in ways similar to those used by the creators of silent films and cartoons.

8. Harriet Edquist (Royal Melbourne Institute of Technology)
The Castello Sforzesco in Pavia and Castiglione's Courtier: Developing a New Critique for Renaissance Architecture. Saturday, 15.30 - 16.10

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

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

9. Jean Givens (University of Connecticut)
Convenient Fictions: the Uses of Medieval Art. Sunday, 13.30 - 14.10

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

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

10. Christopher Coombs (University of Nottingham)
A Reappraisal of English Medieval Alabasters. Sunday, 14.15 - 14.55

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

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

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

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

I shall examine the origin of the current attitudes to alabaster work and suggest that the reality is different from the hardened orthodox view of alabaster work that has been accepted uncritically up to the present day. I shall propose a new date for the

introduction of panels as opposed to statuary and suggest that the two co-existed until the manufacture of devotional images ceased in England.

11. K. Hengevoss-Durkop (Liebieghaus, Museum alter Plastik, Frankfurt)

A Convent as the 'Form Context' (Formgelegenheit) Around 1300: the Risen Christ from the Lower Saxon Cistercian Convent in Wienhausen. Sunday, 15.00 - 15.40

Among the newly-emergent themes of sculpture classified as 'Devotional Images' (Andachtsbilder) of the 13th and 14th centuries, such as the Pieta, the Madonna and Child and St. Anne, the Carrying of the Cross, the Deposition and the group of Christ and St. John, the figure of Christ stepping from the tomb failed to establish itself. The 106 cm high oak figure of the Risen Christ from the Wienhausen convent was as a consequence long treated as a unique variant. The attempt to account for the formal originality of the Wienhausen sculpture by identifying it as a 'reliquary for the sacred blood' is as unconvincing as explaining it as a figure from an Easter drama.

In this instance, the part played by Formgelegenheit (form context, circumstance or condition for form) is ideal for understanding the genre of the devotional image. What appears to be decisive for the representation of the Risen Christ was the fact that it was destined for a convent in which the ideology of the crusades formed a substantial background for a specifically feminine mysticism.

The idea of Formgelegenheit was formulated by Pinder and introduced to descriptive art history in the *Handbuch Fur Kunstwissenschaft*. It was then taken up and further developed by Pacht. In this he was amplifying a notion which Jakob Burckhardt had formulated on the occasion of his 75th birthday: 'a history of art as a history of artistic tasks, that is my legacy'.

A reconsideration of Formgelegenheit seems to open up new perspectives on the subject of the so-called 'Andachtsbilder' of the thirteenth and fourteenth centuries since it is through a functional view of objects that their morphological characteristics become central once again.

12. Paul Lewis (Wolverhampton Polytechnic)

The Marble Norm: Usage and Abuse of the Classical Idea in the 19th Century.

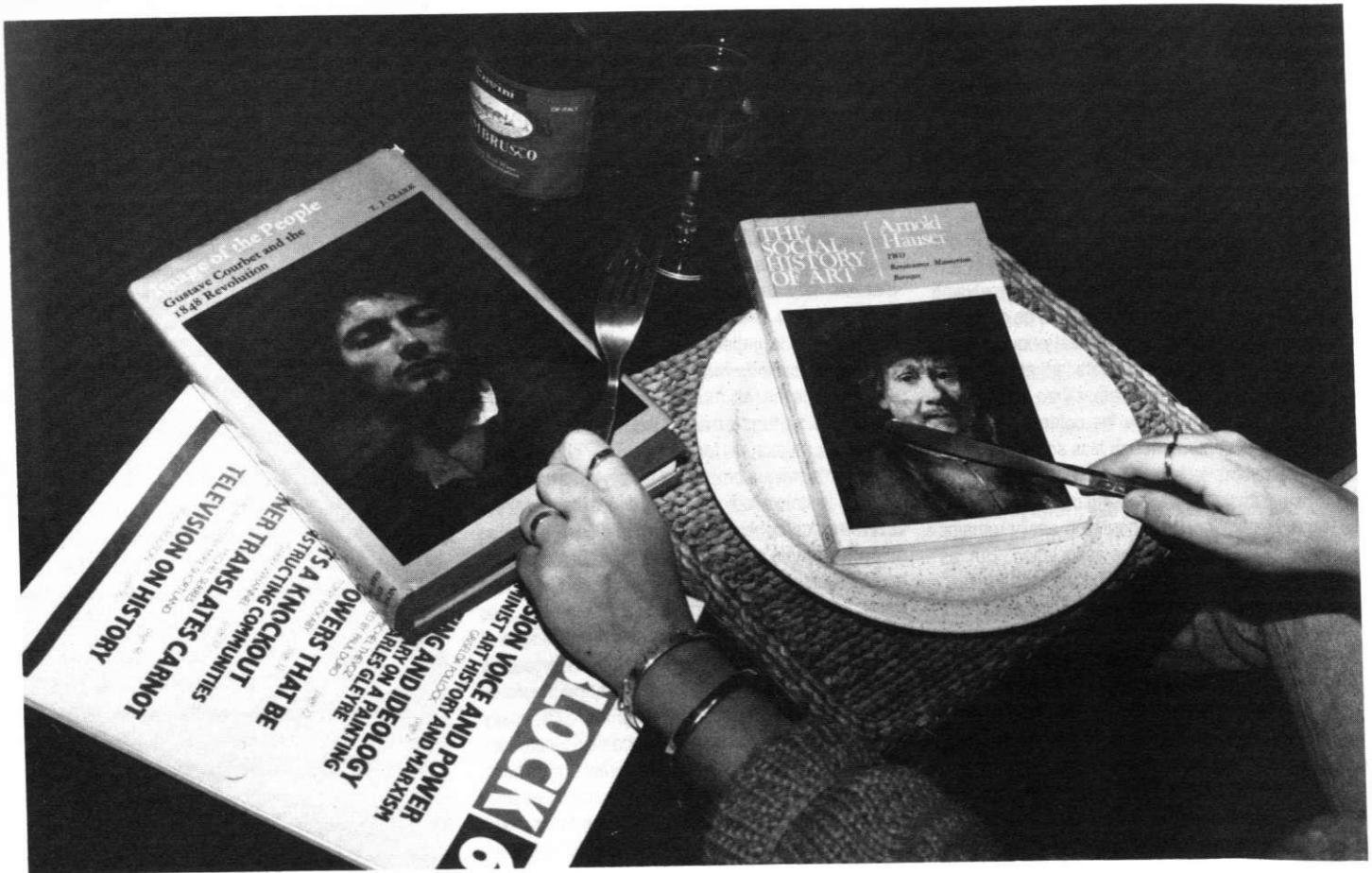
Sunday, 15.45 - 16.25

on the social history of the social history of art

Conveners: Gavin Butt (University of Leeds) and Jonathan Harris (Leeds Polytechnic)

Saturday

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



1. Jonathan Harris (Leeds Polytechnic)
Spectacular Art History. Saturday, 9.00 - 9.40

This introductory paper examines the dramatising of debate between two projected abstractions: the 'social history of art' and Feminist art history. It asks whether such a version of intellectual and political conflict serves the interests of those committed to the extra-academic efficacy of the disciplines and points out, through a consideration of recent books by Norman Bryson and Donald Preziosi, that there is a danger of the ground occupied by Marxists and feminists being ceded to modern variants of formalism which have attempted to appropriate the language and issues of class, capital and ideology.

2. Catherine Lupton (Leeds Polytechnic)
'If you're not invited to the dinner party, where do you sit?' Feminism and the Social History of Art. Saturday, 9.45 - 10.25

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

This paper will concern itself with tracking over some of the historical and institutional grounds from which and into which this often-quoted statement by T J Clark feeds.

Initially I would investigate some of the historical

determinants upon the development of political Marxism(s) and marxist methods of historical explanation, and the emergence of feminism and its inroads into cultural histories in the late 1960s - early 1970s (eg circulation of Linda Nochlin's essay *Why Have There Been...*), from which Clark's practice in some measure arose; and to which the key question of why Clark made a particular definition of 'the social history of art' by specifically excluding feminism from its parameters, could be addressed.

I would go on to consider the institutional fates of Clark's social history of art and feminist art history over the subsequent 20 years, speculating upon what kind of (if any) relationship has been developed between what Clark in 1974 implicitly defined as distinct practices. I would want to examine the criticisms which have been levelled at Clark's model for the social history of art, on grounds such as its maintenance of the traditional bourgeois canon of art objects (almost exclusively the work of male artists), and its use of rhetorical tropes of concentration, discipline, order and analytical power which have been associated with a logocentric epistemology and further gendered as masculine (Preziosi, Pollock).

I would finally want to address the documented shift in Clark's ideas from the exclusion of feminism as a disruptive interference with the discipline, to his reassertion that 'feminism is the place where the key questions are being asked' (of Preziosi), considering again the emergence of this statement from a particular historical and institutional conjunction, and its possible significance for future developments in social/feminist histories of art.

3. Christopher Riding (University of Leeds)
'Bonjour Monsieur Clark...Bonjour Monsieur Fried'. Saturday, 10.55 - 11.35

This paper will explore the two 'distinct' projects of Michael Fried and T.J.Clark in relation to the art-historical site of Gustave Courbet. The premise of this paper is that of T.J.Clark's and Terry Atkinson's contention that 'Modernism is our Resource'. It will seek an allegorical reading of Fried's *Courbet's Realism* in relation to Clark's *Image of the People* to show that modernism remains the principal stage for constructing and reproducing art-historical discourse. Reading Fried as allegory is crucial for showing how bourgeois aesthetic ideology (as exemplified by Fried's thesis on 'pure opticality') is primarily indexed to notions of the symbol in aesthetic discourse. *Image of the People* and *Courbet's Realism* will be discussed within the modernist framework of Clark and Fried's debate on Clement Greenberg printed in *Pollock and After*. Such a reading would attempt to secure, with regard to Paul de Man's work on allegory, modern allegory as a means of critiquing and resiting the symbol as the domain of bourgeois aesthetic ideology.

4. Gail Day
Clark and the Persistence and Mutation of a Problematic. Saturday, 11.40 - 12.20

Setting itself against a range of procedures common to art history (established and 'leftist') in the aftermath of '68, Clark's social history of art soon came in for

criticism from other new intellectual and political strategies. These challenged its inclusions and exclusions, and questioned its degree of 'opposition' to previous paradigms. Here, though, I want to consider how Clark defines and pursues his project, to go into the difficulties and dynamics set up within it, and to suggest how these inflect on both the institutional life of the social history of art and its wider performative role.

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

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

5. Martin Gaughan (Cardiff Institute of Higher Education)

The Bakhtin Circle and Social Semiotics.

Saturday, 12.25 - 13.05

Literary and visual formalist theories and their critiques were to develop from the early 1920s in the Soviet Union and become more focused with the emergence of Glaviskustvo (Class War on the Cultural Front) towards the end of the 1920s, when, for example, the journal *Novy Lef* would raise these issues around photography (Rodchenko) and film (Vertov, Eisenstein). The Bakhtin Circle elaborated a sophisticated critique of dimensions of Formalist literary theory: it acknowledged their contribution to the theorising of what constituted the specificity of the (verbal) artefact (ie its literariness) but criticised them for having ignored history and ideology. For the Bakhtin Circle, on the contrary, 'literary scholarship is only one branch of the study of ideologies'. The paper will briefly consider the premises on which the Formalists established their concepts of the art object, how these changed in response to social and political developments in general and how they were superseded by the theorising of the Bakhtin Circle. The 'sociological method' or social semiotics of the latter will be investigated in greater detail, examining how it accounted for the role of class, history, ideology. It will further consider how the implications of the work of the Circle might be deployed within current debates on poststructuralism in constructing a cultural politics, placing it in the context of the theoretical work of, amongst others, Jurgen Habermas.

6. David Green (Brighton Polytechnic)

History, Memory and Experience: Some Observations on Walter Benjamin's Theory of Photography. Saturday, 14.00 - 14.40

Adorno once remarked that the distinguishing feature of Walter Benjamin's work was to be found in 'a dialectical theory of forgetfulness. One might even say, in a theory of reification. For all reification is a form of forgetfulness: objects become reified in that moment they are taken up, without being presently relevant in all their aspects, in which something about them is forgotten.'

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

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

7. Gavin Butt (University of Leeds)

Beyond the Polemics: 'Block', Art History and Hegemony. Saturday, 14.45 - 15.25

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

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

8. Discussion

Saturday, 15.30 - 16.10

subversions' object: discourses of labour

Conveners: Paul Barlow (Liverpool Polytechnic) Colin Trodd (Sunderland Polytechnic)
Saturday afternoon and Sunday

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

1. John Byrne (Liverpool Polytechnic) **Cultural Materialism: Subversions' Determinations.** Saturday, 14.00 - 14.40

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

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

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

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

2. Paul Barlow (Liverpool Polytechnic) **Fascination and the Negation of Labour: Inventing and Suppressing the Art of the Machine.** Saturday, 14.45 - 15.25

The concept of 'beauty' has traditionally involved the aspiration towards the denial of labour as a value, and has usually been seen in opposition to the theory of 'realism'. This has also tended to divide criticism along political lines with beauty and realism functioning as the aesthetic languages of the right and left respectively. The paper will look at this problem with reference to the question of the portrayal of the process of history itself in conditions (the 'art object') which by definition are involved in the negation of historical process and the achievement of a static 'object of contemplation'. Special emphasis will be placed on the concept of 'fascination' within psychoanalytic theory.

3. Louise Purbick (Sussex University) **Machines, Meaning and Progress: Charles Babbage and his Imaginary Computers.** Saturday, 15.30 - 16.10

Charles Babbage (1791-1871) imagined a machine which would civilize labour by replacing the undisci-

plined bodies of 19th-century workers. He has been reclaimed as the inventor of the computer. He designed two machines, the Difference Engine and the Analytical Engine. Both were a type of calculator. Extremely complex mechanical forms, neither functioned. A critical account of Babbage as an inventor and the invention of the computer, this paper interrogates the relationship between form and function in the machine and explores the political properties of mechanical - objects.

I examine Babbage's calculating engines as objects put on display at the 1862 International Exhibition and the 1991 Making the Difference exhibition at the Science Museum. His machines, unproductive and never used do have a function: they serve as historical evidence of industrial progress.

4. Colin Trodd (Sunderland Polytechnic) **Labour/Vision: Knowledge and the Reproduction of the Body in Madox Brown's Work.** Sunday, 13.30 - 14.10

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

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

Thirdly, this returns us to Maurice and Carlyle, defined by Brown in the supplementary text which accompanied the painting as 'the brainworkers'. The former appears to be absorbed by the spectacle of work which he observes; the latter turns his head away from the scene to engage the attention of the viewer. So, we are left with a scene of labour in which the value of labour power is identified via the mediating agency of two intellectuals; it is their 'cognitive' and 'comprehensive' vision which surveys the body as a productive object. Vision, or at least the visualizing processes of these two Victorian sages, holds together the image of work as an image of social integrity. Are we therefore presented with an image in which productivity is articulated as the locus of community because vision is taken to be unproblematic?



If so, how do we reconcile this with Carlyle's own writings on this subject? He affirmed that modern art was plagued by the 'peculiar problem of optics': that there could be no comprehensiveness of vision because there was no eternal, transcendent 'fac-simile' by which the artist could structure his work; and that because there was no original moment of purity or plenitude to which the creative process referred, all art was a mirror absorbed by mirrors.

5. Roger Young (University of Leeds)
Dressed to Kill? The Representation and Negotiation of Class Difference and Social Unrest in George Walker's 'Costume of Yorkshire'. Sunday, 14.15 - 14.55

George Walker's *Costume of Yorkshire* (1814), though little known in its textual format, has nevertheless served as a source of illustrations for numerous other texts in various disciplines from social history, economic history, art history to the history of costume, most notably providing the cover illustration for the current Penguin edition of E P Thompson's *The Making of the English Working Class*. Consisting of 40 plates with accompanying explanatory texts, its explicit aim was 'to illustrate... the variety and peculiarity of manners and dress' or the 'immense population... of the County of York'. However, what emerges from a consideration of the curiously ambivalent status of the work, and of the disparities in representation of the various working types depicted, is the existence of a hidden agenda which can be made explicit through situating the work within its specific local and historical context. Conceived and produced immediately

after the Luddite rising of 1812, the text and images constantly work to convey a comforting image of a return to order and social harmony, whilst particularly threatening working 'types' (particularly the cloth workers) are both stigmatized through Walker's verbal and visual representations, and yet at the same time emasculated through pictorial devices and through recourse of reassuring economic and moralizing discourse which actively directs the viewer's reading of the images. Labour is represented in terms of visual appearance - costume, local custom and traditions, figures in landscape - whilst working processes are described in functional, regulated terms as contributing to the maintenance of a stable social and economic order. Costume of Yorkshire can be seen therefore as both recording and assisting in a general process of class formation and social division at a time of increasing rationalization of labour processes, and of a consequent reinforcement of a classed society.

6. Julie Sheldon (Liverpool Polytechnic)
Physicality and 'Pure Intelligence' in Pater's Renaissance. Sunday, 15.00 - 15.40

This paper will examine the work of Walter Pater as a theorist of the 'Renaissance', stressing the problems generated by his anxieties concerning the physicality of the art object. Pater's view that aesthetic worth was proportional to the degree to which the work aspired to abstraction involved paradoxes which were bound up with the historical moment of the Renaissance itself, paradoxes which persist in the consideration of cultural history.

7. Tim Barringer (Sussex University)
'Beading the Brow of Lusty Manhood': Masculinities, Religion and Labour in Ford Madox Brown's Work.
 Sunday, 15.45 - 16.25

Throughout an extensive historiography, discussions of Ford Madox Brown's *Work* have adhered to the agenda of social concern which dominates the artist's 1865 catalogue text, thus closing off the available range of meanings of this rhetorically sophisticated image. This paper aims to restore to the discussion the key problematics of gender and religion, both central to the mid-Victorian discourse of work, within which *Work* constitutes an important intervention. Using a complex visual language, Madox Brown's image asserts a powerful identification between masculinity and work in the public sphere. In this cultural construction, the corollary of "domestic ideology" in which the home and non-work was designated the sphere of respectable femininity, involvement in work was seen as constitutive and demonstrative of masculinity. Char-

acteristics associated in mid-Victorian culture with the gendered male body became potent signs of work itself. Although consonant with the traditions of history painting, the use of the heroic male body as a metaphor for labour creates tensions owing to Brown's adherence to a controlling realist fiction, notably challenging the capacity of the visual image to represent mental as well as manual labour.

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

the new sculpture

Convener: Ben Read
(University of Leeds)
Sunday

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

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

1. John Glaves-Smith (North Staffordshire Polytechnic)
Frampton's Mysteries. Sunday, 13.30 -14 .10

George Frampton's sculptures, have attracted from commentators epithets such as 'dream-like' and 'pseudo-mystic'. It will be argued that they can be interpreted in the light of contemporary preoccupations with mesmerism, spiritualism and clairvoyance. Access to their mysteries depends on an acceptance of the way they undermine literal univalent meanings. It is in this respect, as opposed to stylistic affinity, that Frampton can be most clearly related to international Symbolism.

2. Dr John Turpin (National College of Art and Design, Dublin)
Oliver Sheppard (1865-1941): Culture, Politics and the New Sculpture. Sunday, 14.15 - 14.55

The driving force behind the evolution of the principal monuments of the 'New Sculpture' in Ireland was the politics of unionism and nationalism. The main stylistic influence came from France and Italy - mediated through Edouard Lanteri and the British New Sculpture. However, from the 1890s it was the Irish cultural revival which was to have the greatest intellectual bearing on the course of the development of the New Sculpture in Ireland - notably in the work of Oliver Sheppard who dominated Irish sculpture and taught at the principal art school in the country (now the National College of Art and Design) from 1902 to 1937.

3. Dr Mark Stocker (School of Fine Arts, Canterbury, New Zealand)
'Victoria Redeemed': the Coinage of 1893. Sunday, 15.00 - 15.40

4. Philip Attwood (Department of Coins and Medals, The British Museum)
Medals of the New Sculpture. Sunday, 15.45 - 16.25

deconstruction: art and propriety

Convener: M Barnard (Derbyshire College of Higher Education)

'... it is [appropriation] that organised both the totality of language's process and symbolic exchange in general.'
Derrida, *Spurs/Eperons*, pp. 110-111

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

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

1. Malcolm Barnard (Derbyshire College of Higher Education)
'Post-Criticism' on the EDGE: "Speak" When You're Spoken To. Sunday, 13.30 - 14.10

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

2. Johanna Drucker (Columbia University)
Simulation and Spectacle in Relation to Propriety: Art and Aesthetics in the Social Domain. Sunday, 14.15 - 14.55

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

3. Nora Donnelly (University of Ulster)
Art, What Good Is It? Deconstructing the Rationale for Art in the School Curriculum. Sunday, 15.00 - 15.40

This paper begins by asking why Art is spuriously obliged to justify its own value and its existence in Educational Curricula and goes on to acknowledge that it does. The paper then takes a hop, skip and jump through the thinking of a number of influential philosophers, aestheticians and educational theorists (irreverentially called the 'Art is Good for You' School)

listing and discussing briefly a variety of benefits they identify with the Art Experience.

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

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

4. Richard Easton (Leeds University)
Subversion's Subjects. Putting Tails on Leonardo - or Some Wandering Thoughts on Error, Deviation, and Inversion in Freud. Sunday, 15.45 - 16.25

Central texts are Jonathan Dollimore, *Sexual Dissidence*; Jacques Derrida, 'That Dangerous Supplement', *Of Grammatology*.

The paper uncovers, in Freud and standard art-historical biographies, a pervasive heterosexist homophobia which paradoxically serves to position homosexuality as discursively central. At those moments when homosexuality should be absent, it seems most present. This dynamic forms the foundation of Freud's text on Leonardo (and of the biographies he used), even as it stretches previous limits of 'the artist's life' through the fundamental inclusion of the sexual.

Freud's theory of the polymorphous perverse is read deconstructively through the central categories of perversion and inversion to show Freud caught within a self-made double bind, at once affirming and denying the perverse deconstruction of all notions of absolute sexual difference. Homosexual inversion is read as a deconstructive strategy, inverting the heterosexual dominant from the inside (from which it ought ideologically to have been banned).

Freud's text therefore repeats a paradoxical currency of substitution and supplementation. The Coda is an instance, supplementing an inadequate theory of sexuality in order to make sense of it. The mother is presumed origin both of heterosexuality (telos of sexual development) yet also of the homosexual perversion and inversion of that universal self-presence-as-origin. Heterosexuality therefore depends fundamentally on its supposed opposite, homosexuality, with sexuality reduced to the substitute, the paradoxical repetition of an originary perversion. Heterosexuality can never achieve complete, self-sufficient presence, but needs homosexuality in order for it to retain dominance within the binary giving it meaning and power.

Freud's intention to put homosexuals right' and the position of his own sexuality within the text are questioned. I ask what Freud's version of Leonardo can do that standard biographies could not, and how this might forward our understanding of the particular historical interrelations between art, artists, art history and sexuality.

REFS: 92

