



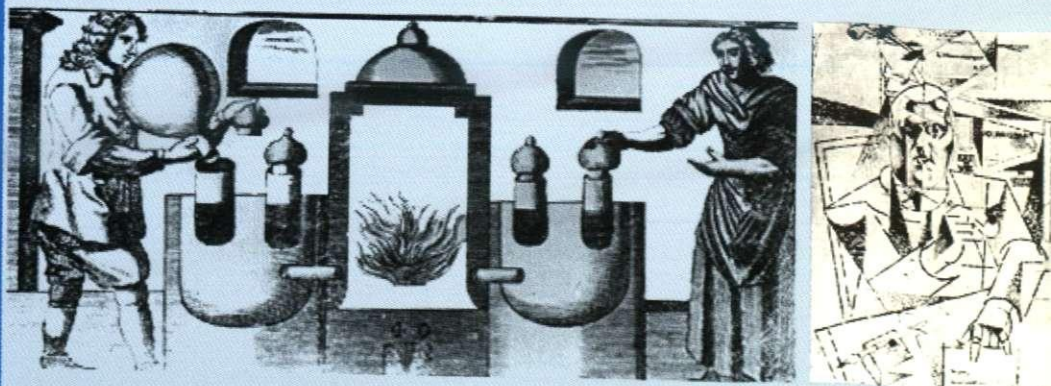
Association of Art Historians
20th Annual Conference 8th – 11th April 1994



Forward Art & Industry

UCE

University
of
Central England
in
Birmingham



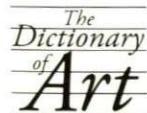
School of Theoretical & Historical Studies in Art & Design
Department of Art
Birmingham Institute of Art & Design
Gosta Green
Birmingham B4 7DX
Tel: 021 331 5880

Conference Tel: 021 331 5885

Sponsors

The organisers would like to acknowledge
the generous support of:

The Arts Council of Great Britain (Visual Arts Symposium Fund)
Bournville Village Trust
The British Academy
The British Council
The City of Birmingham
The Dictionary of Art: Macmillan Publishers Limited
The Henry Moore Foundation
KP Foods Group
Martini & Rossi Limited
Sotheby's
The University of Central England



Welcome to the 20th Annual Conference of the Association of Art Historians and to the School of Theoretical and Historical Studies in Art and Design at the University of Central England in Birmingham. This event returns to the city where it was first held in 1974, at the Barber Institute of Fine Arts in the University of Birmingham. The city has a number of institutions involved with the visual arts and we have been fortunate in being able to draw upon their help in mounting the conference.

We have endeavoured to reflect the evolution of both the Association and Birmingham with our theme 'Forward: Art and Industry (Past and Future)', based on the city's motto and crest which reflects the Association's increased coverage not just of art but of design as well. The Association's growth in membership and reputation has resulted in speakers and delegates coming from all corners of the world. The range of topics covered here is to be wide: some academic sessions have close associations with Birmingham, but others will analyse issues from other countries and from periods well before Birmingham became a place of importance. We anticipate that the fundamental changes in approach to scholarship that the Association has fostered will be apparent, as will the wide range of professional interests amongst its members.

In preparing this conference, we are indebted to many colleagues and institutions in Birmingham and beyond: Councillor Paul Tilsley, Lord Mayor of Birmingham and Chancellor of UCE; Professor David Warner, Directorate, UCE; the Dean, Professor Mick Durman, and Professor Robert Potter; Birmingham Museums and Art Gallery, especially Michael Diamond and Dr. Evelyn Silber; the Barber Institute of Fine Arts, particularly Professor Richard Verdi and Dr. Paul Spencer-Longhurst; the Ikon Gallery and its Director Elizabeth Macgregor; Debbie Robinson at Walsall Museum and Art Gallery; the Public Art Commissions Agency and especially Vivien Lovell. To these we are grateful for their continuing interest, co-operation in conference planning, offers of gallery talks and the hosting of receptions. We should also like to express our sincere thanks to our art history colleagues in the Universities of Leicester, North Staffordshire and Warwick for their contributions to the programme and the organisation of visits. The late Professor Aaron Scharf's widow, Marina, kindly provided the image of the head used on the T-shirts.

Our deepest gratitude must go to Vicky Ley and Lynn Woolley, the two conference administrators, Jeremy Beach who laid out this programme, and Balvir Nandra who designed the graphic work.

George T. Noszlopy and Kenneth Quickenden
Organisers



Conference Information

Registration

The registration desk is located in the foyer of the B.I.A.D. building. It will be possible to register from 9.00 on Friday, and the desk will be staffed continually throughout the conference. Please note that a separate position is set aside for conveners and speakers. While it is possible to join the conference on the day of the event, a surcharge of £10 will be payable.

AAH membership

It will be possible to join the AAH at the registration desk.

Badges

Delegates are respectfully requested to wear their badges at all times. Members of the AAH Executive will be distinguished by red printing and conveners by green.

Student Helpers

The team of student helpers UCE will be easily identifiable by their official T-shirts.

Sustenance

Lunch, morning coffee, and afternoon tea are provided, and will be served in the University's student refectory. An additional coffee point can be found in Room MB127 of the Bookfair.

Bookfair

The Bookfair will be officially opened at 11.00 on Friday in the entrance foyer. Please feel free to circulate in both bookfair rooms during the lunch period and other refreshment breaks.

AAH Business

THURSDAY 7 APRIL 14.00
Executive Committee Meeting
Room MB217

FRIDAY 8 APRIL 10.00-11.00
Student Special Interest Group
Room EJP202

SUNDAY 10 APRIL 9.00-10.00
Special Interest Groups
Universities and Colleges: Room EJP101
Museums and Galleries: Room EJP201
Schools: Room EJP303
Freelance: Room EJP301
Students: Room EJP202

10.30-13.00
Annual General Meeting
Room EJP101

Plenary Sessions

All will take place in the Great Hall, Aston University Main Building

FRIDAY 8 APRIL 12.00-13.00
Conference Opening by David Warner, Pro-Vice-Chancellor, UCE, and Nigel Llewellyn, Chairman of the AAH
The Sotheby Lecture: Sir Denys Lasdun: Tradition and the Individual Architect

SATURDAY 9 APRIL 16.00-17.30
Artists Addressing the Public
Three artists who have been involved in public art commissions give their views
Michael Sandle: On commemorative sculpture and the problems thereof.
Deanna Petherbridge: Some inherent dichotomies of contemporary public art practice.
Paul de Monchaux: Poetry and Sculpture: The making of the Wilfred Owen memorial
Session chaired by: Vivien Lovell, Public Art Commissions Agency

SUNDAY 10 APRIL 17.00-18.30
Michael Podro: History or Artistry. A Comment on the Present
Response by Larry Silver, President, College Art Association

Special Events

SATURDAY 9 APRIL 10.30-11.15
Meet the Editors
Editors of *Art History* and other publications will be available to meet with prospective writers in Room EJP304 during this specially extended morning coffee session.

SUNDAY 10 APRIL, 09.00-10.30
Computer Systems Demonstration
Speakers from the session Application of Interactive Computer Systems to Art and Design History, chaired by Andy Saxon, will demonstrate their systems.
Participants include:
William Vaughan: the Morelli Project
Christiane Bron and Francine Viret-Bernal: the TIRESIAS project
Suzette Worden and Dr Colin Beardon: the Virtual Curator Project
Room EJP202

SUNDAY 10 APRIL, 16.00-16.30
A Day in the Life
The daily life of practitioners in art and industry will be described by the following speakers:

Claire Donovan, Southampton Institute of Higher Education: A Day in the Life of a Late Medieval Workshop. Room EJP201
Martin Postle, University of Delaware: A Day in the Life of the Royal Academy of Arts, London: 19 August 1773. Room EJP101
John Swift, University of Central England: A Day in the Life of the Birmingham Municipal School of Art. Room MB214

Receptions

Invitations are required for all receptions. Coaches will depart from the Sacks of Potatoes Pub, Lister Street.

Friday 8 April 18.00-20.30
Gas Hall, Birmingham Museum and Art Gallery
Opened by the Lord Mayor of Birmingham Councillor Paul Tilsley
Refreshments courtesy of the City of Birmingham

Saturday 9 April 19.00-20.30
Either
Barber Institute of Fine Arts, University of Birmingham
or
Ikon Gallery, John Bright Street
Refreshments at both venues generously provided by Martini & Rossi Limited and KP Food Products Limited

Sunday 10 April 19.00-20.30
Public Art Commissions Agency, Victoria Works, Vittoria Street
Refreshments generously provided by Martini & Rossi Limited and KP Food Products Limited
or 19.30
Recital: Alfred Brendel, Symphony Hall.
Tickets for this event have been sold at a specially negotiated discount in advance with the generous assistance of the Symphony Hall management.

Gallery Talks

Friday 8 April 18.40-19.15

Birmingham Museum and Art Gallery

The staff of the Museum and Art Gallery have generously agreed to provide the following programme of talks, based around works in the collection or in current special exhibitions, as well as the new Gas Hall exhibition space. Delegates wishing to participate are requested to obtain tickets at Reception as soon as possible to avoid disappointment, as numbers are strictly limited.

A plan of the Museum and Art Gallery is enclosed. Delegates should meet at the Round Room for all talks, except Evelyn Silber's, for which they should assemble in the Gas Hall. Upon completion of the gallery talks, participants are invited to rejoin the reception.

The Bikeart Exhibition - Michael Diamond will be available for discussion
 Showroom to Gallery - the making of the Gas Hall, Evelyn Silber
 Slide show, commentary, and discussion
 Pre-Raphaelite Drawings, Stephen Wildman

Italian 17th-century Painting Collection, Jane Farrington

Works by Women from the Permanent Collection, Sheila McGregor

The Stained Glass Collection, Glenys Wild
 Vessels from another World, Helen Spencer

The Elizabeth Fritsch Collection
 Contemporary Craft, Martin Ellis

Saturday 9 April 18.30-19.00

The Barber Institute of Fine Arts

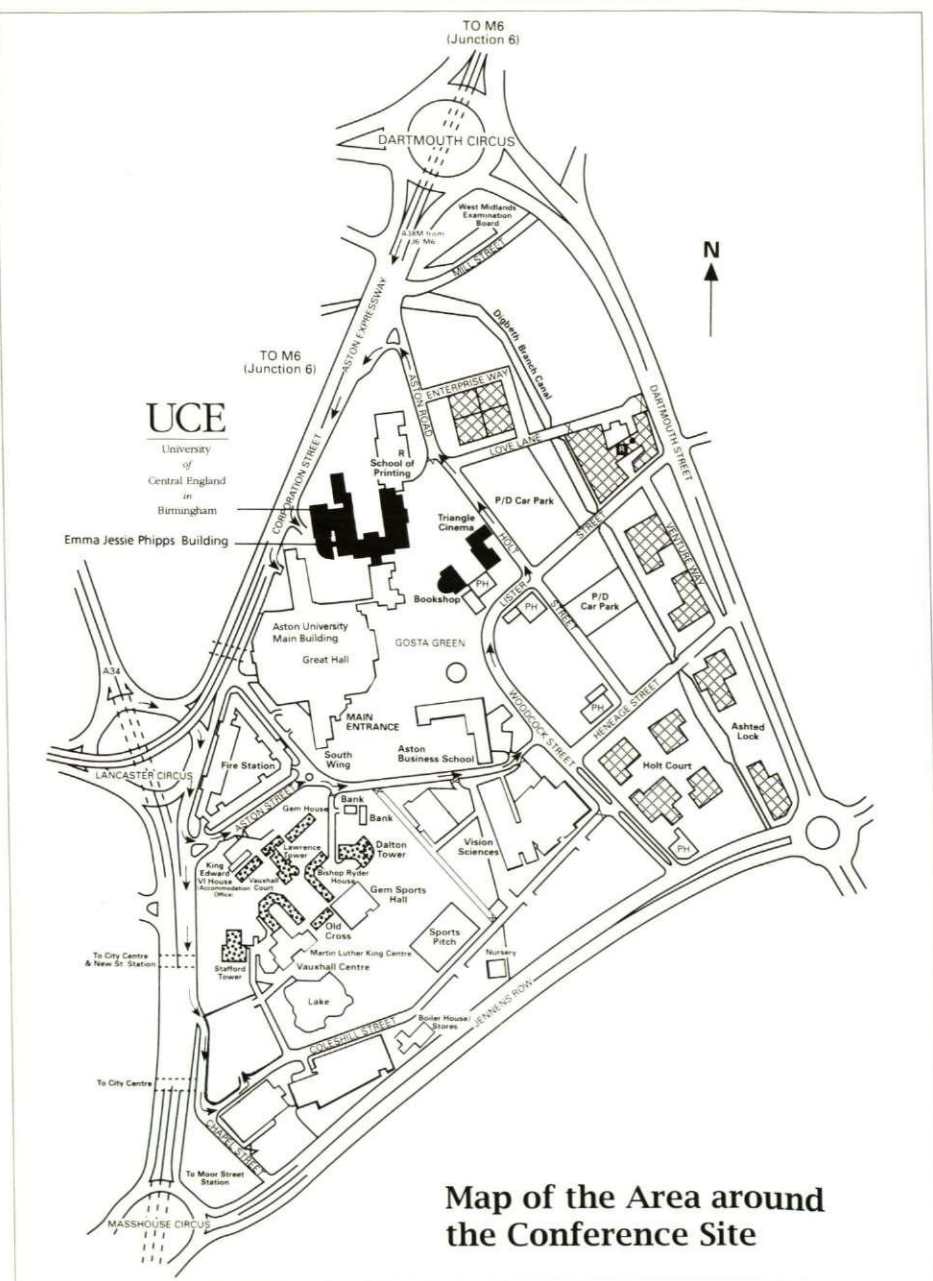
The staff of the Barber Institute of Fine Arts have kindly arranged for the following talks, based on works in the collection, prior to the evening reception. Please obtain tickets for the Gallery Talks at the Registration desk, as numbers are limited. Delegates are requested to meet in the entrance foyer of the Barber Institute.

Gainsborough's *Harvest Wagon*, Paul Spencer-Longhurst

Veronese's *Visitation*, David Hemsoll
 Murillo's *Marriage at Cana*, Richard Verdi
 Whistler's *Symphony in White, No III*, Alison Smith

The Ikon Gallery

The recent media attacks on contemporary art have heightened the debates around the work that artists are producing today. As one of the UK's foremost galleries for presenting the work of living artists within an innovative educational framework, the Ikon Gallery is committed to increased accessibility to the work of living artists, challenging the



stereotypes of art perpetuated by the media. The Director of the Gallery, Elizabeth A Macgregor, will introduce the work of the gallery and outline its importance for Birmingham in a talk entitled 'But is it art? - Why Ikon Gallery is devoted to the presentation of work by living artists'.

Exhibitions

Birmingham Museum and Art Gallery

Bikeart: The Art, Craft, and Lifestyle of the Custom Bike Movement, Gas Hall, 12 February - 8 May

Vessels from Another World: Metaphysical Pots in Painted Stoneware by Elizabeth Fritsch - a touring exhibition from the Northern Centre for Contemporary Art, 26 February - 23 April

Ikon Gallery

Disrupted Borders - An intervention in definitions of boundaries - an exhibition produced by the Institute of New

International Visual Arts (INIVA)

Rose Finn Kelcey and Donald Rodney will be in the process of creating their collaborative installation, which may be available for viewing by delegates

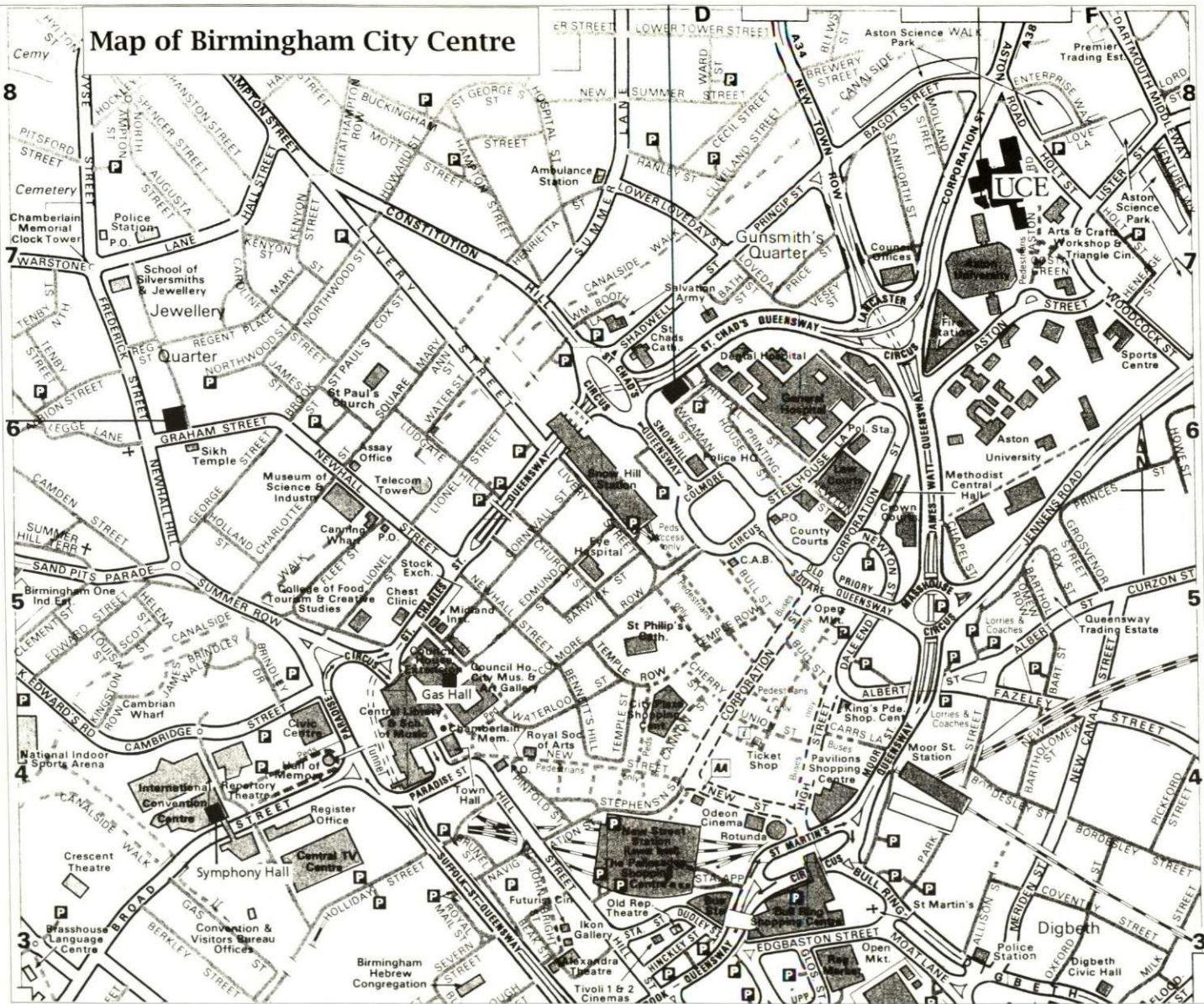
Birmingham Central Reference Library

Chamberlain Square, Floor 6
Illustrated books of the Birmingham School

Documents from Birmingham Design Archives: Silversmithing and Jewellery, Stained Glass, and Technical and Scientific Drawings

Birmingham Institute of Art and Design

Gosta Green
 Marion Richardson - a touring exhibition on the life and work of this prominent art educator
 Bournville - with the generous assistance of Bournville Village Trust



Visits

There may still be places available for some of the following visits. Please enquire at the Registration Desk for further information and booking. Meeting points and departure times are indicated below.

Warwickshire
Canals and Industrial Design in Central Birmingham
Architecture in Outer Birmingham
Leicester Museums
The Black Country
Ironbridge Gorge Museum
Walking Tour of Central Birmingham

Eating Out

There are literally hundreds of eating places in Birmingham. The following have asked for their names to be mentioned.

Khyber Restaurant

365 Ladypool Road
Sparkbrook
B12 8LA
449 5139

Pizza Express at the Citadel

190 Corporation Street
B4 6QB
Open 7 days 12-23.00
Licensed. Serving Fresh Pizza,
Lasagna, Canneloni & Freshly
Prepared Salads £3 - £10
236 0221

Broadway Tandoori

218 Broad Street
B15 1AY
643 0756

La Galleria (opp. Copthorne Hotel)

Restaurant & Wine Bar Bistro
Paradise Place
B3 3HJ
Home-cooked Italian cuisine.
Fresh fish speciality.
Friendly atmosphere and excellent,
efficient service
236 1006

Taxis

The most convenient local taxi company is probably Falcon Cars: 24 hr City Control Centre 233 0000

Summary Timetable

Friday 8 April

from 09.00

Registration

10.00-11.00

Special Interest Groups: Students

11.00-11.30

Coffee and Book Fair Opening

12.00-13.00

Official Opening: David Warner, Pro-Vice Chancellor, UCE, and Nigel Llewellyn, Chairman of the AAH

Plenary Session: Sotheby Lecture: Sir Denys Lasdun

13.00-14.00

Lunch

14.00-15.30

Academic Sessions:

Orpheus and Daedalus

Art, Design and Ecology

Pre-Raphaelite Art and Literature

Representation in Science and

Technology

Architecture and National Identity

Workers and Art

De diversis artibus

Women as Patrons of Renaissance Art

Evocation, Description, and Evaluation

Drawing 1400-1600

15.30-16.00

Tea

16.00-17.30

Academic Sessions as above *plus*
Utopia: Idea and Image

17.30-18.00

Travel to Birmingham Museum and Art
Gallery, Chamberlain Square

18.00-20.30

Reception: Museum and Art Gallery

18.40-19.15

Gallery Talks: Museum and Art Gallery

Saturday 9 April

09.00-10.30

Academic Sessions:

Orpheus and Daedalus

Semper and Riegl

Pre-Industrial Mass Production

Pre-Raphaelite Art and Literature

Representation in Science and Technology

Silversmithing and Jewellery

Computers in Art & Design History

Architecture and National Identity

Modern Photojournalism

Workers and Art

De diversis artibus

Iconography of the Machine

Utopia: Idea and Image

Public Art and Industrial Process

Women as Patrons of Renaissance Art

Evocation, Description and Evaluation

Drawing 1400-1600

10.30-11.15

Coffee

Meet the Editors

11.15-12.45

Academic Sessions as above *plus*

Architecture: Beyond style

Museology & Curatorship Now

minus

De diversis artibus

Workers and Art

12.45-14.00

Lunch

14.00-15.30

Academic Sessions

As above

15.30-16.00

Tea

16.00-17.30

Plenary Session: Chair: Vivien Lovell

Speakers: Michael Sandle, Deanna

Petherbridge and Paul de Monchaux

17.30-18.30

Travel to Barber Institute **or** Ikon Gallery

18.30-19.00

Gallery Talks: Barber Institute **or** Ikon
Gallery

19.00-20.30

Reception: Barber Institute **or** Ikon
Gallery

Sunday 10 April

09.00-10.00

Special Interest groups: Freelance,
Universities and Colleges, Students,
Museums and Galleries, Schools

09.00-10.30

Special Session: Demonstration of
Application of Interactive Computer
Systems to History of Art and Design

10.00-10.30

Coffee

10.30-13.00

AGM

13.00-14.00

Lunch

14.00-15.30

Academic Sessions:

Semper and Riegl

Architecture: Beyond Style

Pre-Raphaelite Art and Literature

Museology & Curatorship Now

Silversmithing and Jewellery

Computers in Art & Design History

Iconography of the Machine

Utopia: Idea and Image

Evocation, Description and Evaluation

Drawing 1400-1600

15.30-16.00

Tea

16.00-16.30

Special Session: A Day in the Life:
Claire Donovan, Martin Postle, John
Swift

17.00-18.30

Plenary Session: Michael Podro
Response by Larry Silver

18.30-19.00

Travel to reception **or** to Symphony Hall

19.00-20.30

Reception: Public Art Commissions
Agency

19.30

Concert, Symphony Hall (Alfred Brendel
Recital)

Academic Sessions

Friday 8th April

14.00 - 14.45

14.45-15.30

MB131

MB135

MB143 Utopia: Idea and Image

MB204 Orpheus and Daedalus

MB214 Women as Patrons of Renaissance Art

MB217 Art, Design and Ecology

MB230

MB235 Workers in Art

MB240 *De Diversis Artibus*

MB242 Architecture and National Identity

MB318 Drawing: 1400-1600

EJP101 Pre-Raphaelite Art and Literature

EJP102

EJP201 Evocation, Description, and Evaluation

EJP202 Representation in Science and Technology

EJP301

EJP303

Indra Kagis McEwen

Daedalus and Anaximander: Architecture and the Fundamental Question of Metaphysics

Rupert Shepherd

Francesca Venusta and the depiction of the *Battle of San Ruffillo* in San Francesco, Bologna

Henry Okraglik and Andrew Sweatman

Visions in the Desert

David Bellingham

Fact and Fantasy: The representation of manual work in Pompeian wall-painting

Marian Campbell

Goldsmiths' Tools and Workshops: Archaeological and documentary evidence c1100-1450

Henry C. Matthews

The Greek Revival and National Identity in the United States

Julia Watson

Drawing and Design in late 14th-century France: the case for the sculptor

Judith Bronkhurst

Holman Hunt's Sculpture and applied art

John Storey

The Inescapable Terrain: questions of value in cultural studies

Vivien Nutton

Illustration And Non-Illustration in Renaissance Anatomy

Michael White

Dada Town Planning: The van Doesburg's 'City of Circulation'

Cordelia Warr

Painting in Late 14th- Century Padua: the patronage of Fina Buzzacarina

Nigel Whiteley

'Good Design' and the Ethical Consumer

Michael A. Kissane

Propaganda or Narrative: Unconventional depictions of workers in Italian Renaissance Art

Virgina Glenn

Court Patronage in 13th- and 14th-Century Scotland

Toshio Watanabe

Style and Identity. The debate surrounding Sir Gilbert Scott's design for Hamburg Town Hall

Susie Nash

Invention, imitation or good business sense? The uses of drawing in the prod'n of French books of hours

Colin Hughes

Thomas Combe: Printer and Patron of the arts

Maura Barnett

Exhibition Reviews and Journalist Art Criticism in the Late 18th and Early 19th Centuries

Donald Hill

Illustrations in Al-Jazari's Work: Their value as engineering documents

16.00 - 16.45

16.45 - 17.30

Steve Edwards

This Place: Utopian Fantasies of Capital

Susannah Hagan

The Tree in the Machine: Some millennial thoughts on green architecture

Anne-Marie Legaré

The Library of Jeanne de Laval

Hazel Clark

Eco fashion: Conviction or conceit

Nicholas Tromans

Some Beggars and Workers in 17th-Century Spanish Art

Geoffrey Barrow

The Family Background to Patronage

Hellmut Wohl

The Manueline Style: Architecture as a symbol of national renown in Portugal

Francis Ames-Lewis

Training and practice in the early Renaissance workshop: Benozzo Gozzoli's Rotterdam Sketchbook

Paul Barlow

Local Disturbances: Madox Brown's Manchester murals and the vitality of naivety

Paul Usherwood

William Bell Scott and the idea of Northern Philistinism

J.V. Field

Illustrating Geometry

Michael Harrison

'A Practical Utopia': Bournville

Dagmar Eichberger

Margaret of Austria's Portrait Collection in Mechelen - female patronage in the light of dynastic ambitions and artistic quality

Pauline Madge

Shades of Green Design

Valerie Mainz

The Industry of the Artist in 18th-Century France: A contradiction in terms?

Lucy-Anne Hunt

Art as Cultural Production: Mosaics of the Medieval Eastern Mediterranean

Dalia Manor

From Orientalism to Modernism. Problems of local and international styles in the architecture of pre-state Israel (the 1920s and 30s)

Lucy Whitaker

Maso Finiguerra and early Florentine printmaking

Dianne Sachko Macleod

Pre-Raphaelite Patrons: Art and Industry

Tim Barringer

Art and Industry: Questions of value and the labours of James Sharples, 'Blacksmith and Artist'

Graham Hollister-Short

The Interpretation of Machine Drawings

Academic Sessions

Saturday 9th April

- MB131 **Mass Production of Art in Pre-Industrial Europe**
- MB135 **The Iconography of the Machine**
- MB143 **Utopia: Idea and Image**
- MB204 **Orpheus and Daedalus**
- MB214 **Women as Patrons of Renaissance Art: 1300-1600**
- MB217 **Silversmithing and Jewellery**
- MB230 **Modern Photojournalism**
- MB235 **Workers in Art / Architecture: Beyond Style**
- MB240 ***De Diversis Artibus* / Museology and Curatorship Now**
- MB242 **Architecture and National Identity**
- MB318 **Drawing 1400-1600**
- EJP101 **Pre-Raphaelite Art and Literature**
- EJP102 **Semper and Riegl**
- EJP201 **Evocation, Description and Evaluation**
- EJP202 **Representation in Science and Technology**
- EJP301 **Public Art: Process and Patronage**
- EJP303 **Application of Interactive Computer Systems to Art and Design History**

9.00 - 9.45

- Sarah Brown**
Stained Glass: Artifice and Artistry in the Making of a Medieval Window
- Louise Purbrick**
Who produced the perfect machine? Technical art and the automatic mechanism in 19th century Britain
- Colin Rhodes**
'One's-self I sing': Brücke Attempts to Reconcile Freedom and the City
- John Turpin**
Myth of Cuchulainn and its Political and Commercial Transformations in the Sculpture of Oliver Sheppard
- Tom Tolley**
States of Independence: The Public Patronage of Women in France c1500
- Helen Clifford**
The Myth of the Maker: Manufacturing networks in the London goldsmiths' trade 1750-1790
- Michael Gray**
The Metamorphosis of Meaning
- Sighle Bhreathnach-Lynch**
Imaging the Peasant at Work in Post-Famine Ireland: Issues of representation and reality
- Robert Gibbs**
The Illuminator as artist and as artisan: the Second and First cycles of Bolognese Illumination
- David Crowley**
Polish Nationalism and the 'Discovery' of the Zakopane Style
- Alison Wright**
Mantegna and Pollaiuolo: artistic personality and the marketing of invention
- Alastair Grieve**
Highland rocks, water, girls. Clough, Ruskin and Millais in 1853
- József Sisa**
Gottfried Semper and Hungary
- Fintan Cullen**
How to depict a nation: History or Genre? Wilkie in Ireland in the 1830s
- Gerard Turner**
Representing Images in Microscopy
- Valerie Holman**
Public Art for Whom?
- Antony Hamber**
Senefelder to the Digital Image: Revolutions in imaging technologies and their impact on art history

9.45 - 10.30

- Geoff Egan with Brian Spencer**
The Mass Production of Pilgrim Souvenirs and other Accessories - Evidence from Medieval London
- Philip Ward-Jackson**
Modernization and Sculpture in the Third Republic
- Martin I Gaughan**
Utopia and Reality: Ernst Bloch and Weimar Culture
- Richard Hobbs**
Odilon Redon and the Survival of Orpheus
- Catherine King**
Women and the antique: re-defining the feminine
- Michael Snodin**
Putting Adam into Context
- Robert Hamilton**
Image and Context: The production and reproduction of the *Execution of a Viet Cong Suspect* by Eddie Adams
- Susan Noyes Platt**
Proletarian Culture in the United States, 1929-1934
- Michael Michael**
De diversis artibus: the limits of observable phenomena in the study of the applied arts
- Tamas Aknai**
New Hungarian Experiments towards an Architectural Identity (1960-1990)
- Claire van Cleave**
Luca Signorelli and the human figure
- Kate Flint**
Blindness and Insight: Millais' *The Blind Girl* and the limits of representation
- Damjan Prelovsek**
The Influence of Semper's Theories on the Architecture of Vienna in the early 20th century
- Colin Trodd**
Vision, Violence, Value: G.F. Watts, G.K. Chesterton, and the limits of landscape
- David Knight**
Representation in Chemistry
- Malcolm Miles**
Art for Public Places: What are the traditions we inherit?
- Colum Hourihane**
Information Exchange in Art Libraries: The Van Eyck Project

11.15 - 12.00

- Francis Cheetham**
Medieval English Alabaster standardization
- Marsha Meskimmon**
Prostitutes, Mannequins and Industrialization in Weimar
- Monika Puloy**
Ideology Salted Away: A collection in the Austrian
- John Barnes**
Pythagoras, Schoenberg and
- Margaret Ellis**
The Queen and her Custodian: collaboration in English 19th
- Kenneth Quickenden**
Boulton and Fothergill: Silversmith production and marketing
- Colin Osman**
Hungarian Influences on
- Lauren S Weingarden**
Relationships of Art and Architecture: Louis H Sullivan
- Dennis Farr**
Old Wine in New Bottles: Curatorship
- Miles Glendinning and**
'Monuments to the Future': identity in Scotland
- Andrew Morral**
The 'Welsch' and the 'Deutscher': sketch for *The Story of the*
- Alison Smith**
Close Encounters: Millais' Victorian nude
- Jan Bakos**
Truth vs Rhetoric: Riegl's concept of style
- Paul Greenhalgh**
Other Significant Forms: Victorian Bloomsbury
- Jeff Rosen**
Caught between the Academy and scientific progress and Photography
- Vivien Lovell**
Commissioning Now
- William Vaughan**
Addressing the Image: the automated picture referent

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ers - the process of

and Machines: Gender and
r Germany

olf Hitler's secret art
Salzkammergut 1943-45

and *Cubisme orphique*

adian: an unusual
6th-century embroidery

ver: the interface between
g

Early Photojournalism

Technology in the Work of

- a traditionalist view of

Ranald MacInnes
e' Architecture and national

utsch'. Jörg Breu the Elder's
cretia

' *Knight Errant* and the

polemics against Semper's

Victorian thinkers outside

demey and the Museum;
tographie Zoologique

use of 'Morelli' for
ricing and analysis

12.00 - 12.45

Pippa Shirley
Images in Iron

Gail Day
The dialectic of functionalism: Adorno and Benjamin

David Wragg
Wyndham Lewis and the City: Between Dystopia and Utopia

Julia Fagan-King
Love, Light and the Threshold of Mystical Perfection: The early paintings of Laurencin and Chagall

Caroline P Murphy
Lavinia Fontana and Female Patronage in late 16th-century Bologna

Gay Booth
The Use of Dies by Sheffield Silversmiths

Michael Hallett
Interrelationships between the *Pesti Napló* magazine and *Weekly Illustrated*

Cliff Getty McMahon
The Programme of I.M. Pei

Trevor Coombs
Victorian Patronage: the problem of giving

Nigel Whiteley
Englishness and Modern Architecture

Sharon Gregory
Vasari, Prints and Imitation

Jan Marsh
Issues of Ethnicity and the Impact of the American Civil War on Pre-Raphaelite Painting and Poetry

Paul Barlow
The Descriptive Elegy: Hazlitt and the languages of art criticism

Martin Kemp
Looking Backwards and Forwards: Summary and general discussion

Michael Diamond
A Local Authority as Patron

Jeremy Rees
Widening the Access to Information about Art: Explorations of the potential of interactive media

14.00 - 14.45

Anabel Thomas
Neri di Bicci and the Mass Market

Brian Sullivan
Rhetoric and Reality: de Stijl and the absent machine

Elisa Oliver
Gardening and the Reclamation of Eden

Adrian Hicken
Apollinaire il ritorant: Giorgio de Chirico's painterly evocations of an Orphic poet

Jaynie Anderson
Re-writing the History of Patronage

Richard Manwaring Baines
Elkingtons of Birmingham

Penelope Rook
Vu as a Forum for Photography in France from the late 1920s

David Thistlewood
A Klotzian Interpretation of British Modernist Architecture 1925-1951

Timothy Stevens
Building and Housing a National Collection: The National Museum of Wales 1882-1993

Randall Rhodes
Twin Towers: America and capitalism

Stuart Currie
Invenzione, disegno e fatica: two drawings by Naldini for an altarpiece in post-Tridentine Florence

Ericka Stock
Dante Gabriel Rossetti and the Weird

Stefan Muthesius
Aspects of the *Volkskunst* Movement before 1900: Riegl's *Kunsthausfleiss und Hausindustrie*

David Peters Corbett
Ekphrasis and Anxiety: Value and conjuration of presence in Late Romantic art criticism, Charles Ricketts and Laurence Binyon

Sara Selwood
The PSI Report: the polemics of public art

Oliver Watson and Graham Howard
'The Story of Glass' Multimedia System

14.45 - 15.30

Thomas Frangenberg, Chair
Discussion

John Glaves-Smith
Paul Delvaux and the Railways

Andrew Higgot
A Modernist Vision: Sixties Birmingham revisited

Eleanor Moreton
From Orpheus to Abraham - Two works by Barnett Newman explored

Shelagh Wilson
Art into Industry: the promotion of production to the public by the Birmingham jewellery Trade 1860-1900

John Welchman
Glasnost as an Allegory of the Soviet 60s: Photojournalism into art

Phillippa Hurd
The Architectural Response of Karl Friedrich Schinkel to 19th-Century Debates on Style and Function

David Clarke
The Museum of Scotland: past and future

Toshio Watanabe, Chair
Discussion Session

Clare Robertson
Annibale Carracci and *invenzione*: the early drawings

Stephen Wildman
Pre-Raphaelite Surreal: Three unpublished *Cadavres Esquis*

Matthew Rampley
Riegl and the Historicity of Art: Reflections on the *Historische Grammatik der Bildenden Kunst*

Michaela Giebelhausen
Languages and the construction of value in the reviews of Pre-Raphaelite paintings, 1849-1854

William Pye
Case History - The Construction of Art

Christianne Bron and Francine Viret Bernal
TIRESIAS: Traitement informatique de reconnaissance des éléments Sémiologiques pour l'identification analytique des scènes. From a scene recognition program to an educational game.

Academic Sessions

Friday 8th April

14.00 - 14.45

14.45-15.30

MB131

MB135

MB143 Utopia: Idea and Image

MB204 Orpheus and Daedalus

MB214 Women as Patrons of Renaissance Art

MB217 Art, Design and Ecology

MB230

MB235 Workers in Art

MB240 *De Diversis Artibus*

MB242 Architecture and National Identity

MB318 Drawing: 1400-1600

EJP101 Pre-Raphaelite Art and Literature

EJP102

EJP201 Evocation, Description, and Evaluation

EJP202 Representation in Science and Technology

EJP301

EJP303

Indra Kagis McEwen

Daedalus and Anaximander: Architecture and the Fundamental Question of Metaphysics

Rupert Shepherd

Francesca Venusta and the depiction of the *Battle of San Rufillo* in San Francesco, Bologna

Henry Okraglik and Andrew Sweatman

Visions in the Desert

David Bellingham

Fact and Fantasy: The representation of manual work in Pompeian wall-painting

Marian Campbell

Goldsmiths' Tools and Workshops: Archaeological and documentary evidence c1100-1450

Henry C. Matthews

The Greek Revival and National Identity in the United States

Julia Watson

Drawing and Design in late 14th-century France: the case for the sculptor

Judith Bronkhurst

Holman Hunt's Sculpture and applied art

John Storey

The Inescapable Terrain: questions of value in cultural studies

Vivien Nutton

Illustration And Non-Illustration in Renaissance Anatomy

Michael White

Dada Town Planning: The van Doesburg's 'City of Circulation'

Cordelia Warr

Painting in Late 14th- Century Padua: the patronage of Fina Buzzacarina

Nigel Whiteley

'Good Design' and the Ethical Consumer

Michael A. Kissane

Propaganda or Narrative: Unconventional depictions of workers in Italian Renaissance Art

Virgina Glenn

Court Patronage in 13th- and 14th-Century Scotland

Toshio Watanabe

Style and Identity. The debate surrounding Sir Gilbert Scott's design for Hamburg Town Hall

Susie Nash

Invention, imitation or good business sense? The uses of drawing in the prod'n of French books of hours

Colin Hughes

Thomas Combe: Printer and Patron of the arts

Maura Barnett

Exhibition Reviews and Journalist Art Criticism in the Late 18th and Early 19th Centuries

Donald Hill

Illustrations in Al-Jazari's Work: Their value as engineering documents

Academic Sessions

Saturday 9th April

MB131 Mass Production of Art in Pre-Industrial Europe

MB135 The Iconography of the Machine

MB143 Utopia: Idea and Image

MB204 Orpheus and Daedalus

MB214 Women as Patrons of Renaissance Art: 1300-1600

MB217 Silversmithing and Jewellery

MB230 Modern Photojournalism

MB235 Workers in Art / Architecture: Beyond Style

MB240 *De Diversis Artibus* / Museology and Curatorship Now

MB242 Architecture and National Identity

MB318 Drawing 1400-1600

EJP101 Pre-Raphaelite Art and Literature

EJP102 Semper and Riegl

EJP201 Evocation, Description and Evaluation

EJP202 Representation in Science and Technology

EJP301 Public Art: Process and Patronage

EJP303 Application of Interactive Computer Systems to Art and Design History

16.00 - 16.45

Steve Edwards

This Place: Utopian Fantasies of Capital

Susannah Hagan

The Tree in the Machine: Some millennial thoughts on green architecture

Anne-Marie Legaré

The Library of Jeanne de Lavalle

Hazel Clark

Eco fashion: Conviction or conceit

Nicholas Tromans

Some Beggars and Workers in 17th-Century Spanish Art

Geoffrey Barrow

The Family Background to Patronage

Hellmut Wohl

The Manueline Style: Architecture as a symbol of national renown in Portugal

Francis Ames-Lewis

Training and practice in the early Renaissance workshop: Benozzo Gozzoli's Rotterdam Sketchbook

Paul Barlow

Local Disturbances: Madox Brown's Manchester murals and the vitality of naivety

Paul Usherwood

William Bell Scott and the idea of Northern Philistinism

J.V. Field

Illustrating Geometry

16.45 - 17.30

Michael Harrison

'A Practical Utopia': Bournville

Dagmar Eichberger

Margaret of Austria's Portrait Collection in Mechelen - female patronage in the light of dynastic ambitions and artistic quality

Pauline Madge

Shades of Green Design

Valerie Mainz

The Industry of the Artist in 18th-Century France: A contradiction in terms?

Lucy-Anne Hunt

Art as Cultural Production: Mosaics of the Medieval Eastern Mediterranean

Dalia Manor

From Orientalism to Modernism. Problems of local and international styles in the architecture of pre-state Israel (the 1920s and 30s)

Lucy Whitaker

Maso Finiguerra and early Florentine printmaking

Dianne Sachko Macleod

Pre-Raphaelite Patrons: Art and Industry

Tim Barringer

Art and Industry: Questions of value and the labours of James Sharples, 'Blacksmith and Artist'

Graham Hollister-Short

The Interpretation of Machine Drawings

9.00 - 9.45

Sarah Brown

Stained Glass: Artifice and Artistry in the Making of a Medieval Window

Louise Purbrick

Who produced the perfect machine? Technical art and the automatic mechanism in 19th century Britain

Colin Rhodes

'One's-self I sing': Brücke Attempts to Reconcile Freedom and the City

John Turpin

Myth of Cuchulainn and its Political and Commercial Transformations in the Sculpture of Oliver Sheppard

Tom Tolley

States of Independence: The Public Patronage of Women in France c1500

Helen Clifford

The Myth of the Maker: Manufacturing networks in the London goldsmiths' trade 1750-1790

Michael Gray

The Metamorphosis of Meaning

Sighle Bhreathnach-Lynch

Imaging the Peasant at Work in Post-Famine Ireland: Issues of representation and reality

Robert Gibbs

The Illuminator as artist and as artisan: the Second and First tyles of Bolognese Illumination

David Crowley

Polish Nationalism and the 'Discovery' of the Zakopane Style

Alison Wright

Mantegna and Pollaiuolo: artistic personality and the marketing of invention

Alastair Grieve

Highland rocks, water, girls. Clough, Ruskin and Millais in 1853

József Sisa

Gottfried Semper and Hungary

Fintan Cullen

How to depict a nation: History or Genre? Wilkie in Ireland in the 1830s

Gerard Turner

Representing Images in Microscopy

Valerie Holman

Public Art for Whom?

Antony Hamber

Senefelder to the Digital Image: Revolutions in imaging technologies and their impact on art history

9.45 - 10.30

Geoff Egan with Brian Spencer

The Mass Production of Pilgrim Souvenirs and other Accessories - Evidence from Medieval London

Philip Ward-Jackson

Modernization and Sculpture in the Third Republic

Martin I Gaughan

Utopia and Reality: Ernst Bloch and Weimar Culture

Richard Hobbs

Odilon Redon and the Survival of Orpheus

Catherine King

Women and the antique: re-defining the feminine

Michael Snodin

Putting Adam into Context

Robert Hamilton

Image and Context: The production and reproduction of the *Execution of a Viet Cong Suspect* by Eddie Adams

Susan Noyes Platt

Proletarian Culture in the United States, 1929-1934

Michael Michael

De diversis artibus: the limits of observable phenomena in the study of the applied arts

Tamas Aknai

New Hungarian Experiments towards an Architectural Identity (1960-1990)

Claire van Cleave

Luca Signorelli and the human figure

Kate Flint

Blindness and Insight: Millais' *The Blind Girl* and the limits of representation

Damjan Prelovsek

The Influence of Semper's Theories on the Architecture of Vienna in the early 20th century

Colin Trodd

Vision, Violence, Value: G.F. Watts, G.K. Chesterton, and the limits of landscape

David Knight

Representation in Chemistry

Malcolm Miles

Art for Public Places: What are the traditions we inherit?

Colum Hourihane

Information Exchange in Art Libraries: The Van Eyck Project

11.15 - 12.00

Francis Cheetham

Medieval English Alabasters - the process of standardization

Marsha Meskimmon

Prostitutes, Mannequins and Machines: Gender and Industrialization in Weimar Germany

Monika Puloy

Ideology Salted Away: Adolf Hitler's secret art collection in the Austrian Salzkammergut 1943-45

John Barnes

Pythagoras, Schoenberg and *Cubisme orphique*

Margaret Ellis

The Queen and her Custodian: an unusual collaboration in English 16th-century embroidery

Kenneth Quickenden

Boulton and Fothergill Silver: the interface between production and marketing

Colin Osman

Hungarian Influences on Early Photojournalism

Lauren S Weingarden

Relationships of Art and Technology in the Work of Louis H Sullivan

Dennis Farr

Old Wine in New Bottles - a traditionalist view of curatorship

Miles Glendinning and Randal MacInnes

'Monuments to the Future' Architecture and national identity in Scotland

Andrew Morral

The 'Welsch' and the 'Deutsch'. Jörg Breu the Elder's sketch for *The Story of Lucretia*

Alison Smith

Close Encounters: Millais' *Night Errant* and the Victorian nude

Jan Bakos

Truth vs Rhetoric: Riegl's polemics against Semper's conception of style

Paul Greenhalgh

Other Significant Forms: Victorian thinkers outside Bloomsbury

Jeff Rosen

Caught between the Academy and the Museum; scientific progress and *Photographie Zoologique*

Vivien Lovell

Commissioning Now

William Vaughan

Addressing the Image: the use of 'Morelli' for automated picture referencing and analysis

12.00 - 12.45

Pippa Shirley
Images in Iron

Gail Day
The dialectic of functionalism: Adorno and Benjamin

David Wragg
Wyndham Lewis and the City: Between Dystopia and Utopia

Julia Fagan-King
Love, Light and the Threshold of Mystical Perfection: The early paintings of Laurencin and Chagall

Caroline P Murphy
Lavinia Fontana and Female Patronage in late 16th-century Bologna

Gay Booth
The Use of Dies by Sheffield Silversmiths

Michael Hallett
Interrelationships between the *Pesti Napló* magazine and *Weekly Illustrated*

Cliff Getty McMahon
The Programme of I.M. Pei

Trevor Coombs
Victorian Patronage: the problem of giving

Nigel Whiteley
Englishness and Modern Architecture

Sharon Gregory
Vasari, Prints and Imitation

Jan Marsh
Issues of Ethnicity and the Impact of the American Civil War on Pre-Raphaelite Painting and Poetry

.....
Paul Barlow
The Descriptive Elegy: Hazlitt and the languages of art criticism

Martin Kemp
Looking Backwards and Forwards: Summary and general discussion

Michael Diamond
A Local Authority as Patron

Jeremy Rees
Widening the Access to Information about Art: Explorations of the potential of interactive media

14.00 - 14.45

Anabel Thomas
Neri di Bicci and the Mass Market

Brian Sullivan
Rhetoric and Reality: de Stijl and the absent machine

Elisa Oliver
Gardening and the Reclamation of Eden

Adrian Hicken
Apollinaire il ritorant: Giorgio de Chirico's painterly evocations of an Orphic poet

Jaynie Anderson
Re-writing the History of Patronage

Richard Manwaring Baines
Elkingtons of Birmingham

Penelope Rook
Vu as a Forum for Photography in France from the late 1920s

David Thistlewood
A Klotzian Interpretation of British Modernist Architecture 1925-1951

Timothy Stevens
Building and Housing a National Collection: The National Museum of Wales 1882-1993

Randall Rhodes
Twin Towers: America and capitalism

Stuart Currie
Invenzione, disegno e fatica: two drawings by Naldini for an altarpiece in post-Tridentine Florence

Ericka Stock
Dante Gabriel Rossetti and the Weird

Stefan Muthesius
Aspects of the *Volkskunst* Movement before 1900: Riegl's *Kunsthausefleiss und Hausindustrie*

David Peters Corbett
Ekphrasis and Anxiety: Value and conjuration of presence in Late Romantic art criticism, Charles Ricketts and Laurence Binyon

.....
Sara Selwood
The PSI Report: the polemics of public art

Oliver Watson and Graham Howard
'The Story of Glass' Multimedia System

14.45 - 15.30

Thomas Frangenberg, Chair
Discussion

John Glaves-Smith
Paul Delvaux and the Railways

Andrew Higgot
A Modernist Vision: Sixties Birmingham revisited

Eleanor Moreton
From Orpheus to Abraham - Two works by Barnett Newman explored

.....
Shelagh Wilson
Art into Industry: the promotion of production to the public by the Birmingham jewellery Trade 1860-1900

John Welchman
Glasnost as an Allegory of the Soviet 60s: Photojournalism into art

Phillippa Hurd
The Architectural Response of Karl Friedrich Schinkel to 19th-Century Debates on Style and Function

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TRESIAS: Traitement informatique de reconnaissance des éléments sémiologiques pour l'identification analytique des scènes. From a scene recognition program to an educational game.

Academic Sessions

Sunday 10th April

MB131

MB135 **The Iconography of the Machine**

MB143 **Utopia: Idea and Image**

MB204

MB214

MB217 **Silversmithing and Jewellery**

MB230

MB235

MB240 **Museology and Curatorship Now**

MB242

MB318 **Drawing 1400-1600**

EJP101 **Pre-Raphaelite Art and Literature**

EJP102 **Semper and Riegl**

EJP201 **Evocation, Description and Evaluation**

EJP202

EJP301

EJP303 **Application of Interactive Computer Systems to Art and Design History**

14.00 - 14.45

Robert Burstow

'The Metallization of a Dream': Paolozzi's automata between Alloway and Read

Duncan Flatman

'Staybrite City': The allure of the stainless steel 'Home Untarnishable' at the 1934 Ideal Home Exhibition

Cynthia Weaver

The Development of Costume Jewellery in England between c1910 and c1930 under the Impacts of Suffrage and World War I

John Murdoch

Towards a Museum without Walls: the nation's collection

Michael Bury

Antonio Tempesta (1555-1630): invention, drawing, and technique

Nicola Gordon Bowe

Graphic Imagery in Irish Book Illustration and Stained Glass c1910-1925

Giles Peaker

The Object of Rigour: Benjamin, Riegl and historiography

Bob Priest

Fixing the Value of Work: Ford Maddox Brown's exhibition of 1865 and the critical respons of William Michael Rossetti

D.C. Kurtz

Multi-Media Access to the Beazley Archive

14.45 - 15.30

Susan Malvern

Dinosaurs and War Machines: The Imperial War Museum since 1920

Simon Sadler

The Situationist City

Shena Mason

Real Jewellery for the World and his Wife: The Birmingham jewellery trade, 1930-1992

Paul Spencer-Longhurst

The Barber Institute of Fine Arts: sixty years of development and adaption

Tarnya Cooper

Northern Drawing Albums: a 17th-century album and some earlier attempts

Colin Cruise

Masculinity, Class and Aestheticism

Richard Woodfield

Semper and Riegl and Workshop

Peter Quinn

Local Art: the local and the modern in the North-East of England in the 19th century

Session 1

Orpheus and Daedalus: the power of art and the ideological transformations of myth in the imaging of religious and social harmony

Room MB 204
Friday and Saturday

Convener: Adrian Hicken, Bath
College of Higher Education

The papers gathered for this session represent a number of methodological approaches to iconographical, historiographical and socio-cultural problems within the fine arts and architecture. Aesthetic and theoretical principles in these areas are addressed, explicitly and implicitly, under the titular heads of Orpheus (six papers) and Daedalus (three papers). Historiographically, the session is wide-ranging; however, the principal emphasis is the discussion and analysis of socio-cultural significances of the mythical within art and architectural practices during the late 19th and 20th centuries.

FRIDAY 14.00 Indra Kagis McEwan
Université du Québec à Montréal
**Daedalus and Anaximander:
Architecture and the Fundamental
Question of Metaphysics**

"Why are there essents rather than nothing? That is the question. Clearly it is no ordinary question...obviously this is the first of all questions though not in a chronological sense."

"Why is there something rather than nothing?" is, according to Heidegger, the fundamental question of metaphysics. "Daedalus and Anaximander" addresses the question through a discussion of the context where the issue, as such, was first raised (chronologically speaking) by Anaximander of Miletus, earliest of the pre-Socratic philosophers, in about 540 BC.

The Anaximander B1 fragment, earliest written record of western philosophical thought, reveals that Anaximander answered this fundamental question through an appeal to *kosmoi*, the 'orders' within the heavens - orders that, if he was able to speculate about them, he first built in a three-part cosmic model that consisted of a celestial globe, the first map of the world and a *gnomon*, or sun clock. It is Anaximander's built work - knowledge as skill - that links him to Daedalus, the mythical first architect, whose legendary creations were, like Anaximander's, the very embodiment of *kosmos*, the order/ornament without which nothing, at the dawn of western thought, could be said to appear.

There is, in other words, no speculative knowledge without knowledge as skill; no metaphysics without architecture; no Anaximander without a Daedalus.

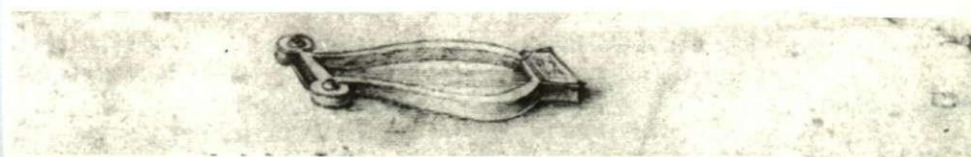
FRIDAY 14.45 Michael White
University of Essex
**Dada Town Planning: Theo van
Doesburg's 'City of Circulation'**

All that remains of Theo van Doesburg's 'City of Circulation' design is a series of drawings executed in 1929. This paper sets out to retrace van Doesburg's steps over the 1920s, leading up to this attempt to formalize his ideas. In addition to comparison of the 'City of Circulation' with some of its more illustrious counterparts, such as Le Corbusier's 'City of Tomorrow', the paper will attempt to describe to what extent these drawings

could be the residue of the 'Tzara-van Doesburg idea' on urban planning announced in his correspondence of 1924. From the 'Tzara-van Doesburg idea' the paper tries to insert van Doesburg's designs into an account of contemporary 'anti-planning' theories in Europe, particularly connected to the idea of decentralisation. Where van Doesburg may have come across these ideas will be discussed in relation to his stay in Weimar in 1921-2 and his German Dada connections of those years. The aim of the paper is a description of how van Doesburg imagined modern building techniques could be used to create not a monumental cityscape of standard units and skyscrapers but a flexible, impermanent environment which might respond instantly to human capriciousness.

FRIDAY 16.00 Susannah Hagan
University of Westminster, School of
Architecture and Engineering
**The Tree in the Machine: Some
millennial thoughts on green
architecture**

At the moment there is no green architecture, only an increasingly sophisticated green technology, developed for economic rather than cultural reasons. The generation of a green architecture that is not merely an arcadian regression - the hopeless attempt to resurrect a craft past - requires a cultural shift of massive proportions, in short, 'millennial' thinking. Instead, the architectural enterprise, both pragmatic and theoretical, drifts like flotsam, fragmented after the neo-conservative refusal to involve the state in the provision of shelter or the development of the city, and the Deconstructionist refusal to accept architecture's autonomous givens: order, harmony, stability, permanence. This paper will explore the kind of philosophical and architectural shifts necessary to begin reconstructing the deconstructed, a strategy that neither repudiates modernity nor accepts its instrumentality. The pursuit of a symbiotic, rather than oppositional, relationship between nature and culture - and its symbolic expression - would be as significant a contribution to postmodern architecture as the earlier recuperation of architectural history.





FUSION ANTIQUE, REALITE MODERNE. — Les émules de Phaëton.

SATURDAY 9.00 John Turpin
National College of Art and Design, Dublin
**The Myth of Cuchulainn and its
Political and Commercial
Transformations in the Sculpture of
Oliver Sheppard**

Sheppard made a very well known sculpture of Cuchulainn in 1911-12. This was placed in 1935 as a memorial in the General Post Office, Dublin, headquarters of the 1916 Rising against British rule. The myth of Cuchulainn only became popular in the late nineteenth century when it was taken up by poets like W.B. Yeats and above all Patrick Pearse, the poet and patriot. Pearse exalted the chivalry and war-like nature of Cuchulainn as a model for a free Ireland. Sheppard, who had studied in Dublin, London and Paris, was formed by the sculptural traditions of Belle Epoch sculpture as well as by the ideals of the Celtic Revival. The imagery of his famous sculpture embodies the cultural nationalism of his day, which was to become the established ideology of the Irish Free State. The sculpture's subsequent history was as a political memorial at first, but subsequently it was endlessly reproduced for souvenirs, trophies, and in advertisements for services. This commercial transformation was itself a barometer of a changing society as the State moved from ideological cultural nationalism to a post-modern world of ubiquitous commercialization. The sheer resilience of the myth and the formal quality of the sculpture has ensured the continuing popularity of Sheppard's Cuchulainn.

SATURDAY 9.45 Richard Hobbs
University of Bristol
**Odilon Redon and the Survival of
Orpheus**

Redon's actual representations of Orpheus are few in number and limited to a single episode of the myth: the survival of his severed head as disembodied lyrical harmony following the violence of his death. The significance of that episode and image, however, extends to much wider thematic and aesthetic contexts. It stands in relation to diverse interpretations of Orpheus by nineteenth-century poets and painters from Nerval to Moreau. Its celebration of a paradox whereby negation and abolition have the power to release creative forces is central to French Symbolist thought, especially that of Mallarmé. Its resonance with Redon's polysemic iconography embraces Christ and John the Baptist and this in turn invites comparison with social and religious thinkers from Ballanche to Schuré. This paper will investigate Redon's focus on the severed head of Orpheus within these contexts to highlight both specific contrasts with versions of the myth by Nerval and Moreau, and the broader issues posed by Mallarmé's *explication orphique de la terre*. It will extend Redon's insistence on the survival of Orpheus to the wider political and utopian implications of Redon's own work within nineteenth-century ideological frameworks.

SATURDAY 11.15 John Barnes
University of Central England
**Pythagoras, Schoenberg and Cubisme
Orphique**

This brief interdisciplinary study posits a relationship between musical tonality and linear perspective, which were rooted in Pythagorean dogma and Orphic myth. The artist who communicated through the eye or the ear the perfect order of the cosmos based on the harmonic ratios identified by the Pythagoreans, could, it was believed, attain the ideal and exercise an influence akin to that of Orpheus himself.

Tonality and perspective, which developed their central focus during the Renaissance, were, however, flawed systems and were ultimately superseded by the non-centralised methods of the atonalists, the serialists and some of the Cubists. Apollinaire greeted the new experiments in the visual arts as signifying the commencement of the reign of Orpheus! In the light of this remark, the paper will consider what features of the Orphic aesthetic were achieved by the new methods, the auditory as well as the visual arts. In this context, attention will be drawn to the close similarities between Schoenberg's 'emancipation of the dissonance', the treatment of light by Picasso and Delaunay and the formal methods of Gris, especially in relation to serialism. On these hypotheses, the period from the Renaissance to the Cubist era can be viewed as a period of aberration in the arts, perpetuated by the systems of tonality and perspective, which reinforces the view that they were two faces of the same phenomenon, sharing the same inhibitions.

SATURDAY 12.00 Julia Fagan-King
**Love, Light and the Threshold of
Mystical Perfection: Transcendental
idealism in the early paintings of
Marie Laurencin and Marc Chagall**

When Guillaume Apollinaire declared in his apocalyptic vision:

*Mais j'avais la conscience des
éternités différentes de l'homme et de la
femme*

(*Onirocritique*, 1908)

he was echoing the conviction of Rimbaud and other mystically-inclined 19th-century French writers that it was only when woman, with her distinct differences, was reinstated and united equally with man, that the divine state of mystical perfection would be attained. As part of Apollinaire's Orphic aesthetic, the fusion of male and female held profound significance for his life and his poetic work, and for that of the artists Marie Laurencin and Marc

Chagall with whom he shared close relationships.

That the arts were a channel to the divine, and artists were seers with the power to spiritualise the material world, were widely held quasi-religious beliefs, sanctioned and supported by a large body of esoteric writing. Syncretic tendencies characterise all aspects of occult thinking, reconciling the male and female natures of both God and humans, the diversity of the arts, languages, personality traits and the natural elements, until the primordial divine and harmonious state of being is reattained.

Laurencin's insistence on the attributes of her sex, Chagall's androgynous references and the shared allegorical visions of poets and painters alike, embodying the symbols of light and the threshold, bear witness to the belief in the mystical transcendental power of art. An understanding of occult and specifically Rosicrucian affinities illumines otherwise enigmatic paintings, poems and art criticism.

SATURDAY 14.00 Adrian Hicken
Bath College of Higher Education
Apollinaire il ritorant: Giorgio de Chirico's painterly evocations of an Orphic poet

Giorgio de Chirico's *Memoria della mia vita*, first published in 1945, presents a jaundiced, bitter view of his years in Paris both before and after the First World War. This vituperative stance towards Parisian artists and intellectuals was probably precipitated initially by recriminations following de Chirico's break with Breton and the Surrealists. However, the attitude was now extended to include even those from the pre-war period which the painter himself had once characterised as *anni*

sottile e fecondi dell'avantiguerra (1919). The informal gatherings he had once attended in the apartment of the poet Apollinaire were now dismissed as pretentious and the participants traduced through identification with the studied, affected postures of the figures in Balestrieri's painting, *Beethoven*.

These later observations complemented and augmented de Chirico's virulent and public rejections of those metaphysical works he had produced, first in the circle around Apollinaire in Paris and later in Ferrara. Here, although far from the poet, he was still maintaining some Parisian contact and feeding on the memories of a lost poetic ambience central to the production of his metaphysical works.

This paper reassesses the impact of Apollinaire's Orphism upon de Chirico's painterly output both before and after the First World War. Particular attention will be devoted to *Portrait prémonitoire de Guillaume Apollinaire* (1914) and *Evangelical Still Life* (1917).

SATURDAY 14.45 Eleanor Moreton
University of Central England
From Orpheus to Abraham: Two works by Barnett Newman explored

Mark Rothko's lecture at the Pratt Institute on October 27th, 1958, brought to his audience's attention the story of Abraham and Isaac, as it appears (four times) in Søren Kierkegaard's *Fear and Trembling*. According to Kierkegaard, Abraham's journey to Mount Moriah is a journey into the unknown, where, by breaking the ethical law to love his son, he may consummate his personal relationship with God. Rothko saw the artist's journey as a similar one. Guided by an inner voice, the artist prepares to sacrifice the laws and traditions of art/society. Beyond Abraham's relationship with the artist, there are further reasons why the patriarch has been described as an Orphic figure. Both Orpheus and Abraham occupy a pivotal position between the mortal and the divine. Both encounter death 'second-hand', at the end of a journey. But the nature and implications of this encounter differ profoundly. It is within these differences that we may find the key to Abraham's modernity.

In this paper I would like to propose Abraham as an Orphic figure, particularly appropriate to a period of American abstraction in the 40s and 50s, and to examine some of the reasons why this may be so. Central to this discourse will be Barnett Newman's 1945 drawing, *Song of Orpheus*, and his painting of 1949, *Abraham*.



Session 2

Semper and Riegl

Room EJP 102
Saturday and Sunday

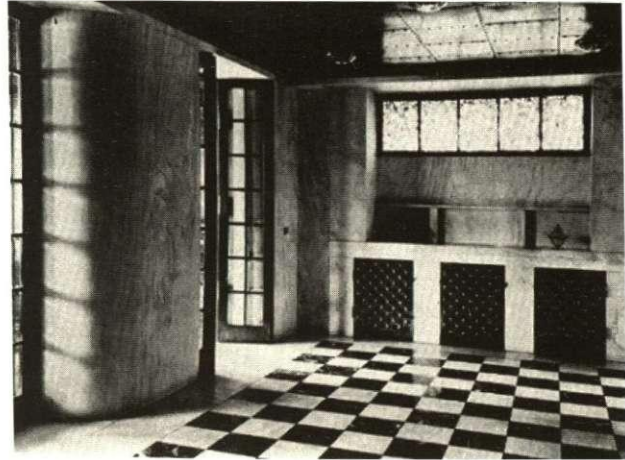
Convener: Richard Woodfield,
The Nottingham Trent University

After decades of neglect the ideas and work of Semper and Riegl are finally becoming available to an Anglophone audience. Mallgrave's translation of Semper's *The Four Elements of Architecture and Other Writings*, the translations of Riegl's *Stilfragen* and *Spätromische Kunstindustrie* and Olin and Iversen's books on Riegl have opened the possibilities of an informed debate about the interest of their ideas.

It is impossible, however, to understand text without context. This session is devoted to understanding Semper's work both as theorist and architect, working within the traditions of architectural theory and as an architect, to contribute to new views on architecture and its practice. Riegl's work can be understood as a reaction to Semper's and in terms of his wider commitments as a museum curator and Conservator General of Austrian monuments. Riegl is also already known to Anglophones through commentaries on Walter Benjamin's work, which is proving to be of interest to cultural theorists. The concluding workshop will provide an opportunity to consider the after-effects of Riegl's ideas including their critique by Gombrich.

SATURDAY 9.00 József Sisa
Hungarian Academy of Sciences
Gottfried Semper and Hungary

This paper will discuss Semper's influence on Hungarian architecture, applied arts and architectural philosophy.



SATURDAY 9.45 Damjan Prelovsek
Ljubljana
The Influence of Semper's Theories on the Architecture of Vienna in the early 20th century

Gottfried Semper strongly influenced the chronically traditionally-inclined Austrian architecture by emphasizing the need to return to the beginnings of architecture and by searching for the laws of composition of the antique arts and crafts. His mantel theory enabled Otto Wagner to modernize historicist patterns, without having to renounce the ornamentation of past ages. The translation of the individual aesthetic characteristics of textile into plaster, ceramics and stone, and the use of iron as the secondary material are reflected also in the facades of both the most significant buildings of the Vienna Secession, in Wagner's Majolica House, and in Fabiani's building for Portojs and Fix. A consistent adherent of Semper's teachings was Wagner's student Jozse Plecnik. As might appear paradoxical, Adolph Loos also founded his architecture in some sense upon Semper's historicist guidelines.

SATURDAY 11.15 Jan Bakos
Slovak Academy of Sciences
Truth vs Rhetoric: Riegl's polemics against Semper's conception of style

For a long time Gottfried Semper has been regarded as the main exponent of materialist theory of style. In latter years, there have been some attempts to show

that Riegl's polemics against Semper were prejudiced, and deformed Semper's conception. According to M. Podro or G. Pochat, the idea of style resulting from material, technique and purpose represented only one part of Semper's theory, rendered absolute by his followers. Nevertheless, a question is provoked by

the latest rehabilitation of Semper: if Riegl's criticism was unfair, what was the substantial difference between his conception and Semper's? What motivated Riegl's criticism and legitimated his attack against Semper?

This paper is intended to demonstrate that Riegl's polemics against Semper took place within the struggle of the Art Nouveau movement against the hegemony of doctrine of historicist revivals, and can be regarded not only as a part of the *fin de siècle* battle of psychologism against materialist positivism, but also as an attempt to replace a rhetorical conception of art by an idea of art conceived as a search for truth and freedom.

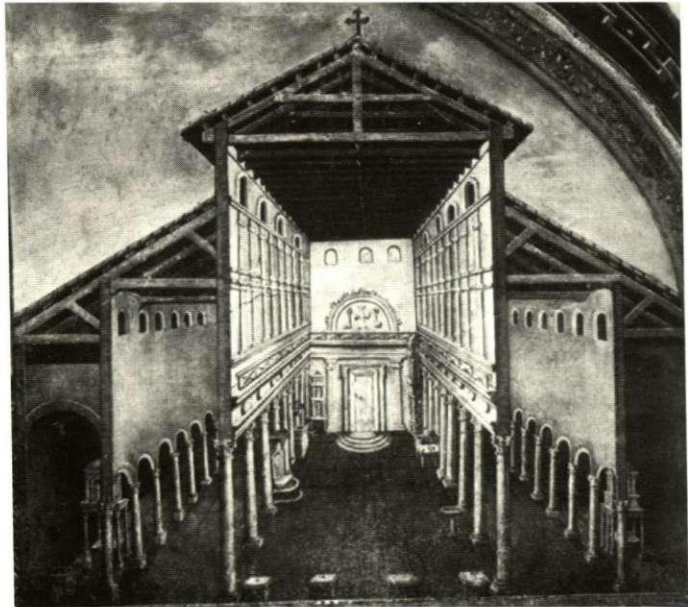
SATURDAY 14.00 Stefan Muthesius
University of East Anglia
Aspects of the *Volkskunst* Movement before 1900: Riegl's *Kunsthausefleiss und Hausindustrie* (1894)

Volkskunst, Hausfleiss und Hausindustrie (1894) is one of Riegl's lesser known titles. It helps with the understanding - at least as regards economic theory - of the early stages of a movement which played an enormous role in the German speaking countries and an even greater one with its neighbors immediately to the East. The 'Movement' encompassed both researching/collecting activities and new designs. The chief aim of the paper is an overview of some of the widely diverging methods of analysis, socio-economic as well as technical/formal/visual (some of the latter going back to Semper) and, in addition, aspects of the search for regional and national identity which in turn was linked with new museum policies.

SATURDAY 14.45 Matthew Rampley
West Surrey College of Art and Design
Riegl and the Historicity of Art: Reflections on the *Historische Grammatik der Bildenden Künste*

Alois Riegl's oeuvre tends to be broken into two separate phases involving a shift from the formalist orientation of the early studies on ornament to the Hegelianism of the later *Late Roman Art Industry* and *Dutch Group Portrait*, centred on the notoriously ambiguous notion of the "Kunstwollen". In this paper I consider the ideas Riegl offers in the lesser-known *Historische Grammatik der Bildenden Künste*, in particular his attempt to avoid the essentialism of either the rigidly formalist or strongly Hegelian perspective of his better-known studies. In *Historische Grammatik* Riegl presents a historical anthropology whereby art constitutes only

one phase within the history of artefactual production, arising out of a specific constellation of cognitive, practical and aesthetic 'needs'. This work thus presents new aspects to Riegl's thought, placing his investigation into the transformation of style within the context of an analysis of the changing *function* of artefacts,



revealing him to be remarkably contemporary in his concern not only with the worth of other aesthetic values, but also with the cultural-historical specificity of the category 'art'.

SUNDAY 14.00 Giles Peaker
University of Derby
The Object of Rigour: Benjamin, Riegl and Historiography

Walter Benjamin's appreciation of Riegl's *Late Roman Art Industry* is well known, but the ramifications of this, both for a study of Benjamin and for an understanding of Riegl, have not been worked through.

This paper will explore the methodological and epistemological problems raised by this conjuncture of Benjamin and Riegl, centering on the question of the constitution of the historical object.

For Benjamin, the interrelation (and disjuncture) of the material content (*sachgehalt*) and the meaning content

(*Bedeutungsgehalt*) are central to the study of the art object in as much as their dialectical interplay constitutes the historical existence of the object. The paper will examine closely the operations of these terms in Benjamin's texts and draw them into relation with Riegl, a relation already indicated by the place of

these terms in Benjamin's essay on the first volume of the *Kunstwissenschaftliche Forschungen*.

This relation, which can be seen as an implicit sympathetic critique of Riegl in Benjamin's work, highlights a contradiction arising from exactly this question of the historical object.

SUNDAY 14.45 Richard Woodfield
The Nottingham Trent University
Riegl and Semper Workshop

This workshop will be based on the following publications: Riegl's *Late Roman Art Industry*, translated by R. Winkes, Rome, 1985; Riegl's *Problems of Style*, translated by Kain, Princeton, 1993; Margaret Olin, *Forms of Representation in Alois Riegl's Theory of Art*, Penn State Press, 1992; Margaret Iverson, *Alois Riegl: Art History and Theory*, MIT, 1993.

Session 3

Mass Production of Art in Pre-Industrial Europe

Room MB 131
Saturday

Convener: Thomas Frangenberg,
University of Leicester

This session will study the multiplication or mass production of images in pre-industrial Europe. Emphasis will be placed on techniques of mass production such as metal casting, the use of drawings and cartoons in the context of repetition of images, and standardization in the painter's workshop.



SATURDAY 9.00 Sarah Brown
Royal Commission on the Historical
Monuments of England
**Stained Glass: Artifice and Artistry in
the Making of a Medieval Window**

Stained glass was one of the most expensive and most public art forms in the Middle Ages, particularly in Europe north of the Alps. This paper will consider workshop organization and methods and their influence on window design and execution. It will examine the constraints on the multiplication of images in this medium, the ways in which a successful design could be adapted for reuse, the use of model books and patterns and the impact of paper cartoons and printed images at the close of the Middle Ages. The relationship between patron and artist will also be touched upon.

SATURDAY 9.45 Geoff Egan
Museum of London, in collaboration with
Brian Spencer
**The Mass Production of Pilgrim
Souvenirs and other Accessories -
Evidence from Medieval London**

The upsurge in the popularity of pilgrimage from the 12th century onwards gave rise to a flourishing trade in souvenirs, mainly badges of pewter, which the major pilgrim centres turned out in tens and sometimes hundreds of thousands annually. A range of medieval accessories found in London over the past twenty years illustrates some of the variety then available. Canterbury led the international field in these souvenirs and some of its products for pilgrims will be considered, along with souvenirs from other English and Continental shrines.

Specialists in the trade were most closely defined at Compostela, and Aachen, where Johannes Gutenberg became involved in the large-scale manufacture of badges. Badges relating to the cult of Henry VI at Windsor illustrate how contemporary politics influenced this tradition of production in the late medieval period. Secular badges for retainers and for followers of some of the factions in the Wars of the Roses were also widespread.

The quality of design and execution of the souvenirs show wide variations. It was easy to produce large numbers of badges etc. in cheap alloys with a low melting point (cast in stone moulds), often with elaborate designs drawing on the mainstream of artistic development. This was one of the ways in which religious art passed to a mass market. During the 14th century, lead/tin alloys began to be used for cheap dress accessories, popularising a wider range than before of elaborate motifs for everyday wear. The 12th century saw the start of die-stamped souvenirs of sheet copper alloy or silver foil, this time following a fashion set in secular mounts for daily dress; this kind of badge caught the eye of the illuminators of Flemish Books of Hours around 1500. It was a small step from this technique to printing devotional images.

Some of the other decorated items found in London from the popular market - buckles, finger rings, candle holders etc. - will also be considered.

SATURDAY 11.15 Francis Cheetham
Arts and Museums Consultant
Medieval English Alabasters - the process of standardization

Even the earliest of the Adoration/Nativity alabaster panels, which date from the second half of the 14th century, show a basic standardized composition. Similarly, in the 15th century, panels of a greater variety of subject matter often show evidence of being based on standardized designs. The designs were probably drawn on thin parchment (or on paper by the second half of the 15th century) and used as patterns or templates.

The circulation of continental woodcuts during the later 15th century provided another element of standardization, for there is clear evidence that they were copied by the English alabaster carvers.

The emergence in the 15th century of the usual English alabaster retable comprising two figures of saints flanking four panels and a taller central panel, all held in a wooden framework, likewise encouraged standardization. Such retables frequently illustrated two particular

themes: the Passion of Christ and the Life of the Virgin.

SATURDAY 12.00 Pippa Shirley
Metalwork Collection, Victoria and Albert Museum

Images in Iron

This paper will consist of an exploration of the decorative elements used in the design of cast-iron firebacks. The paper will also look at the changing nature of the hearth and examine developments in manufacturing techniques and areas of production.

SATURDAY 14.00 Anabel Thomas
Department of Italian, University of Reading

Neri di Bicci and the Mass Market

Although I may well discuss other artists, I will base the paper on the documentary evidence of Neri di Bicci's *Ricordanze* and combine this with other documentary evidence concerning the cost of materials, the relationship between painters and woodworkers, the merchants who acted as middle men in the ordering of such work, and the final positioning of the works themselves in private homes.

SATURDAY 14.45 Thomas Frangenburg, Chair
Discussion Session



Session 4

Architecture: Beyond Style

Room MB 235
Saturday

Convener: Allan Haines, University
of Central England, Birmingham
School of Architecture

The question of style shifted from 18th-century traditionalism to 19th-century eclecticism. This was overtaken by the 20th-century style of Modernism prior to the present condition of pluralism, permitting a wide range of personal responses. These have been accompanied by a changing relationship of the unity between form and content.

According to Wölfflin, the worldview of an era is embodied in a style: more recently style has operated as a critique of prevailing conditions. Interpretations and the role of style, coupled with the influence of the media, serve to question the relationship of form to meaning in architecture. Notions of authenticity and style, the apparent displacement of style by function and ideas of deep and surface style, are indicative of the continued problematic nature of style.

SATURDAY 11.15 Lauren S. Weingarden
Florida State University
Relationships of Art and Technology in the Work of Louis H. Sullivan

Thanks to his 'rationalist' solutions to the Chicago School skyscraper, Louis Sullivan is best known as the 'prophet of Modern architecture'. In this paper I suspend this modernist view to show how Sullivan adapted from John Ruskin a visual language of landscape art so as to realize an 'organic' style of American architecture, what he called 'the true, the Poetic Architecture'. As I have argued elsewhere, Sullivan sought a poetic means of architectural representation in order to ameliorate the very technology and urbanization through which the steel-frame skyscraper took its definitive shape. For Sullivan, as for Ruskin, an 'organic' architecture adorned with native botanical ornament and polychromatic materials not only represented the indigenous landscape, but also restored humanity's primordial union with nature and the cosmos. From Ruskin's and Sullivan's 19th-century romantic position, this restorative function is what makes architecture poetic.

The Auditorium Building (1886-89) illustrates how Sullivan translated Ruskin's Gothic naturalism into an expression of the native American landscape. This design not only signals a shift in Sullivan's oeuvre, from stylistic revivalism to tectonic reductionism, it also reifies Ruskin's critical and theoretical presence within the Chicago School during the 1870s and 1880s. Sullivan and his colleagues articulate this Ruskinian discourse in their naturalist reading of Henry Hobson Richardson's Marshall Field Wholesale Store (1885-87). In the Auditorium Building, however, Sullivan went beyond his colleagues' copyism of Richardson Ruskinian motifs. Rather, he re-viewed Ruskin's abstract principles of design so as to realize his first comprehensive statement of 'true, Poetic Architecture'. As a result, in the Wainwright Building (1890), where Sullivan formulated his mature skyscraper scheme, he extended Richardson's own Ruskinian procedures into a means of organic expression free of revival motifs. He now combined an original mode of organic ornament and reductionist tectonic forms both to depict nature and to sustain its ameliorative power over technology.

SATURDAY 12.00 Cliff Getty McMahon
University of St Andrews
The Programme of I.M. Pei

It is reasonable to see I.M. Pei as the most important architect of the last quarter of the 20th century, and also as the chief contemporary architectural spokesman for modernism. Probably a survey of industrial design and advertising would establish that in a general sense, modernist ideals are still dominant around the world, and postmodernism is a minority movement, just as, incidentally, postmodern philosophy has not become the dominant force because it has not seriously checked the modernist search for better and preferred theories.

Finding postmodern architecture weakly eclectic, weakly ironic, lacking in civic idealism, and lacking in coherent rationale, Pei has continued to champion the international style of De Stijl, Mondrian, and le Corbusier, along with the roots of this style in the civic idealism and geometrized metaphysics of Plato. Pei has enriched modernist architecture in the following ways:

1. increasing drama, colour and excitement;
2. paying careful attention to site and use;
3. concealing utilitarian and service areas;
4. stressing the value of shaped space as well as volume;
5. paying careful attention to the dramatic values of light, surface, constriction, expansion, concealment and revelation;
6. emphasising the civic, morally elevating, ordering and civilizing effect of buildings in the lives of the populace;
7. striving for the coherence and universality implicit in modernist theory;
8. maintaining a strong historical sense of metaphysical relation to Western tradition, especially to Greek thought and to the Baroque ideal of cultural coherence.

Pei's enriched modernism will find strong support in that modern science, mathematics, and philosophy will not give up their search for universality and for dominant theories.

SATURDAY 14.00 David Thistlewood

University of Liverpool School of
Architecture and Building Engineering
**A Klotzian Interpretation of British
Modernist Architecture 1925-1951**

It is convenient to regard much of the avant-garde of British architecture of this period as well-intentioned but too decorative, or otherwise eccentric, to be considered part of the Modernist 'programme' which culminated in the International Style. However, Heinrich Klotz has argued that, from a German standpoint, the International Style may be post-rationalized not as the *culmination* of Modernism but as an aberrant *distraction*. According to this view, the pioneering Modernism of such as Bruno Taut and Erich Mendelsohn posited a distinction, and resulting dialogue, between an essential architectonics and a permeating, 'fictionalizing' symbolism, intended to append to architecture a great variety of other cultural references. This intentionality authenticates the Modernist programme which thus excludes, for example, the American architecture of Walter Gropius and Mies van der Rohe. It also justifies the inclusion of relatively neglected achievements in Britain, ranging from the individual enterprises of architects such as Amyas Connell, Basil Ward, Colin Lucas, Joseph Emberton, William Johnston and Oliver Hill, to the collective enterprise of the Festival of Britain and the design theories that sustained it. This paper will both summarize the Klotzian analysis and attempt to enhance it with a British dimension that Klotz has not yet engaged.

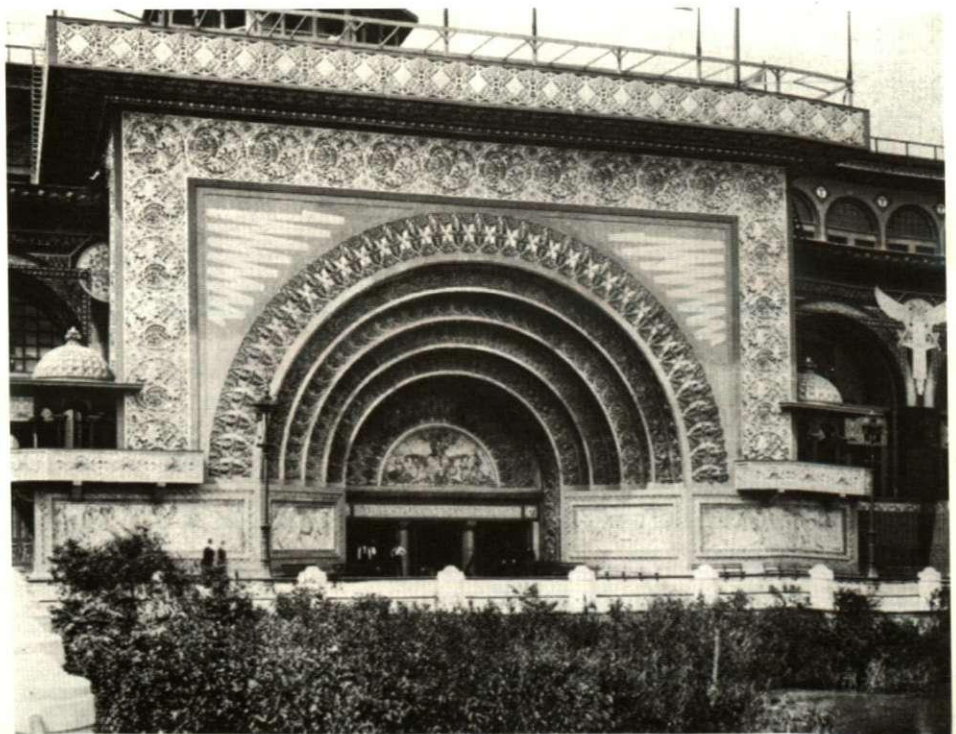
SATURDAY 14.45 Phillippa Hurd
University of Cambridge
**The Architectural Response of Karl
Friedrich Schinkel to 19th century
Debates on Style and Function**

The context of Schinkel's architecture in this paper describes a theoretical language alien to mainstream Schinkel studies. But it addresses a question which lies at the heart of architectural criticism: namely, can architecture fulfil the claims to a totality of meaning made by its use of historical styles?

While Schinkel's role as the universal man who produced a synthesis of neoclassical and romantic-gothic styles is well documented, his sophisticated response to the 19th-century process of breakdown in traditional styles and the increasing importance of functionalism is less familiar. In this context, as an architecture which questions the meaning of the language of styles, Schinkel's work

points beyond the 19th century and offers an important critique of postmodern tendencies in current architecture.

Irony and the sublime, the metaphors of Romantic aesthetics, demonstrate that the ideals to which architectural styles gesture will always be unattainable. But expectations of fulfilment, in semantic, spiritual or political contexts, are not only a limitation but also an impetus to the aesthetics of 19th-century Germany. Schinkel's architecture expresses this tension in its juxtaposition of historicizing styles and technological innovation. Schinkel's architecture of royal retreats and utopian palaces present a struggle between the phenomenality of the buildings themselves - how they articulate the presence of movement and change within their immediate architectural space and time - and the attempted manifestation of another world, whether past or future through their stylistic signifiers.



Session 5

Art, Design and Ecology

Room MB 217
Friday

Convener: Dr Pauline Madge,
University of Central England

In recent years environmentalism and the concept of ecology have led to some rethinking in all professions and academic disciplines, including the history and practice of art, architecture and design. By looking at some current issues in design, architecture and ecology from a historical perspective, the papers in this session help to clarify the existing range of current ideas and explain their origins as well as offering a critique of design practice and current orthodoxies. The papers demonstrate the inter- or multi-disciplinary nature of this subject by discussing art, architecture and design in an ecological and political context. Environmentalism as a cultural and political movement has inevitably had some impact on art and design and this theme is explored through the study of an early case of art and conservation and the more recent politics of 'green' or eco-design. Eco-design puts into question the paradigms of design and industrial production and consumption which have long been taken for granted and, one of the papers suggests, this now requires a redefinition of good design in the light of environmental ethics. Equally there are inherent contradictions between some aspects of design and green politics and this is explored via a case study of eco-fashion. The importance of sustainable land use and the relationship between built structures and the climate and ecology of a site have become essential components of an ecological approach to architecture and this is explored via case studies of three buildings constructed at different periods in the Arizona Desert.

FRIDAY 14.00 Henry Okraglik and Andrew Sweatman
Royal Melbourne Institute of Technology
Visions in the Desert

In late 1992 the authors visited Arizona with a view to exploring both the unique and common aspects of different attempts to define a harmonious relationship between physical development and a unique desert environment. The paper will be supported by extensive visuals gathered during this visit.

The paper will trace the history of three individual 20th century attempts to create a vision of harmony between humans and their physical structures. Frank Lloyd Wright's Taliesin West (1937-38), Paolo Soleri's Arcosanti (1970-) and Ed Bass's Biosphere 2 (1991) will be the focus of the research. All of these are located in the arid deserts of Arizona yet each provides a radically different response to location and climate as a consequence of the strong personal philosophies of their designers. The paper will examine each of these philosophies within their historical and social contexts and will analyse their individual environmental responses and implications. Each will be examined individually and comparatively in terms of their physical appearance in response to their desert locations. Their underpinning philosophies and their environmental and social responses and impacts will also be considered. The common threads of these aspects and their historical contexts will be analysed with a view to defining the extent and boundaries of environmental sustainability and compatibility of physical structures in sensitive locations.

FRIDAY 14.45 Nigel Whiteley
Lancaster University
'Good design' and the ethical consumer

This paper examines whether a completely revised and rethought definition of 'good design' is possible, and, indeed, urgently necessary in the wake of the Green movement and as a result of an increase in ethical consuming.

To most design historians and theorists, the 'What is good design?' question is historically loaded. This view results from the use of the term 'good design' in the later 1940s and 1950s to represent a restricted view of design that was essentially related to professional middle class taste.

We have now become aware of a series of issues relating to design. There are environmental factors such as pollution resulting from processes of production, energy consumption in use, and the disposability of the product. There are also political factors such as the manufacturing company's record on fair wages, involvement in armaments, or attitude to animal testing.

Once we take these wider issues into account, a definition (and the discourse) of 'good design' leaves the realm of stylistics, aesthetics, and even primary functional concerns and enters a fully social and political realm that sees the appearance and function of the product as the only one (relatively minor) ingredient of how we may judge it. I would argue that this 'politicised' view necessarily acknowledges the social and environmental issues of our time.





FRIDAY 16.45 Pauline Madge
 University of Central England
Shades of Green Design

Green design emerged as a new phenomenon in the 1980s when the nomenclature 'green', originally a political term, was being widely applied to other areas. Unlike green politics where there was a recognized ideological spectrum from 'dark' to 'light' green, green design was somewhat flat and depoliticized, and made no real connection with contemporary issues being debated within the green movement, such as overconsumption, disempowerment, alternative economics. Publications on green design in the late 1980s tended to represent it as an unproblematic process of applying ecological principles to design practice, whereas green or eco-design raises fundamental and difficult issues which it is not at all easy to reconcile. There have been numerous attempts to define the differences of emphasis within environmentalism since the 1970s: technocratic and ecocentric; right and left; shallow and deep. This paper will discuss these and argue that such categories have design equivalents and that this is a useful way of identifying some of the distinguishing characteristics of the eco-design movement over the last 20-30 years and of understanding the changes from the 1970s to today.

FRIDAY 16.00 Hazel Clark
 Swire School of Design, Hong Kong Polytechnic
Eco fashion: Conviction or Conceit

'Eco' or 'green' interests have emerged as a strong influence on international fashion in the 1990s. Grunge and 70s retrospection have given second hand clothes street credibility. For the fashion industry however 'eco' is problematic. Whilst natural fabrics and neutral colours are being promoted as environmentally preferable to the black uniformity of the 80s, sustainability is not the life blood of fashion.

Fashion, by its very nature, demands change. The industry thrives on the new and relishes the speeding up of fashion cycles. More variety encourages more consumption, which leads to increased productions and results in greater profits. How can the fashion industry commit itself to ecological issues when the outcome could threaten its economy and

ultimately its survival? This paper will address some of the complex issues which arise. A case study will be made of ESPRIT, a fashion retail company which has made an avowed commitment to environmental concerns.

ESPRIT originated in the USA. It is an international business with retail outlets in major cities. The headquarters are in San Francisco where policy is originated for application on a global scale. Company policy will be presented as the context for analysis of product lines and merchandizing strategies, with particular reference to the Hong Kong market. The paper will conclude by asking whether or not eco fashion can be a reality within the present capitalist basis of the fashion industry.

Session 6

Pre-Raphaelite Art and Literature

Room EJP 101
Friday, Saturday and Sunday

Convener: Ellen Harding, University of Central England

The papers in this session will deal with a broad range of themes in the art and design of the Pre-Raphaelites and their contemporaries. The production and reception of Pre-Raphaelite art and design will be discussed in relation to questions of gender, class, ethnicity, and national and regional identity.

FRIDAY 14.00 Judith Bronkhurst
Courtauld Institute
Holman Hunt's sculpture and applied art

Hunt's interest in the applied arts stemmed from his adolescent apprenticeship to Richard Cobden's textile manufacturing business. Early familiarity with decorative design may be a factor in the importance the artist gave to designing the frames of his pictures. This paper will examine Hunt's frame designs, and the way in which their decoration amplifies the symbolism within the picture space.

It will also discuss Hunt's three-dimensional works. In c1847 his family moved to High Holborn over an upholsterer's shop, and the artist dates his interest in furniture from that period. On his return from the Near East in 1856 he designed pieces for his Kensington house, and, once his reputation was assured, began seriously to collect decorative art, both at home and abroad. He patronised the Morris firm and designers such as Benson, and commissioned Ashbee's Guild of Handicraft to execute two of his most elaborate frame designs.

The Light of the World is Hunt's first painting to include three-dimensional objects designed by himself - in this case the lantern held by the Saviour. Other paintings include objects he made or commissioned, ranging from majolica pots to bas-reliefs. The artist also sculpted plaster casts and wax statuettes as a means of visualising major figures in the paintings. His most important sculpture is the monument to his first wife, in the English cemetery in Florence.

FRIDAY 14.45 Colin Hughes
Oxford Brookes University
Thomas Combe: Printer and Patron of the arts

Thomas Combe (1797-1892), printer, benefactor, high-churchman and patron of the arts, was a successful businessman in Victorian Oxford. He was appointed to the post of Superintendent at the Oxford University Press in 1838, and some twelve years later he became Senior Partner in the Bible printing activities of that business. He made a fortune selling Bibles.

With his newly acquired wealth, Combe became in the early 1850's a patron of, and a friend to, the young Pre-Raphaelite painters, particularly John Everett Millais, William Holman Hunt, and Charles Allston Collins. The paper will cover Combe's role at the University Press - both in respect of the contribution he made to the profitable running of the business and of the steps

he took to improve the welfare of the employees - and his role as patron of the arts: the nature of the paintings he bought, the value of his collection, and his relationship with the painters.

Within this framework, two particular issues will be considered. The first is whether, as Holman Hunt believed, Combe by his expertise and energy was responsible for turning the Oxford University Press from a loss making business into a highly profitable enterprise. The second is whether, as Holman Hunt's granddaughter has suggested, it was 'largely due to the high-church Combes of Oxford...that [Hunt] decided to concentrate on religious subjects'.

FRIDAY 16.00 Paul Barlow
Northumbria University
Local Disturbances: Madox Brown's Manchester murals and the vitality of naivety

It will be argued in this paper that Brown deploys devices which identify Pre-Raphaelite style as an aesthetic of 'the local' in contrast to the style adopted by artists involved in the Westminster mural scheme (notably Cope and Ward). The compositional and narrative features of Brown's paintings will be explored in detail as they relate to the paradoxical project of constructing a series of images which affirm the identity of Manchester as a site within which the aberrant or eccentric acts of individuals may be offered as a source of social values which can be rendered as permanent and stable by the mural paintings themselves, operating as signs of transformation of fragmentary and isolated events into a system of meaning, defining the consumation of Manchester's identity within the nation as a whole. In this respect the local may be said to be offered within the language of the national. The pictorial structures of vital insubordination are presented as the necessary development of the very rhetoric of ordered articulation of elements which Reynolds had required of art which offered to proclaim the virtues of public action.

FRIDAY 16.45 Dianne Sachko Macleod
University of California, Davis
Pre-Raphaelite Patrons: Art and Industry

Few Pre-Raphaelite patrons were the Northern industrialists of legend. Nevertheless I shall argue that their relations with artists were prescribed by an entrepreneurial ethos stemming from industry. Artists assessed their practices as profit making enterprises, while patrons valued creative products in terms of their desirability, availability, and symbolic promise as commodities. Both parties sought to control the 'umbilical cord of gold' that bound them together.

The young Pre-Raphaelites initially welcomed the enterprising spirit of the small businessmen and independent capitalists who were their first patrons. Educated in the marketplace rather than in the galleries of the Louvre or Uffizi like the traditional connoisseur, these collectors were willing to gamble on the reputation of unknown artists.

Friction between artist and client did not erupt until the appearance of more conservative second wave patrons who withheld their support until the Pre-Raphaelite Brotherhood's reputation was established. Generally from a higher social class, these men and women demanded changes in the artistic process but, surprisingly, did not object to the artists' practice of copymaking, even when it accelerated into a virtual industry of replication.

The struggle over possession of the original was played out in the private sanctuaries constructed by the third wave patrons of the Aesthetic movement. Jealously possessive of the paintings they enshrined like fetish objects, men such as James Leathart and Frederick Leyland finally balked at the lucrative practice of replication.



Art & Industry

SATURDAY 9.00 Alastair Grieve
University of East Anglia
Highland rocks, water, girls. Clough, Ruskin and Millais in 1853

Two major works will be discussed:
1) Clough's revolutionary poem *The Bothie of Toper-na-fuosich*, of 1848
2) Millais' Portrait of Ruskin, together with related drawings, lectures, and writings, made at Glenfinlas in 1853

The works are united by common themes. Both use Highland settings to explore contemporary interest in the natural sciences, the relationship between classes and sexes and between English summer visitors and indigenous Scots. Above all, both are attempts to create a startlingly modern aesthetic, acknowledging the legacy of Romanticism yet differing radically from it.

SATURDAY 9.45 Kate Flint
Linacre College, Oxford University
Blindness and Insight: Millais' *The Blind Girl* and the Limits of Representation

Much recent work on Pre-Raphaelite painting has concentrated on issues of specularly, legibility and the complex codifications of various signifying systems. Whilst acknowledging that such approaches can be helpful in an interpretation of *The Blind Girl*, this paper seeks to relocate the topos of blindness within a range of contemporary social, intellectual and religious discourses. Millais' painting can thus be seen as interrogating the very limitations of its own medium, and questioning the domination of the visible. In turn, this raises problems concerned with our own understanding of rhetoric and representation.

SATURDAY 11.15 Alison Smith
Barber Institute of Fine Arts, University of Birmingham
Close Encounters: Millais' *Knight Errant* and the Victorian nude

During the 1860s the nude emerged as a respectable genre in British painting with the appearance of a new ideal based on classical sculpture, academic draughtsmanship and an aesthetic that precluded any narrative interest in the subject. This paper examines the critical controversy surrounding the exhibition of Millais' problematic *Knight Errant* at the Royal Academy in 1870. Millais' decidedly unclassical treatment of the nude, at a time when classical conventions dominated artistic production, will be

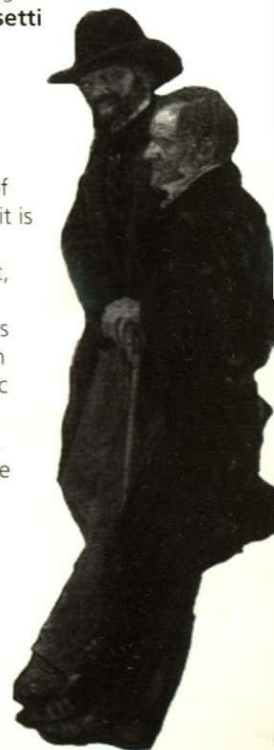
examined in relation to the artist's exhibition strategy of the 1860s; especially the physical pairing of male and female subjects, a renewed interest in old master techniques, and a search for a 'national' style. Just why Millais chose to exhibit a painting which was seen to so blatantly expose the naked female body will be examined in relation to the experimentation that took place with the nude in the 1860s, as painters and critics strove to establish respectable standards for the representation of the nude within British high culture. Millais' failure to establish an alternative aesthetic to the neo-classical ideal owes much to the projection of contemporary anxieties concerning the regulation of sexual behaviour both within the main institutions of art and society at large.

SATURDAY 12.00 Jan Marsh
Writer and critic
Issues of Ethnicity and the Impact of the American Civil War on Pre-Raphaelite Painting and Poetry

Beginning with D. G. Rossetti's *The Beloved*, (for which Birmingham Museum and Art Gallery holds preparatory studies) this paper will discuss debates over ethnic classification and racial supremacy in mid-19th century Britain, uncovering the hitherto hidden (or forgotten) impact of the American Civil War of 1861-65 on Pre-Raphaelite painting and poetry.

SATURDAY 14.00 Ericka Stock
University of East Anglia
Dante Gabriel Rossetti and the Weird

After taking into consideration the difference in the accepted meaning of the word 'weird' as it is used today and as it was used in the past, the first important aspect of this topic is Rossetti's motivation for producing artistic representations of such subject matter. From an early age he was influenced by both literary and visual artistic exponents of the Weird, which led to his own development as a painter-poet, and the very close



relationship between image and text in his work - poems, or extracts from them, often being used as accompaniments to his illustrations.

The major and recurring themes in Rossetti's depictions of the Weird were basically three in number: Death, Evil and its traditional Christian embodiment - the Devil, and the Supernatural. Often these themes will overlap in single pictures or poems, but usually one or the other is predominant.

In his illustrations to each of these major themes, Rossetti was generally influenced primarily by one major poet, i.e. Dante, Goethe or Poe, though for each theme he also took inspiration from several other key texts or his own poetry and prose, though in the latter case, as the idea inspired both the poem and its illustration, sometimes only the literary or the visual production was completed.

SATURDAY 14.45 Stephen Wildman
Birmingham Museums and Art Gallery
Pre-Raphaelite Surreal: Three unpublished *Cadavres Esquis*

This short paper will focus on three composite pencil drawings in the Birmingham collection, which have remained unpublished since their acquisition in 1980. As well as examining their likely authorship and date, it will endeavour to place such work within three contexts: Victorian Surrealism, the unintentional surreal in Victorian art, and Pre-Raphaelite humour.

SUNDAY 14.00 Nicola Gordon Bowe
National College of Art and Design, Dublin
Graphic imagery in Irish book illustration and stained glass c 1910-1925

The Celtic Revival in Ireland is still widely perceived as a literary movement. The lesser known Arts and Crafts Movement, its visual corollary, was closely related, like all the arts, to W.B. Yeats' dream of a specifically Irish brand of Utopian Socialism; this was inspired by his admiration for his one-time London neighbour, William Morris and by Pre-Raphaelitism, as much as by his romantic nationalism and Symbolist fervour.

By 1910, because of the plethora of often short-lived philanthropic home industries, a series of English loan art exhibitions, a restructured Dublin School of Art and the enlightened energy and vision of a few patrons, the Arts and Crafts Society of Ireland was firmly established. That year, its fourth exhibition introduced the work of two students,

Harry Clarke (1889-1931) and Wilhelmina Geddes (1887-1955), whose contrasting iconography and technical artistry was uniquely expressed in the fields of book illustration and stained glass. Their work between 1910 and 1925 would represent the strongest, if polarized, images of the new ideology, providing a graphic bridge between the Middle Ages and the aspirations of an emerging independent nation.

SUNDAY 14.45 Colin Cruise
Staffordshire University
Masculinity, Class and Aestheticism

Even if we see the Aesthetic Movement as one consciously or unconsciously 'unclassed' it cannot be seen easily as 'ungendered'. This paper will explore both elements - gender and class - as linked in a debate within the Aesthetic Movement and present, in particular, in the writings of Walter Pater.

The paper will see some of the origins of Aestheticism in ideas of aristocracy (both of 'birth' and of 'feeling') in the mid-19th century. This tendency of critical writing to singly class (and to ignore categories and differences) is questioned by Oscar Wilde in his writings. His growing awareness of class as an issue in end-of-the-century Britain is linked, I argue, to his sexuality. Do Wilde's attitudes to class offer new models of masculinity different to the New Chivalry of 'Uranian' aesthetes?



Session 7

Museology and Curatorship Now

Room MB 240
Saturday and Sunday

Convener: Mark Evans, National Museum of Wales

Currently, many museum curators are caught between the development of art and design history away from their traditional strong point of object-based research and the increasing emphasis within museums on managerial skills at the expense of scholarly knowledge. New lines of enquiry, frequently reapplied from other disciplines, influence principles of display and interpretation, while steady progress in the physical analysis of works of art has transformed the role of the scholarly curator *vis à vis* that of the conservator or scientific advisor. This session will address the above issues, highlighting both the links and divergences between theoretical museology and empirical curatorship in the fine and applied arts.

SATURDAY 11.15 Dennis Farr Old Wine in New Bottles - a traditionalist view of curatorship

There used to be an unwritten Doctrine of the Curatorial Trinity: collection; preservation; interpretation. Modern trinitarians, 'true believers', still exist, and like their forebears, some lay greater stress on, or are better at, one or another of the elements or a combination of two out of the three. But all accept that the three elements are interdependent. This paper will examine how modern museum practice has appeared either to overshadow (even to subvert) these core activities or added new ones which threaten the primacy of the trinity I have described.

As someone who has worked at various times in a national gallery, the private sector in the United States of America, a major local authority museum and gallery, and, latterly, in a university gallery, I can at least claim breadth of experience. In my view, object-based scholarship is still the paramount contribution a museum curator has to offer, but it can never be to the exclusion of the wider historical context or of theoretical considerations, nor should the insights offered by new scientific methods and discoveries be ignored. I shall reiterate a point that seems all too often overlooked, that there is nothing new in this approach (*pace* the proponents of the so-called 'New Art History'), that scholars of the calibre of Edgar Wind, Ernst Gombrich, Anthony Blunt and Johannes Wilde, to name only a few, took a broad humanist view of art history, and exhorted their students to adopt a similar stance. We deconstruct this tradition at our peril.

My title, and subtitle, refer both to the essence of curatorship and to my own experience of adapting a first-rank historic building to house old and modern masterpieces, to fundraising, to the strategies adopted and to the intellectual/aesthetic challenge posed by such an enterprise. To adapt the poet Horace, the curator must provide both enlightenment and enjoyment, and the two are not mutually exclusive.

SATURDAY 12.00 Trevor Coombs University of Bradford Victorian Patronage: the problem of giving

In the cotton spinning areas of Victorian Lancashire many publicly funded galleries benefited from gifts of fine and decorative art - acts of generosity usually presented as educational or self-improvement schemes. Today the well documented

philanthropy of the Victorian middle-class has promoted a belief that such schemes were entirely altruistic. But contemporary reporting of gifts emphasised benefits to the middle-class in terms of improved worker productivity, industrial competitiveness and the amelioration of industrial strife. A surprising number of references to the environment are also made.

Reasons for why the industrial middle-class should make donations of art via institutions to an urban working class are complex, ranging across a number of sociological phenomena. The will to improve was certainly important but the sheer number of often contradictory practices evident in making and reporting such gifts suggests that discourse was overlaid to disguise fundamental flaws in the charitable act.

This paper examines the relationship between Oldham Art Gallery, Charles Lees, a middle-class collector who donated over 80 British watercolours 'to the people' of Oldham, and Agnew's the (then) Manchester art dealers. It concentrates on the terms, conditions and perceived benefits to both 'giver' and 'receiver'.

SATURDAY 14.00 Timothy Stevens Victoria and Albert Museum Building and Housing a National Collection: The National Museum of Wales 1882-1993

The National Museum of Wales was founded in 1907, incorporating the collections of Cardiff Museum and Art Gallery. From the outset it was intended that the objectives of its Art Department should be 'mainly and primarily the complete illustration of the art history of Wales', and also 'the collection, preservation and maintenance of all works of art of any kind whether connected or not with Wales' to further the aims of educational research.

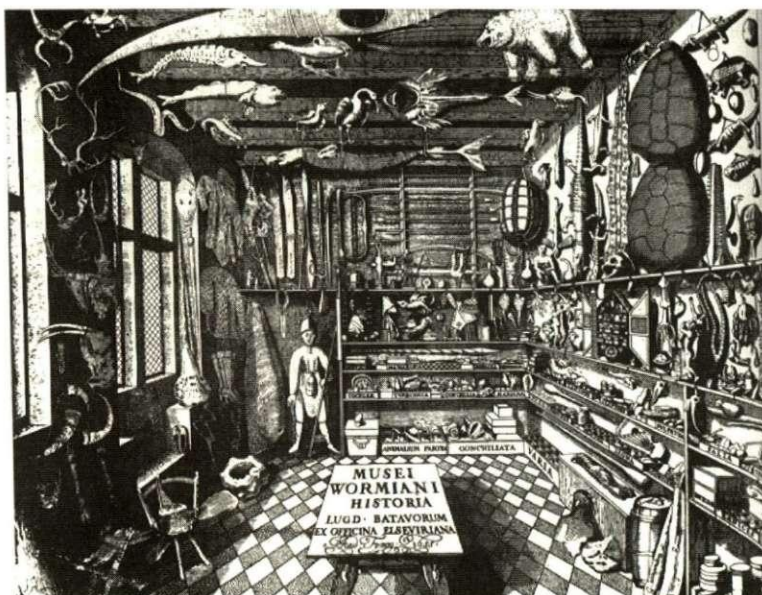
For most of its history, the growth of the Museum's holdings was more dependent upon donations than its meagre purchasing grant. A key event was the gift, in 1951 and 1963, of the spectacular collection of French and British paintings and sculpture assembled by the sisters Gwendoline and Margaret Davies. Through the Davies Bequest the Museum attained its present position as one of the principal British regional collections of fine and applied arts. Its international significance also stimulated a corresponding growth in the Museum's purchase grant, from about £2,000 per annum in 1957 to £100,000 in 1972.

While the art collection almost doubled

in size between the 1950s and the 1980s, the provision of additional display space was not made until 1987. In this year the Welsh Office agreed to fund a comprehensive overhaul and large extension of the Museum building, which was completed in three phases between 1990 and 1993. This permitted the comprehensive redisplay of the art collections, presenting the fine and applied art of Wales in an international context, which constitutes the subject of this paper.

**SATURDAY 14.45 David Clarke -
Virginia Glenn**

National Museums of Scotland
**The Museum of Scotland: past and
future**



SUNDAY 14.00 John Murdoch

Courtauld Institute Galleries
**Towards a Museum without Walls: the
nation's collection**

**SUNDAY 14.45 Paul Spencer-
Longhurst**

Barber Institute of Fine Arts, University of
Birmingham
**The Barber Institute of Fine Arts, sixty
years of development and adaption**

The Barber Institute of Fine Arts at the University of Birmingham was founded on a private fortune in 1932 'for the study and encouragement of art and music'. It therefore combines the role of art gallery, concert hall and teaching departments. Almost from its opening in 1939, however, there was doubt over its exact status as an art gallery: independent or University, public or private? Over the succeeding half century it has deservedly acquired a reputation as one of the leading smaller galleries in Britain, but only very recently has it been able to assume a higher profile, one of whose most notable aspects has been the setting up of a new combined honours undergraduate course, closely linked to the collection. As a museum, the Barber Institute now takes a much more assertive position nationally and locally. Joint exhibitions and a major joint purchase have been undertaken with Birmingham Museums and Art Gallery, publications on the collection increased, a schools liaison officer appointed and a society of Friends launched. This paper seeks to set the foundation and development of the Institute in context over its first half century: to assess the recent changes in the light of major upheaval in the museum world as a whole, and to indicate some possible directions for the future.

Session 8

Representation in Science and Technology

Room EJP 202
Friday; Saturday morning

Convener: Martin Kemp, University of St Andrews

The visual image has played a vital role in science and technology, not just in illustration but also in processes of visualization and mental modelling. Even considered strictly as illustration, the visual image in science is far more complex than is often acknowledged, and involves interlocked questions of technique, medium, production, patronage, viewing and reception. We need to take into account both the semantics of the visual image in itself and in relation to written texts. In terms of visualization, we need to analyse how the resources of representation relate to the types of conceptual modelling that have been involved in the generation and communication of ideas, observations, structures and processes in the various kinds of sciences and technologies. The range extends from Islamic Science and the Renaissance to the 19th century and from naturalistic illustrations to line diagrams. The central question will be how images work in science rather than the impact of art on science or vice-versa.

FRIDAY 14.00 Vivien Nutton The Wellcome Institute, London Illustration and Non-illustration in Renaissance Anatomy

The introduction of the visual into medicine and anatomy is traditionally seen as one of the hallmarks of the Renaissance. Leonardo's anatomical studies and the illustrations to Vesalius' *Fabrica* of 1543 are celebrated as representations of the human body. Yet a closer acquaintance with Renaissance anatomical texts and practice reveals that these were the exceptions, and that their example was rarely followed.

This paper looks at the role of representation in the anatomical literature of the late 16th century, and at the 'anatomical fugitive sheet' as an alternative guide to the body. It will be argued that the way in which anatomy was taught in the Renaissance was not conducive to visual depiction, and that most anatomical writings continued for a long time to dispense with illustration, or use it only for specific purposes. Harvey's *Anatomical exercise on the motion of the heart and blood*, 1628, for instance, contains only one illustration, designed to assist in an experiment to show the venous valves.

FRIDAY 14.45 Donald Hill Historian of Islamic Science Illustrations in Al-Jazari's Work: Their value as engineering documents

Al-Jazari's great machine book was completed in Diyar Bakr in AD 1206. It contains descriptions of fifty devices from large water-clocks down to small trick vessels. It was intended to enable future craftsmen to reconstruct the machines and fulfilled this purpose admirably, since several of the machines have been successfully reconstructed by modern craftsmen.

The text is very clear. The operation of each machine is first described in general terms, then the manufacture of each part separately. The assembly of the whole is then described step-by-step and finally the operation is given in more detail. Unlike his predecessors, both Greek and Arab, he gives all relevant dimensions.

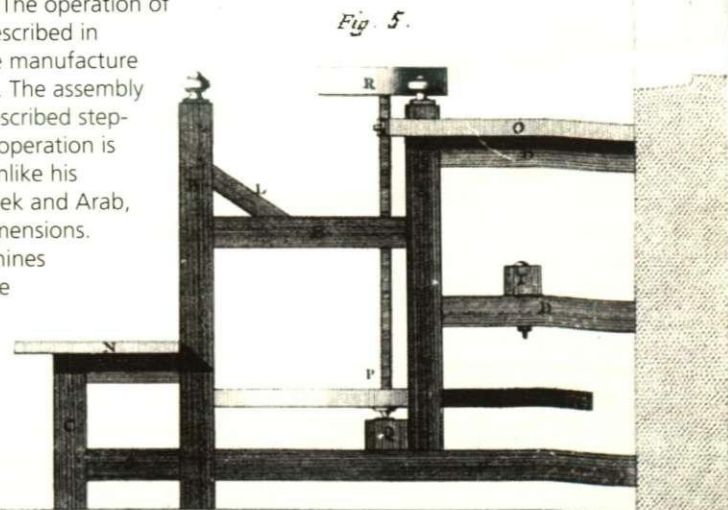
For the smallest machines there is usually only one illustration whereas for the larger ones there are a dozen or more: general illustrations, drawings of various sub-assemblies and small

'thumb-nail' sketches. The large illustrations have in many cases been considered from an artistic standpoint but their main purpose was as aids to understanding. Since some of them are in semi-perspective they look strange to our eyes but it is in fact quite easy to read them once one has become accustomed to the idiom. Arabic engineers followed the Hellenistic tradition of marking various parts of the machines on the drawings with letters of the alphabet, then referring to these letters in the descriptions - an excellent aid to understanding. Unfortunately, this practice was not followed by medieval and Renaissance European engineers.

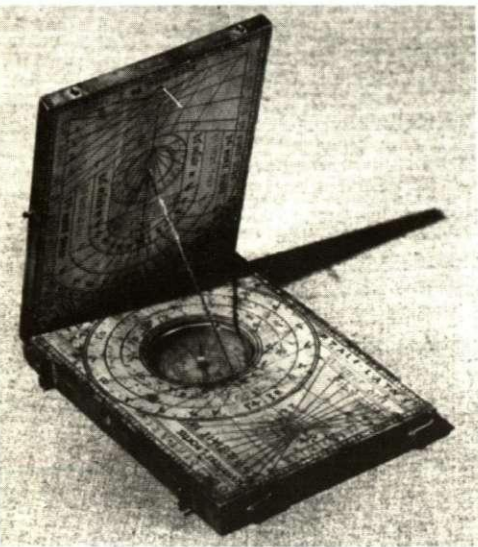
FRIDAY 16.00 J.V. Field Birkbeck College Illustrating Geometry

Most geometrical texts follow the style of Euclid's *Elements*, in which proofs effectively include instructions for drawing a diagram. Plane problems accordingly leave little to the discretion of the illustrator. Solid problems (treated in Euclid's Books 11 to 13) are more interesting. Because the items shown are so simple - a cone, cylinder, cube and so on - drawing conventions are highly visible. Continuity with Islamic representational styles is apparent well into the 16th century.

Printed diagrams in mathematical texts show the limitations of the draughtsman as well as the publisher's estimate of the expectation of his readers. Similar reservations also apply to the illustrations in manuscripts. Nevertheless, particular interest attaches to the diagrams accompanying Piero della Francesca's discussion of new polyhedra. There is no verbal description, so if Piero was not his own illustrator, he must at least have



provided guidance for the draughtsman, probably in the form of figures to be copied. The drawing conventions used in showing some of the new solids are certainly not those of naturalistic perspective. This discovery sends one back to the diagrams in Piero's perspective treatise, in which the conventions used turn out to be unobtrusively, but significantly, different from today's.



FRIDAY 16.45 Graham Hollister-Short
Historian of Technology
The Interpretation of Machine Drawings

In the preface to his *De re metallica* of 1556 Georgius Agricola insisted on the marriage of word and image in the description of technical objects, '...lest things which are signified by words should either puzzle our contemporaries or should cause difficulties in the future...'. Although he did not say so, the obverse case is sometimes equally true: machine drawings without words are also capable of puzzling contemporaries and causing difficulty in the future. All too often, in fact, one has to deal with spinster words or bachelor images.

The selection of machine drawings which I shall present, ranging in date from the 15th century to the 19th century, some of which are accompanied by a certain amount of non-clarifying text, will show something of the range of problems one is liable to meet in trying to understand what precisely one is looking at. The drawings are limited to depictions of hydraulic devices and machines most of which were used in mining operations to raise water from the workings. Some of them pose the very difficult question of whether either artist or commentator (or inventor, as it might be, in some cases) or

both together could have explained phenomena whose exact nature one suspects they probably did not understand.

SATURDAY 9.00 Gerard Turner
Imperial College
Representing Images in Microscopy

Microscopy poses special problems of communication because it reveals completely unfamiliar images to the eye. From the invention of the microscope in about 1609, its use was restricted for this reason. Towards the end of the 17th century and during the 18th century, various ways were tried to represent the image for teaching natural philosophy and for the advancement of knowledge. Direct viewing and then drawing what was remembered has always been attempted, but any success depends on the prior knowledge of the microscopist. Engraving the images enables text to be illustrated, but both drawing and engraving mean that an interpretation of the image has already occurred, and, since this interpretation may be incorrect, this route is unsatisfactory for research. It seems that the lack of a satisfactory way of representing the image hindered the use of the microscope in the development of science. The invention of the photographic process in 1839 meant that an unambiguous representation of the image was available for the first time.

SATURDAY 9.45 David Knight
Department of Philosophy, University of Durham
Representation in Chemistry

Alchemy depended upon evocative pictures and prose, conveying messages to the adept. Early texts concerned with pharmacy and with mining, on the other hand, illustrated apparatus and machinery with more or less clarity. The 'new philosophers' of the 17th century emphasized plain language, and illustrations, at first in copper plate but then in wood engraving, were an important complement to chemical prose. Down to the early 19th century, these were often depictions of laboratories or of apparatus, usually shaded to indicate three dimensions, and perhaps showing disembodied hands. They were accessible to outsiders, or beginners, who could thus understand what these things were like, but as the number of professional chemists, formally trained, grew after 1815, so the illustrations became increasingly diagrammatic - they only wanted relevant information.

Alchemists had also used symbols for the substances they worked with: Condillac's ideal of scientific language had been algebra, and ever since the time of Lavoisier symbols have been an essential part of chemical language, conveying molecular structure and reaction mechanisms in visual language - which with the diagrams form a rather austere system of representation.

SATURDAY 11.15 Jeff Rosen
Columbia College, Chicago
Caught between the Academy and the Museum: Scientific progress and Photographie Zoologique

This paper examines the competing discourses surrounding the production and publication of *Philosophie Zoologique*, one of the first photographically illustrated books and the first to reproduce such images of zoological specimens from the Muséum d'histoire naturelle in Paris. After analysing the publication history of the project from its inception, including sources of funding, debates surrounding the means of photographic production, and various institutional efforts taken to publicize the work, the paper will focus on the context of the imagery in terms of the debates it provoked, especially between members of the Académie des sciences and the Muséum d'histoire naturelle.

The institutional and journalistic responses to the project will also be examined, including reports in *La Lumière*, the journal of the Société Héliographique, the Belgian scientific journal *Cosmos*, and the *Bulletin* of the Société d'encouragement pour l'industrie nationale.

Photographie Zoologique was the first photographic publication to employ new photomechanical technologies. I will argue that differing interpretations occurred between Museum and Academy scientists because of the emergence of new, coded meanings in the visual appearance of the imagery, stemming first, from choices made concerning the actual means of production, and second, from contextual issues surrounding the publication and promotion of the project.

SATURDAY 12.00 Martin Kemp
University of St Andrews
Looking Backwards and Forwards: Summary and General Discussion

Session 9

Silversmithing and Jewellery: Production and Consumption

Room MB 217
Saturday and Sunday

Convener: Kenneth Quickenden,
University of Central England in
Birmingham

Using English examples from the 18th century to the modern period, this session will explore the interdependent themes of production and marketing of jewellery, silversmithing, and their allied trades. These subjects in particular have been the focus of much recent research, some of which is yet to be published. The session will provide an opportunity for the discussion and dissemination of some of that research.



SATURDAY 9.00 Helen Clifford
Ashmolean Museum, Oxford
**The Myth of the Maker:
Manufacturing networks in the
London goldsmiths' trade 1750-1790**

The study of silver has been traditionally the province of the museum and the private collector. The main source of the knowledge has come from individual objects in collections which has resulted in a body of scholarship that concentrates on the object, the source of its design and the biography of the smith who made it. One consequence of this approach is that the activities of design and making have been explained exclusively in terms of the talents of individual designers and craftsmen. Two assumptions underpin much of the existing literature. First, the assumption that the objects which survive are representative of the total output of any particular silversmithing business and, second, the assumption that production was undertaken directly by mastercraftsmen working with assistants in their workshops on commissions for high quality silverware.

These assumptions have generated a literature in which the design and manufacture of silverware is judged as art rather than commerce, the product of aesthetics, rather than of profit. The purpose of this paper is to contest these assumptions by examining the range of work produced by the partnership of silversmiths and the ways that work was undertaken. Their pattern of organisation will then be shown to have been typical, not unusual. In order to minimise the cost of permanently employing specialised craftsmen and to maximise the extent of the services offered on a flexible basis, John Parker and Edmund Wakelin operated not a workshop, but a highly specialized group of subcontractors.

SATURDAY 9.45 Michael Snodin
Victoria and Albert Museum
Putting Adam into Context

The story of the emergence of the neoclassical style in English silver is now generally accepted to have been the result of a far more complex process than the single influence of Robert Adam.

Thus freed from its role as an only begetter, it is now possible to examine the silver actually designed by Robert Adam with a fresh eye, and attempt to set it into a context of design, production and marketing.

The surviving evidence of design drawings and silver, which can be dated from about 1758 to 1779, suggests that almost all Adam's designs for silver were

the result of one-off commissions, carried out by a number of different makers for clients for whom he was already doing, had done, or hoped to do architectural or interior design work. They ranged from single pieces, through additions to existing sets, as at Kedleston, to complete services, as in the silver for Sir Watkyn Williams Wynn. For Adam, silver, like furniture, was clearly an element in the completed decorative ensemble. The only Adam design which does not seem to have been linked to a specific client (in its design drawing at any rate) is the baluster-shaped candlestick made by John Carter in 1767. Perhaps significantly, it was one of the few truly revolutionary and influential design conceptions to come from Adam's pencil.

SATURDAY 11.15 Kenneth Quickenden
University of Central England
Boulton and Fothergill Silver: the interface between production and marketing

This paper will explore the interface between production and marketing in Boulton and Fothergill's silver plate business. That interface is currently difficult to grasp because of two widely held and apparently irreconcilable views about that business: on the one hand Boulton is seen as a pioneer of industrialization producing large quantities at low prices through mechanical methods; on the other hand the business is usually seen as a prestigious one, to supplement the humbler articles made by the partners. The second view can be supported by Boulton's elitist marketing for silver plate which led him to refuse discounts to trade customers and led to modest sales, mainly to the public. To resolve this apparent conflict between marketing and production it is necessary to see that there were in effect two silver plate businesses at the partners' Soho manufactory. The first did indeed involve modest prices and substantial mechanization; this naturally requires large sales to recoup heavy investment in machinery, but at Soho this did not demand large sales of silver since investment was mainly justified by the use of that equipment for other articles, especially Sheffield plate, which sold in large quantities. The second type of article was often prestigious and (although commentators have been reluctant to say so) essentially hand made and sold at a price closer to that of their competitors.

SATURDAY 12.00 Gay Booth

University of Central England
The Use of Dies by Sheffield Silversmiths

The manufacturing silversmithing industry in Sheffield evolved from the established cutlery and steel industries which utilised necessary local resources such as sandstone and a good supply of power from water.

The 'invention' of Sheffield Plate by Thomas Boulsover necessitated new manufacturing techniques, namely the use of dies. The established steel industry facilitated this and the production of Blister or crucible steel by Benjamin Huntsman provided a purer and more uniform steel.

The heavy reliance on dies for the production of Sheffield Plate led to the growth within the City of the particular skills of die sinking and stamping.

The use of dies ensured uniformity of product and enabled manufacturers to produce articles to customers' required quantities without tying up capital in unsold stock. Therefore quality of dies and the quantity owned by a company was crucial to production.

Methods of production relied upon a division of the labour force into various specialised areas which intensified the essentially craft skills of the workforce and combined these skills with industrial processes to facilitate a batch production method in which as many labour intensive processes as possible were replaced by tools and machines and a highly skilled human assembly line.

SATURDAY 14.00 Richard Manwaring Baines

London College of Fashion
Elkingtons of Birmingham

There is a surprising lack of information about Elkingtons, especially when one considers the firm's enormous importance in Victorian England. This paper will analyse Elkingtons, especially in its early years. A key issue, which will be tackled here, is the responsibility - a large number of names have been suggested - for providing Elkingtons with the technical understanding to enable the firm to take out its electroplating master patent of 1840. The impact of that patent and subsequent technical improvements on button makers and Sheffield platers will be discussed, as will the expansion of Elkington's impressive works and showrooms in Newhall Street (now the Birmingham Science Museum) which were designed to cope with the firm's burgeoning market for highly ornate electroplated metalwork.

SATURDAY 14.45 Shelagh Wilson

University of Northumbria
Art into Industry: the promotion of production to the public by the Birmingham Jewellery Trade 1860-1900

This paper looks at some of the ways in which Birmingham jewellery manufacturers presented their trade and its production methods, by means such as the popular and specialist press, celebratory albums, and exhibitions. It will examine the claim that the 'artistic nature of most of the goods now exposed in our shop windows' was due to the manufacturers and not 'the improved taste of the public' as was generally accepted.

This was part of a wider 19th century concern, manifested since the Select Committee of 1835, to unite art and industry in the production of more 'artistic' manufactured goods. The education of workmen and manufacturers was addressed through the creation of Art Schools and Museums; educating the public proved far more problematic.

Certain manufacturers maintained a crusade to 'enlighten and educate the public' taking every opportunity to present their production methods. T. & J. Bragg's practical demonstration at the 1871 International Exhibition was designed to convey 'information to the public in a pleasing and attractive manner'. However, a comparison of these depictions of artistic production with the jewellers' own trade press and rare glimpses at diaries and ledgers reveals a less harmonious picture, and the very real difficulties of introducing any lasting design reform into the jewellery trade.

SUNDAY 14:00 Cynthia Weaver University of Central England **The Development of Costume Jewellery in England between c1910 and c1930 under the Impacts of Suffrage and World War I**

Much has been written about the unique designer-jewels of the early 20th century, but little attention has been paid to the many anonymous Birmingham manufacturers who mass-produced in vast quantities to meet the demands of aspiring middle-markets.

This discussion centres around two trade catalogues containing around 2500 hand-drawn jewellery designs, from pre- and post-World War I, and looks at the context

within which these fashionable products emerged.

In design terms, W.F. Holmes' products can be seen as reflective of the popular taste of the time, typically perpetuating in diluted form the stylistic features of the avant-garde jewellers of earlier years.

The obvious differences between the contents of the two volumes are sufficient in themselves to lead to conjecture not only about the caprice of fashion but also on the state of the trade itself either side of the Great War.

Additionally, this paper sets out to assess the target market through discussion of the following: the materials used, evolving social trends, and Birmingham's significant links with the fight for women's suffrage.



SUNDAY 14:45 Shena Mason Soho House Appeal Administrator **Real Jewellery for the World and his Wife: Developments in the Birmingham jewellery trade, 1930-1992**

By 1930 the Birmingham jewellery trade had seen a massive decline from its pre-World War I days, with perhaps 'only' around 30,000 workers.

By today's measure that is a large number. The decline which was ushered in by the First World War has never been reversed, and in the last two recessions has gained momentum, to the point where there are now probably fewer than 4,000 people working in the jewellery trade in Birmingham.

During the past 60 years the Birmingham trade has undergone many changes - technical, aesthetic, marketing, social and architectural. They have not managed to reverse the decline in numbers, yet Birmingham is still the biggest producer of gold jewellery in Britain, and Birmingham Assay Office (even though the heady days of Silver Jubilee year 1977 are now a distant memory) is Britain's busiest, hallmarking nearly half of all the jewellery and silver sold here.

There is a tendency now to speak of the Jewellery Quarter as though it were some sort of precious metal theme park, with headlines like 'Jewel in the town' and 'Birmingham's little gem'. The newer retailing-cum-tourist-attraction identity of the area sometimes co-exists uneasily with the older craft-manufacturing identity, but the Jewellery Quarter *is* real. It remains at heart a community of skilled craftspeople whom it suits to work within walking distance of each other.

Session 10

Application of Interactive Computer Systems to Art and Design History

Room EJP 303
Saturday and Sunday

Convener: Andy Saxon, University of Central England

The arrival of interactive computer systems in the art and design history area offers users access to information on a hitherto unparalleled scale. Point of Information, Public Access, Collections Management, Multimedia Databasing, Scientific Analysis and Education are some of the areas that have benefited from involvement with new technology.

This session seeks to address contextual, philosophical and practical issues facing contemporary development and implementation of art and design history interactive systems. Contributors will explore the 'interface' between the specialist areas of art and design history and Interactive Systems Development, including, but not limited to: Background and Historical Context; International Collaboration; The Impact of New Technology; Issues pertaining to systems development; Demonstration of prototypic and current systems; Institutional perspectives; User Needs; Overview of current progress; Intellectual Property; Emerging trends.

SATURDAY 9.00 Anthony Hamber
Christies International plc
Senefelder to the Digital Image: Revolutions in imaging technologies and their impact on art history

During the past two hundred years a succession of innovatory imaging processes and related technologies have enabled an ever increasing number of images of ever increasing reproducibility and portability to be created. Lithography, a process which is still very much alive today, was a major milestone in the creation of cheap images and the evolution of 'facsimile'.

The plethora of reprographic processes available by the mid-Victorian era was quite staggering, W.J. Stannard listing no less than 156 in his privately published *Art Exemplar* of 1859. Undoubtedly the most significant was photography which, when synthesized with traditional relief, intaglio and planographic processes brought about the large number of photomechanical processes which litter the second half of the 19th century. Film and then television added to the imaging options available to art historians. More recently the rapid evolution of digital imaging and digital telecommunications has brought imaging to the brink of a revolution akin to the combined impact of the invention of photography and the telephone.

The paper will examine some of the most significant effects on art history of these imaging revolutions and discuss what implications current and future imaging technologies may hold.

SATURDAY 9.45 Colum Hourihane
Witt Computer Index, Courtauld Institute
Information Exchange in Art Libraries: The Van Eyck Project

The Van Eyck Project is funded by the European Commission as part of DGXIII and comes under the Libraries Programme. It is a cooperative project between the Rijksbureau Voor Kunsthistorische Documentatie, The Hague, The Witt Library, Courtauld Institute of Art and Trinity College, Dublin. Associate partners are Utrecht University and Birkbeck College.

The broad aims of the project are to enable photographic archives and collections to exchange textual and image information, in electronic and computerized form, and to create a linking system or interface whereby art historical databases can be searched and accessed from remote terminals.

As part of this project particular attention has been given to the development of a core record for the classifying of a work of art. Phase I of the project has focused on the elements of Artist Biography and Subject Content.

This paper examines the development of a set of core elements which constitute an artist's life. Surveys of existing databases are dealt with and a minimum standard is proposed.

SATURDAY 11.15 William Vaughan
Birkbeck College
Addressing the Image: The use of 'Morelli' for automated picture referencing and analysis

Morelli is the name of a system devised to reference and analyse pictures by automated means - that is, by the use of digital images and computer software. Its unique feature is that it matches, sorts and classifies pictures exclusively on their visual characteristics. Furthermore, the characteristics that it uses are ones derived directly from the manipulation and analysis of digital images.

From the start the Morelli system has been developed with two main objectives in mind. The first - which is a practical one - is to find a means of scanning large numbers of images and of sorting and selecting them in ways that will be useful to those with an interest in the visual arts. The second, more ambitious and tendentious aim, is to use the methodology devised to make such visual sorting and electing possible to establish a form of visual syntax, something that could genuinely be the basis of structured pictorial analysis.

The present paper seeks to address in particular the first of these areas; though there will be some reflections at the end about the potential of the second.

SATURDAY 12.00 Jeremy Rees
International Visual Arts Information Network
Widening the Access to Information about Art: Explorations of the potential of interactive multimedia

Opportunity and 'quality of experience' for art historians and for visitors to permanent collections and temporary exhibitions in art museums and galleries are topics of increasing interest, fuelled by the rapid development and widening of accessibility of interactive multimedia.

A small international meeting in Amsterdam in 1990, of people from nine European countries, to discuss the development and use of interactive multimedia, led to the development of the International Visual Arts Information Network (IVAIN), its compiling and twice yearly publication of the ITEM (Image Technology in European Museums and art galleries) database and a series of conference papers internationally on matters relating to digital imaging and intellectual property rights (including copyright).

IVAIN has also instigated the *interactive multimedia*: BRANCUSSI Project, to explore the potential (and problems) of international collaboration in this emergent technology.

In the context of the Brancusi Project, the paper will look at the potential role of interactive multimedia in relation to original works, the repertoire of relevant books and articles, permanent collections and temporary exhibitions, the adding of new dimensions to the opportunities for casual exploration, comparison, research and interactivity *between* such new resources.

It will also examine the additive and conflicting requirements (the 'either/or') of researchers, collection management and the 'general public' and consider the publishing/marketing of resultant sources.

SATURDAY 14.00 Oliver Watson

Victoria and Albert Museum

Graham Howard

Art of Memory

'The Story of Glass' Multimedia System

'The Story of Glass' is an interactive multimedia system being developed jointly by the V & A and Corning Museum of Glass, New York. It is designed as an introduction to the history and technology of glass-making, allowing the user to navigate between images of objects, biographies of makers, maps showing glass-making centres, technical demonstrations by glass-makers, and a number of themed 'QuickTours'. It will be installed in the V & A's new Glass Gallery (opening April 1994). The presentation will be in two halves. This paper will describe how the system evolved from specific interpretative needs of the Gallery, and discuss issues and problems surrounding the introduction of new technology into the Museum environment. Technical and design aspects will be addressed in the second half: in particular, the conceptual issues which are raised by the transformation of traditional approaches required for the creation of effective multimedia. Both speakers will focus on the balance between richness-of-content and ease-of-use, and between current resource restraints and future expansion. The system will be demonstrated in its alpha version.

SATURDAY 14.45 Christiane Bron and Francine Viret Bernal

University of Lausanne

TIRESIAS: Traitement informatique de reconnaissance des éléments

Sémiologiques pour l'identification Analytique des Scènes. From a scene recognition program to an educational game

TIRESIAS is a program which uses

techniques of artificial intelligence in order to understand the description of images made in natural language and to identify the scenes illustrated. It is based on some logical regulations which we postulate to be present in the human mind for the comprehension of visual messages. We experiment with those regulations in the field of the iconography of Attic Greek vases.

We analyse the image to isolate the smallest iconographical elements which can be considered units of meaning, similar to the morphemes of linguistics; we call them **the minimal formal units**. Then we study the combination of those elements, **the syntagm**, and finally we take account of the **relations** between the syntagms of the pictures. Those elements are stored in different knowledge bases in which the program will search the parameters needed to identify the scene. Every detail of the image can become important for the interpretation, and the description should be very complete, giving the hairdo, the hat, the clothes, the weapons, or all the objects in the hands of the figures. The relation is also primordial: the fighting, the running, the position of the body (lying, sitting, or kneeling), the gesture, the contact between the two figures, all those elements should be described.

From that description the program extracts the minimal formal units and compares them to the set stored in its knowledge bases. Then it checks the presence of the necessary syntagms and finally controls the relations between them. At the end, the system decides which scene is the closest, names the mythological scene represented and identifies the gods or heroes painted on the picture.

We are working on an interactive program to be used for education and in museums, which should contain about a hundred scanned images of Greek vases stored on a CD-ROM. With the help of a dictionary for special terminology and mouse-sensitive pictures, it will be possible to describe those images. After the analysis of the description, the computer will identify the scene, if possible, tell the story and name the figures represented. The idea of such an educational game is to introduce Greek mythology through images created by the ancient society itself and to familiarize the user with some of the Greek terminology. Our presentation will briefly expose our program and present the project of the CD-ROM.

SATURDAY 14.45 Suzette Worden and Colin Beardon

Rediffusion Simulation Centre, University of Brighton

The Virtual Curator: Multimedia software and design history

This paper will address issues that have arisen while using the computer as a creative tool within the production of design history and consider how users can manipulate and creatively use images for the exploration of historical concepts.

The 'Virtual Curator' is a piece of experimental software, which challenges the concept of the virtual museum. It is an environment in which users can work with a 'museum' of objects that are all representations. There is a 'store' of information and an 'exhibition' where users can make statements. The museum is now a metaphor for the organization of knowledges.

To be able to be able to mediate and create texts in this way, within the creative process of history writing, brings the user in direct confrontation with the kind of processes that have generated and shaped their source material and have determined the way in which they have received historical information. Definitions of objectivity/subjectivity or fact/opinion have to be taken on board. The need for maintaining critical distance is emphasized.

This work, which is part of a research project at the University of Brighton, has been informed by poststructuralist and feminist work on discourse theory and power structures, subjectivity and authorship. Discussion of these issues, through the example of the 'Virtual Curator', offers an opportunity to discuss the way our subjectivity is involved in the production of meaning using multimedia. Reference will also be made to the wider development of multimedia and hypertext and to our work with design history students.

SUNDAY 14.00 D.C. Kurtz

The Ashmolean Museum, Oxford

Multi-Media Access to the Beazley Archive

The Beazley Archive is a research unit for the study of ancient Greek art, combining archaeology and art history. Great emphasis is placed on the use of networks to provide information to a broad spectrum of users and more than 5000 images of Athenian vase-paintings, providing the single most important source of information about the classical world, are already available on a database which now contains over 48,000 records. In 1994 the Archive's programmes include networked multimedia databases for senior scholars, the general public and school children. A prototype of a European museum network will be demonstrated, which will electronically link eight museums (fine art, archaeological, educational) in seven countries.

Session 11

Architecture and National Identity

Room MB 242
Friday and Saturday

Convener: Toshio Watanabe,
Chelsea College of Art and Design,
London Institute

Already in 1882 Ernest Renan warned us not to confuse a nation with dynasty, race, religion, language, community of interest or geography. He called a nation a kind of moral conscience but also pointed out that forgetfulness is a crucial factor in the creation of a nation. Some of his optimism seems misplaced now, but the issue of national identity itself is as vivid and relevant as ever. This session will explore how the issue of national identity related in particular to architecture. Since the 18th century, architecture was used as one of the most powerful means for expressing national identity. Some public buildings, such as the Houses of Parliament or the Sydney Opera House, became for many the symbol of a particular nationhood itself. How did the patrons or the architects try to express national identity in a building? How was a particular building then received by the people whose national identity it purported to represent? Or by those whose identity it ignored? How do we gauge success in these matters and what, in architectural terms, contributes towards the formation of such identity? How does architectural style then relate to these issues? Can, for example, a seemingly universal style such as Neoclassicism represent a particular national identity? In order to try to answer these questions, we need to look into the cross-currents of conflicting allegiances and ideologies. This session will deal with examples both from what is commonly perceived as the centre and from the margin.

FRIDAY 14.00 Henry C. Matthews
Washington State University
The Greek Revival and National Identity in the United States

Greek Revival architecture in Europe during the early 19th century expressed the aspirations and ideals of particular factions such as Prussian nationalists. In contrast, in the United States, between 1820 and 1860, Hellenism became a national obsession. As the country embarked inexorably on its transformation from agrarian to industrial society, the Greek temple became an increasingly generic, but complexly encoded, symbol of national identity. This paper examines the context and manner in which Americans used classical Greek forms to signify their ever more ambitious political and social agendas. It also analyses the ways in which American architects re-defined and altered the adopted classical lexicon to create symbols of power cloaked as democratic icons.

FRIDAY 14.45 Toshio Watanabe
Chelsea College of Art and Design,
London Institute
Style and Identity. The debate surrounding Sir Gilbert Scott's design for Hamburg Town Hall

In 1854 an international competition for a new Town Hall for Hamburg was announced. By 15 October of that year 43 entries had been received, which the Selection Committee of the City Council narrowed down to 10, from which the Senate of Hamburg chose three. They were Gilbert Scott from England, Auguste de Meuron, a Beaux-Arts trained Swiss with a practice in Hamburg, and Ludwig P.K. Bohnstedt, a German active in Russia. Finally on 23 February 1855 it was announced that Scott had won First Prize.

The tortuous path of the decision-making and the eventual bestowal of the First Prize on a 'foreigner' created an unusual amount of debate about the competition, leading to the eventual abandonment of the building of the Town Hall, at least for the moment. Much of the discussion focussed on the nature of an appropriate style for such a building and this often related overtly or covertly to the issue of local and national identity. This paper will examine this fascinating architectural debate, concentrating on the issues of style and identity.

FRIDAY 16.00 Hellmut Wohl
Boston University
The Manueline Style: Architecture as a symbol of national renown in Portugal

The building style that flourished in Portugal during the reign of Manuel I (1495-1521) and that was revived in the 19th century is the most conspicuous example in the history of architecture of a style that was intended to be and has been perceived as the expression of national identity. It is a distinct style, unique to Portugal, which owes its existence to the ambition of Manuel I to commemorate the Portuguese overseas explorations which made Manuel the richest monarch in Europe. Recent research has established that the Manueline was not, like the flamboyant in France, a florid phase of late Gothic that was followed by the adoption in Portugal of classicizing designs imported from Italy. On the contrary, Italianate forms had been introduced into Portugal at the end of the 15th century during the reign of John II, who preceded Manuel I on the throne. Vasari tells us that King John asked Lorenzo the Magificent to send him Andrea Sansovino; a recently discovered document confirms that the Florentine sculptor did in fact go to Portugal in 1492. The Manueline came into being a few years thereafter as a result of the decision to replace the Italianate fashions favoured by John II with a 'modern' style that would reflect a specifically Portuguese national identity and which, in its densely surcharged ornament of marine motifs and royal emblems, and with its reminiscences of Portuguese military architecture along the north coast of Africa, would be an appropriate celebration of Portugal's oceanic adventures. In the 19th century the Manueline became the focus for sentiments of patriotism and national renewal, and a symbol for the Portuguese age of discoveries, that brief period of national glory during which Portugal reigned supreme among European monarchies. When, for example, the railroad station for the new Lisbon-Sintra line was built in 1886-7, it was designed in the Manueline revival style, and was declared to be 'the consummate perfection of the exemplary facade' for a railway terminal.

FRIDAY 16.45 Dalia Manor

Freelance art historian and critic, London
**From Orientalism to Modernism:
Problems of local and international
styles in the architecture of pre-state
Israel (the 1920s and 30s)**

Among the many practical and ideological problems that faced the Jewish immigrants who came to the land of Israel in the first decades of this century was what form should be given to the national home that these people were about to build. It was not merely a question of style for the children of a people with a very limited tradition in the visual arts, including architecture, who considered their immigration to be an act of revival and normalisation of their nation. The idea of breaking with the past (in Europe) in order to re-settle in the East, in the new-old homeland, and to create an original local culture there took at times the form of a Mesopotamian monumentalism in public buildings. A taste for Islamic forms and ornamentation and the use of stone could be seen in private houses.

In the spirit of the Historicism of 19th century European architecture, which continued in the work of British architects in Palestine in the 1920s and 1930s, this Orientalism, often naive and superficial, had, however, a different meaning. It reflected a search for identity, as well as some optimism, concerning the possibility of integration of the Jews in the region.

This was to be changed in the 1930s when architects under the direct influences of the Bauhaus and Le Corbusier introduced the International Style which soon dominated new housing in Tel Aviv, affording her the name of 'White City', as well as many other buildings around the country. The architecture of the Modern movement seemed to share with the Zionist movement not only the rejection of the past and the vision of the new, but also its daring and freshness together with simplicity and modesty. In a period of building the nation the International Style was the most appropriate and eventually became the most identified with Israeli architecture.

SATURDAY 9.00 David Crowley

University of Brighton
**Polish Nationalism and the 'Discovery'
of the Zakopane Style**

In the 1880s the patriotic Polish intelligentsia 'discovered' the art and architecture of the Zakopane region in the Tatra Mountains, then under Hapsburg rule. The art critic, Stanislaw Witkiewicz, sought to translate the architectural forms and decorative motifs of *Górale* (Highlander) peasants' wooden homes



into a Polish national style. Despite Witkiewicz and his supporters' claims to the uniqueness and innate 'Polishness' of their endeavours, they were, in effect, engaged in a project shared by architects and artists across Europe (in other words, an international phenomenon). Those aspects of the vernacular culture in the Tatras which enjoyed these architects and artists' support were strikingly similar to those which attracted the attention of nationalists in Finland, Hungary and elsewhere in Europe.

This paper will seek to place the Zakopane Style within two histories. It will, in the first instance, be set within developments in Polish nationalism in the 19th century and, in particular, a shift from Positivism to a return to what has been described (in terms of literary

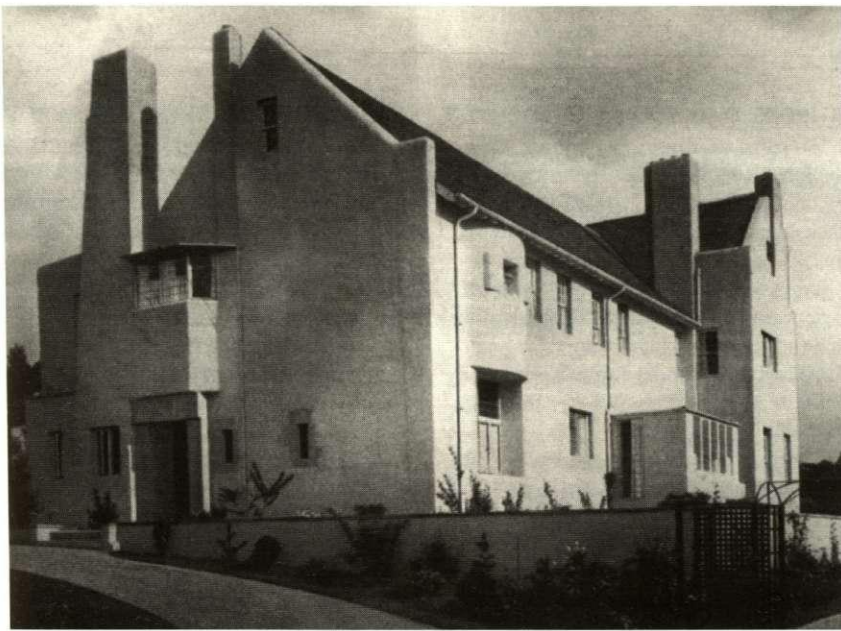
culture) as Romanticism around the turn of the century. The second focus of the paper will seek to place the Zakopane Style within contemporary pan-European intellectual currents stemming from Ruskin and Tolstoy.

SATURDAY 9.45 Tamas Aknai

Jannus Pannonius University, Pécs
**New Hungarian Experiments towards
an Architectural Identity (1960-1990)**

In spite of the one-party socialist state with its bureaucratic restrictions and over-concentrated 'design factories', a new architecture still came into being. This paper embraces roughly three decades of a significant period in Hungarian architecture. Apart from the turn of the century, these thirty years constitute the period in which Hungarian architects created their most remarkable contribution, giving examples of new possibilities of intuitive and creative freedom and attachment to landscape and nation on the basis of conscious and thorough research (Ödön Lechner, Béla Lajta, Imre Makovecz, György Csete, Pécs Workshop, etc.) During the 1960s and 1970s the younger generation started to discover the national architectural heritage at the same time that they discovered the international aspirations of postmodernism. The survival of folk trends, the forms and motifs of the national idiom in the hands of the new generation of architects has

made possible new works infused with national identity. This recent architectural revival and the quotation techniques of the young architects play an exceptional role in establishing a new relationship between Hungary and the wider world, between the city-dweller and nature and between the Hungarians and their own history, from which they had previously been separated. The architecture of this period cannot be regarded as homogeneous. It is characterised by the coexistence and interaction of national romanticism, different versions of historicism, various local-rural overtones, neo-Baroque and neoclassicist motifs, with various modern trends gaining ground also. The latter include reminiscences of Hungarian constructivism and of the various experiments aimed at creating an independent Hungarian national style.



SATURDAY 11.15 Miles Glendinning
University of Edinburgh
Ranald MacInnes
Historic Scotland
**'Monuments to the Future?:
Architecture and national identity in
Scotland**

As a contrast with the more dramatic national-cultural issues of Central or Eastern Europe, this paper deals with a slow-burning, yet, in its own way, equally sharp conflict within the heart of the 'West': the relationship between the architectural traditions of Scotland and the cultural structures of the multi-national British state in which she was submerged.

The paper sketches out a symmetrical, two-stage process. During the late 18th and 19th centuries, Scotland's 300-year-old architectural culture was put on the defensive by the country's ever deeper involvement in the burgeoning imperial and industrial power of Britain. The mutually-reinforcing relationship of anglocentric 'Britishness' and thrusting, imperialistic 'progress' meant that even the precocious romantic nationalism of Sir Walter Scott, given architectural form in the 'Baronial' style, could only, for the time being, remain a kind of surrogate, associated with ideas of an irretrievably lost past.

The 20th century saw a reversal of these relationships. The slow-motion collapse of British power after 1918 transferred the connotation of 'lost past' to Britain itself. This freed the way for a new, aggressive generation of Scots architects, ranging from the national-romantic Robert Lorimer to the Art Deco monumentalist Thomas Tait, to discard Britishness and instead develop a forceful modernism (or, more recently, postmodernism) grounded in national traditions. This movement energised not only 'high architecture' but also social building programmes such as

Glasgow's massed building of multi-story blocks of flats.

SATURDAY 12.00 Nigel Whiteley
Lancaster University
Englishness and Modern Architecture

This paper examines the notion of a distinctive 'English' in Modern architecture with reference to the English Heritage and Royal Commission on the Historical Monuments of England booklet *A Change of Heart*, published in 1992. The publication deals with the aesthetic characteristics of English architecture since the second world war in order to develop a 'policy for protection'.

The point at issue is the way in which Modernism, having become historical (and therefore also increasingly in need of conservation) is being redefined in order to assimilate it into the taste culture (and, by extension, values) of English Heritage. As Modernism had previously been presented as the *enemy* of England's architectural heritage, this poses a major problem.

The booklet argues that there are three main strands in Modernist architecture in Britain: 'the modernism of method', 'the modernism of style' and 'the modernism of good manners'. It is the last strand that the author claims - controversially - is the distinctive British one and this leads him to claim that 'between the modernism of good manners and the architecture of the traditionalists...the gap is small'.

To test this thesis and assess its implications, reference will be made to the Arts Council publication *Ten Years of British Architecture*, published in 1956, and the Arts Council /RIBA's *Architecture Today* publication of 1961, both of which discussed the national characteristics of Modern architecture in Britain in the post-war period.

SATURDAY 14.00 Randall Rhodes
Buffalo State College
Twin Towers: America and capitalism

As a symbol of New York City's goal to recuperate the central core of the financial district, the erection of the twin towers of the World Trade Center (WTC, built 1967-76) served to centralise trade and provide an ideal setting for private investment and capital accumulation. Designed by architect Minoru Yamasaki, it is of monumental scale to be visible at a distance and identifiable world-wide. Controlling seventy-five percent of the nation's trade, it was to 'serve the well being of countless fellow citizens and friends abroad achieving world union and peace.'

Stripped of these global mandates, the WTC is an example of architectural muscle flexing on behalf of the capitalist power elite. The displacement of small business owners and the resultant design of a megastructure that cuts land and utility costs and escalates real estate values and rent schedules, illustrates the minimalization of public sector input and lack of concern with externalities. Covered by a streamlined aluminum skin, closely spaced steel columns and narrow strips of glass, these towers produce shadows and greatly distort air currents, constituting visual pollution. From the grey, vacuous lobby to the smoked mirrors in the 'Windows' restaurant on the 106th floor, the towers are devoid of social morality, lack human scale and insulate the work force of 50,000 from street life.

For these reasons, the WTC is perfectly American. By emphasizing the personal aggrandisement of the capitalist movers and shakers with an architectural complex of such monumental narcissistic affluence, its goal to revitalise the city for the benefit of all residents (and citizens of the world) was lost. Observing that power, privilege and property are not distributed according to morally meaningful criteria, Islamic terrorists bombed the WTC on 26 February, 1993. Waging a *jihad* against man's colonialist and materialist ambitions, they sought to bring down the most high.

Yet due to the brilliant American technology of skyscraper construction, damage was relatively minor, and a month later, the power elite rode the elevators back up to their isolationist vantage point within the clouds.

SATURDAY 14.45 Toshio Watanabe,
Chair
Discussion Session

Session 12

Modern Photojournalism

Room MB 230
Saturday

Convener: Michael Hallett,
University of Central England

The history of 'modern photojournalism' within photographic history is being continually re-evaluated, particularly within a social and cultural context. The scope of this academic session ranges from the developments of pictorial journalism in the mid- to late 1920s in Germany through to the current expansion and use of new technologies. Of particular interest are the precursors of photojournalism, the inter-relationships of the German pictorial magazines of the late 1920s and relationships between image, text and layout.

SATURDAY 9.00 Michael Gray
Fox Talbot Museum
The Metamorphosis of Meaning

Photography is and was the first technological art and its boundaries and markers have almost universally been set and defined by technological advances which facilitate its use and application in circumstances which had previously been impossible to operate.

The reduction of photographic exposures to below one second is generally regarded as the point in time which marked the beginning of photoreportage. It was also a prerequisite condition that the appropriate technology should be reliable before professional practice could commence.

This paper will examine that period beginning with the announcement of the invention of photography, from 1839 to 1870, and before the activity we now call photojournalism or photoreportage was established in form, content and ritual.

We must be careful, when drawing upon contemporary criteria, to attempt to decide if a particular photographic image from another time frame *is or is not* an example of photoreportage or photojournalism. Photographs change their meanings with time, the content of a particular image can have great significance and meaning within its own reportorial context; today, however, by some mysterious metamorphosis, they can cross boundaries and become art objects, almost, in Talbot's words, '*divested of their original meaning*', valued for their uniqueness as a cultural image where its function and content are of lesser concern. Photographs, *per se*, do not change (of course images can and do deteriorate with time but the simple physical changes that occur only marginally affect our perception), it is our perception of them that does.

Detailed examination of specific photographs, which initially cannot be considered as examples of photoreportage, can now be seen to be part of a cumulative aggregation of images that in form and content are important indicators which constitute part of the discipline's pre-history. They form a nascent meta-language, which has permeated, influenced and shaped the collective visual syntax of photography. Individually they have, until recently, been considered to be worthy of note as curiosities or aberrations, but collectively perhaps they can now be regarded as signs and indicators requiring re-evaluation and re-interpretation. This brings us back once more to the perennial question, 'How do you read photographs?'

SATURDAY 9.45 Robert Hamilton
Manchester Metropolitan University
Image and Context: The production and reproduction of the Execution of a Viet Cong Suspect by Eddie Adams

Most news photos have a short shelf-life, some achieving lasting fame of sorts whether for their historical significance or for the striking nature of what they show. *The Execution of a Viet Cong Suspect* by Eddie Adams is one such photograph. On February 2, 1968, it appeared on the front cover of practically every major western newspaper. It is now often shown as a brutal example of the horrors of war - by its very subject, an anti-war photograph. However, I will seek to show that at the time of its original publications the media attitude to the photograph was much more ambiguous, less damning of an image of summary execution than commentators now seem to suggest. It is this assumption that I wish to question.

Furthermore, I want to trace the fragmented history of this single image from the time that it was taken, more or less, up to the present. In doing so I want to examine the different and diverse discourses that the photograph traverses in order to show that its meanings are not fixed, like the image itself, but dependent upon the context and site of its publication for those meanings.

SATURDAY 11.15 Colin Osman
Former editor, *Creative Camera*
Hungarian Influences on Early Photojournalism

The 1920's saw an explosion of photographic talent in Hungary. Kertész, Munkácsi, Brassai, and Capa are just the best known among the photojournalists. Moholy-Nagy was a photojournalist at times but was best known as one of the most influential figures in the Bauhaus. He was joined by Marcel Breuer and later by György Képes in the New Bauhaus in Chicago. Some suggestions are made about the reasons for this explosion and why it manifested itself outside the boundaries of Hungary. Considered also are the dismemberment of the Austro-Hungarian empire after its defeat in the 1914-18 war, the short-lived Communist state of Béla Kún and the long lived fascist dictatorship of Admiral Horthy, with a rise in anti-Semitism and the 'White Terror' predating Mussolini, Franco and Hitler. In detail the life of Martin Munkácsi, at one time the highest paid photographer in the world, is considered and comparisons made with the Hungarian folklore hero Háy János, brought to musical life by Zoltán Kodály who with Béla Bartók headed a parallel explosion of musical talent in Hungary.

SATURDAY 12.00 Michael Hallett
University of Central England
Interrelationships between the *Pesti Napló* magazine and *Weekly Illustrated*

Stefan Lorant's *Picture Post* is arguably the best known of the English picture magazines which set the standard for other magazines to follow. Its roots in the early German picture magazine *Münchener Illustrierte Presse* are well documented though less clear is the progression from *Münchener Illustrierte Presse* to *Picture Post*.

Having successfully edited *Das Magazin* (1925), *UFA Magazin* (1926) and *Bilder Courier* (1927-28), Lorant was the chief editor for *Münchener Illustrierte Presse* (1929-33) in Germany, created and edited the weekend supplement to the Hungarian newspaper *Pesti Napló* (1933-34), and created and edited *Weekly Illustrated* (1934) in England, prior to his creating and editing of *Picture Post* (1938-40). This paper will examine the linear development of Lorant's picture magazines through the period 1929 to 1938 with particular reference to *Pesti Napló* and *Weekly Illustrated*. It will show how successful picture stories used in the earlier magazines are refined and used again frequently with different photographers. Lorant's use of many of the noted European photographers of the period, and the work of Dr Erich Salomon, Hans Bauman (Felix H. Man), Hurt Hübschmann (Kurt Hutton), Brassai, André Kertész, Karoly Escher, Robert Capa and Martin Munkácsi will be highlighted.

SATURDAY 14.00 Penelope Rook
Courtauld Institute of Art
***Vu* as a Forum for Photography in France from the late 1920s**

The weekly magazine *Vu* was created under the auspices of its editor Lucien Vogel in 1928 and modelled on German prototypes. It became the premier French photographic journal selling over half a million copies at its peak in 1931. Comparison with the Belgian monthly literary review *Variétés* shows that in both magazines the reception of the same photograph was very much dependent on context and imaginative layout. Though more lightweight and popular in its appeal I will show how *Vu*'s unique presentation of leading photographers' work, always accredited, promoted and enhanced the art of photography in France.

SATURDAY 14.45 John Welchman
University of California, San Diego
***Glasnost* as an Allegory of the Soviet 60s: Photojournalism into art**

Drawing on an allegorical reading of an exhibition put on at the Komsomol Palace of Youth in Moscow in October 1989 ('The Age of Khrushchev') I attempt to re-conjugate the cultural relationships staged (and assumed) between 'propaganda', 'documentary' and 'art' photographs during the moment of high *glasnost*.

The signifying conditions of the exhibition are scrutinized in relation to a 1930s photo-album, and the first efforts to construct the western visibility of post-Soviet photography. I attempt to mobilize a discourse which examines the complex situation (institutional, international, political) of the photographic activity in

the former Soviet Union in the 90s. My claims are that rather than colonizing the marginal (underseen-by-us) photographs of the USSR, we should attend to important structural changes in the production and exhibition of the photograph in Russia (and the other republics), and that we should look beyond the appropriate idiom that constructs the curatorial reception of a new Soviet 'art' photography. Only in this way will it be possible fully to understand the crucial re-direction of (western) photographic history that these practices demand. My concluding remarks open up discussion to some consideration of the wider visual-cultural politics of the events of the fall of the Empire, and its aftermath.



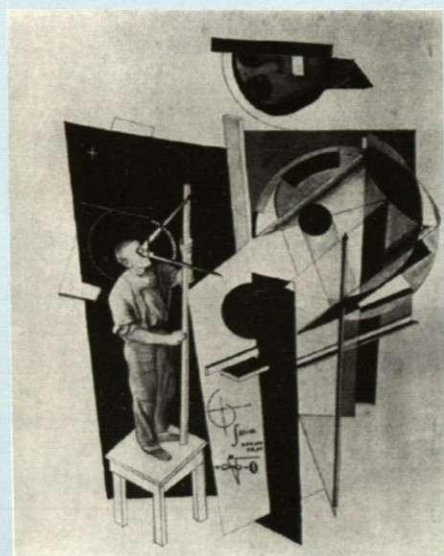
Session 13

Workers in Art

Room MB 235
Friday and Saturday

Convener: Nicholas Tromans,
Barber Institute of Fine Arts

This session will examine some of the ways in which manual workers have been depicted in the visual arts from Antiquity to the 20th century. The papers will take a broadly traditional iconographic approach to the subject, making a fairly rigorous survey of relevant images from specific times and places. These will include classical Pompeii, Renaissance Italy and 18th century France. The six speakers will address questions of the images' relation both to contemporary reality and to iconographic tradition: the great historical range of the subjects will allow a comparative analysis of art's changing negotiations between the two.



FRIDAY 14.00 David Bellingham
Institute of Classical Studies, London
Fact and Fantasy: The representation of manual work in Pompeian wall-painting

During the first century A.D. the ancient Roman town of Pompeii was undergoing a quite profound social transformation: there was a marked shift away from aristocratic ownership of houses and land towards a powerful new bourgeois presence. This was reflected in the changing fashions of interior decoration in which the *nouveau riche*, themselves often ex-slaves/manual workers, displayed their wealth and culture in visual terms. Their wealth was obtained through management of agricultural and mercantile concerns both within and outside the town.

Images of manual labour are found in several different physical contexts in the ancient Roman town of Pompeii: these include private houses as well as the workplace itself. The Pompeian images were *in situ* frescoes which therefore admit analysis of original context and function. This paper will seek to demonstrate how representations of manual workers and the way such images functioned varied according to context. Two iconographical types emerge from the study: the private portrayal of manual labour within a 'fantasy' world signifying the patron's source of wealth, and the more 'realistic' and public representations found in the workplace itself.

FRIDAY 14.45 Michael A. Kissane
University College, Dublin
Propaganda or Narrative: Unconventional depictions of workers in Italian Renaissance art

The role of the worker in the Renaissance has been studied from a sociological and economic viewpoint, but little more than cursory attention has hitherto been paid to depictions of workers in Renaissance art. Any study of the art of the period will reveal a wealth of images of workers that have not been examined fully nor placed in any meaningful context. From analyzing such depictions in the works of artists like Piero della Francesca, the Lorenzetti, Gozzoli, Ghirlandaio, Cossa, and Berraguete, it becomes apparent that there is a wide divergence in the way in which artists depicted workers and the way in which these images were used. This paper examines that divergence and attempts to explain the relationship between artist, patron, and subject, in this context. It also questions our perception of the meaning of work in Renaissance

terms and the changing attitudes which allowed greater realism in the depiction of work in the later part of the period. Particular attention is paid to the depiction of professions which in retrospect seem unconventional subject matter for artists, such as mercenary warfare and prostitution.

FRIDAY 16.00 Nicholas Tromans
Barber Institute of Fine Arts, University of Birmingham
Some Beggars and Workers in 17th-Century Spanish Art

This paper will attempt to give an account of the iconography of some of the best-known examples of 17th-century Spanish representations of the poor. It will try to show how Spanish artists in the employ of collectors, Court and Church appropriated and developed the rich iconographic traditions of Italy and the North in order to create images expressive of peculiarly local concerns. The principal focus will be on Murillo and Velázquez, although works by other artists will be looked at.

Murillo's *genre* scenes of ragged but contented children have long been famous in Northern Europe, to where many of them can be traced by the 18th century, a fact which has led to the suggestion that they were largely commissioned by members of Seville's large Dutch and Flemish community. These images' subjects will be analysed in the light of both iconographic tradition and the theme of charity. Velázquez's portraits of some of the *bufones* working at the court of his employer, Philip IV, have also become very popular, but only in our century, being seen as masterpieces of technical and psychological realism. These pictures will be studied iconographically, and related to the extraordinary trend within the art of Velázquez of the substitution of opposites for one another: conquering hero for dwarf, peasant for god, artifice for reality.

FRIDAY 16.45 Valerie Mainz
University of Leeds
The Industry of the Artist in 18th Century France: A contradiction in terms?

Painting and the profession of painter in Ancien Régime France led, in theory, to ennoblement. In practice, very few painters actually attained such status. This paper will examine how painters worked, the products of their labours and, from the visual images they produced, what we can learn about work and working conditions in the decades that led up to the French Revolution.

NEW MASSES

JANUARY, 1930 15 Cents



DOS PASSOS • KOLSKI • FEARING • GELLERT • HARRISON • KLEIN

The study will focus on the specific and contrasting examples of Chardin, Boucher and Hubert Robert. These artists were all Royal Academicians, but they did not achieve acclaim as history painters. By considering the careers of these artists, and looking at the objects they produced, whom they addressed and how they functioned, I shall show that previous assumptions about representations of high and low art, high and low labour, need to be reassessed. The works of some other painters, both from within and without the established and privileged hierarchies of the Paris Royal Academy will provide further comparative material so as to show the extent to which the practices of a period that has been termed enlightened led not to an industrial revolution, but to a break-up of existing corporate structures of work.

SATURDAY 9.00 Sighle Bhreathnach-Lynch

University College, Dublin

Imaging the Peasant at Work in Post-Famine Ireland: Issues of representation and reality

In the decades following the Great Famine of the 1840s, life for the Irish peasant on the western seaboard was a struggle against poverty. This was a society untouched by industrialisation, and everything from tilling the land to the making of clothes and shoes was done by hand. Farming on infertile land meant that other sources of work were vital and kelp-gathering, fishing and turf-cutting were three important sources of income. In spite of bleak lives lived out in an even bleaker environment, this area of Ireland held an increasing attraction for artists and writers. They saw the region as the 'real' Ireland, a place where the peasant lived a seemingly unchanging life.

Among these visitors were the playwright John Millington Synge, and artists Jack B. Yeats and Paul Henry. Synge visited the Aran Islands from 1898 onwards and subsequently published his memories of the people and their working lives. Included were photographs taken on location. In 1905 both Synge and Yeats were commissioned by the *Manchester Guardian* to do a series of articles with line drawings on the lives of those in the Connemara region. Within a few years Henry was painting the working activities of the inhabitants of Achill as well as its landscape.

My paper will centre around issues of representation and reality. What do the images tell us about the working lives of these people and exactly how 'real' are they? Also considered will be the relationship between text and image and

the way in which the images served to construct a picture of Ireland which predominated after Independence.

SATURDAY 9.45 Susan Noyes Platt

University of North Texas

Proletarian Culture in the United States, 1929-1934

The critical concept of proletarian culture as it was developed in the Soviet Union and translated in the United States meant a close connection between artists and the working class. Proletarian culture as developed by such theorists as Anatoly Lunarcharsky, the People's Commissariat for Enlightenment, saw art as a weapon in the class struggle. It is a distinct contrast to the theories of Trotsky who saw artists in an avant-garde position. For advocates of proletarian culture, artists were part of the masses. The artist was a worker, embedded in and sharing the concerns of the oppressed, as well as a source of criticism for bourgeois society. Proletarian culture must be understandable to the masses, so it rejected avant-garde techniques as well as avant-garde stances.

Acting on the principle of proletarian culture, during the early years of the Depression in the United States, artists identified themselves as workers and created art in dramatic graphic techniques that depicted such issues as lynching, strikes, unsavoury working conditions in mines, oppressive capitalists, impoverished farmers, families seeking relief, and hunger marches. Artists such as William Gropper, Hugo Gellert, Walter Quirt, Mitchell Siporin, Mabel Dwight, Bernarda Bryson, and Alice Neel, worked in the midst of working-class environments with a deep commitment to their causes. Gropper painted mine workers, Bryson created images of seekers of home relief, Neel presented the impoverishment of working class society and the hypocrisy of those trying to help, Siporin, Gellert and Quirt dramatised political and racial injustice. Another source of proletarian culture came from the Mexican muralists in the United States. Diego Rivera, Jose Clemente Orozco, and David Alfar Siqueiros all included dramatic images of workers, suppressed, exploited and in revolt.

Proletarian culture existed only from 1929-1934 in the United States, prior to the dissemination of the Popular Front ideology and the emergence of the New Deal as an art patron. The Popular Front, based on anti-fascism, reached out to a much broader group of intellectuals, many with little sympathy for the working class. The New Deal generated a far different type of worker imagery intended to promote stability, rather than revolution.



Session 14

De Diversis Artibus: Metalwork and other arts of design before 1450

Room MB 240
Friday and Saturday

Conveners: Virginia Glenn, Royal
Scottish Museum; Robert Gibbs,
University of Glasgow

Before the 15th century humanist 'Renaissance' the so-called Fine Arts were not privileged; indeed metalwork and jewellery constituted the *ars sacra* on which the most costly commissions were lavished and to which the greatest of medieval artists like Nicholas of Verdun dedicated themselves. This session is devoted to the medieval artist as craftsman, designer and producer of objects whose aesthetic qualities are integral to their function and vice versa. It will also consider the historical context in which they are produced and the relationship between verbally-orientated theories of art and the study of the designed object.

FRIDAY 14.00 Marian Campbell
Metalwork Collection, Victoria and Albert
Museum

Goldsmiths' Tools and Workshops:
Archaeological and documentary
evidence c.1100-1450

The focus of this paper will be upon questions of the nature of the English documentary and archaeological evidence, its limitations, and whether or not there can be distinctively English workshop characteristics.

There will be three principal sections: firstly hallmarking, which is introduced in this period, and which will be examined both from the point of view of the legislation and from the evidence on objects. Secondly I shall discuss workshops: inventories of tools and the evidence of wills will be set against the surviving physical evidence particularly from English urban sites. Attention will especially be given to moulds and patterns, dies and punches.

Lastly the evidence for goldsmiths' contracts will be examined, and their pay and workshop size.

FRIDAY 14.45 Virginia Glenn
Royal Scottish Museum
**Court Patronage in 13th- and
14th- Century Scotland**

Civil war and religious iconoclasm have left us with an even more fragmentary picture of medieval art in Scotland than in most Protestant countries. By the end of his reign, Robert Bruce himself had caused every royal castle in Scotland to be destroyed except Berwick and Dumbarton. Of the ecclesiastical buildings of the period only a few are partially standing

The Scottish Court, however, was not impoverished or isolated. Alexander II and Alexander III both took English princesses as their first, and French noblewomen as their second wives. Wallace made a well-documented visit with his followers to the court of Philip IV and Bruce had numerous negotiations with France. Family and diplomatic links with Norway and trade with Germany flourished in the 13th and 14th centuries.

These contacts are demonstrated by the foreign artefacts of many kinds which found their way to Scotland. Limoges enamel has been discovered at widely dispersed sites, Alexander III had a reliquary given to him by St Louis, and Bruce's own tomb was commissioned from a Parisian sculptor. Illuminated books were also brought from the Continent of Europe. This paper will examine the

quality and extent of these imports and their relationship to Scottish art and craftsmanship of the period.

FRIDAY 16.00 Geoffrey Barrow
Department of Scottish History, University
of Edinburgh
The Family Background to Patronage

Three of the objects which most clearly demonstrate artistic Court patronage in 13th and 14th-century Scotland are the double effigy surmounting the tomb at Inchmahome Priory, the Randolph Baldric and the Bannatyne or Bute Mazer. These were associated historically with three interrelated groups of aristocratic individuals and



families.

The double effigy commemorated Mary, Countess of Menteith in her own right and her husband Walter Stewart. Inchmahome Priory had been founded by her brother-in-law and was regarded as the family monastery of the earls and their kin. Walter was one of the chief counsellors of Alexander III and the Earls of Menteith continued to play an important part in the warfare and politics of the first three decades of the 14th century.

The baldric with the heraldic device of Thomas Randolph, nephew of Robert Bruce, introduces us to a figure of the first importance in the War of Independence, who became Earl of Moray in 1312 and served briefly as Guardian of Scotland after Bruce's death. The enigmatic Bute Mazer draws together a number of notable families associated with the Firth

of Clyde region and the middle west of Scotland. Chief among these are the Stewart, the Mentieths, the Douglasses and the Crawfords. Crucially, but more problematically, they bring into this circle the Fitzgilberts who were the descendants of a prominent mid 13th century clerk to Alexander the Stewart.

FRIDAY 16.45 Lucy-Ann Hunt

University of Birmingham

Art as Cultural Production: Mosaics of the Medieval Eastern Mediterranean

With reference to mosaics from Jordan and the Holy Land this communication looks at the production of mosaics, questioning the blanket concepts of 'school' or 'workshop practice' in favour of the artist as cultural producer. The imagery of mosaic pavements from Jordan in the 6th-7th centuries, some with mosaicists' signatures, are discussed in the light of local and imperial patronage. Moving to the 12th century, the complex, signed mosaic programmes of the Church of the Nativity in Bethlehem challenges the assumption of an inevitable division of labour between the 'thinking' designer and the 'practical' mosaicist.

SATURDAY 9.00 Robert Gibbs

University of Glasgow

The Illuminator as artist and as artisan: the Second and First Styles of Bolognese illumination

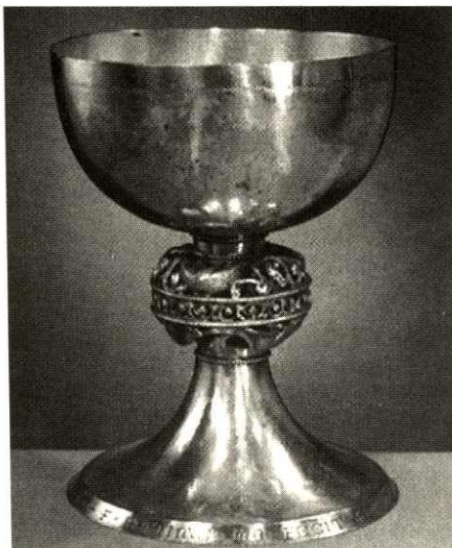
The illumination of 13th-century Bologna is conventionally classified into two phases often associated with Dante's reference to the obscure Oderisio da Gubbio and the completely mysterious Franco Bolognese. It will be argued that in the light of the self-evident aspirations of the illuminators and their patrons these two 'styles' represent different economic and artistic attitudes to the illumination of manuscripts rather than a sequence of styles, while the 'First Style' is too heterogeneous to be considered a style at all.

SATURDAY 9.45 Michael Michael

Education Department, Christies

***De diversis artibus*: the limits of observable phenomena in the study of the applied arts.**

The theoretical debate which has been pursued by art historians in recent years has centred on the idea that visual art is just as much a language as written and spoken language. There is an assumption that a new and 'privileged' position in



relation to information has been reached which will be disputed here. It will be suggested that there has been an unconscious reinforcement of the post-Vasarian perspective on the history of ideas i.e. that no philosophical position held between the fall of the Roman Empire and the Renaissance is worth considering in anything other than the terms of a neo-Platonic survival.

It is also a notable feature of the new-Orthodoxy that empirical observation within the discipline of art history tends to be denounced as merely 'Positivist'. This has led to a stance which is both exclusive and intolerant of the activities of scholarship where they do not refer back to the new-Orthodoxy. This is particularly worrying for students of Old World Archaeology, the Graeco-Roman world and the so-called Middle Ages.

Mankind need not necessarily have written down at every period in its history its own philosophical position on art. Paradoxically, the progressive development of ideas presented by the new-Orthodoxy is an equivalent to the notion of scientific progression which dominated 19th century thought. The constant reference back to the standard Western European texts of philosophy by the new-Orthodoxy merely reinforces the outdated notion of superiority which Anglo-American culture tends to impose.

It will be suggested that a neo-Positivist stance should be taken, particularly by Medievalists, which should start with the uses of information derived from objects rather than pictures - for the premise of the new-Orthodoxy is that art consists of 'pictures' written in a language of signs. The materials of culture can only exist within a chronological framework that defines culture not only through individual experience, but in terms of events mapped in time and space. This requires a pedagogically accurate re-construction of

the past through a revised positivism based on unprejudiced assessments which allow diverse cultures to be viewed fairly within the context of their own experience of the world. The very basic anthropological references that art historians have tended to make are similarly flawed by an implicit acceptance of the link between race and culture which the accurate reconstruction of materials disproves.

Session 15

The Iconography of the Machine

Room MB 135
Saturday and Sunday

Convener: John Graves-Smith,
Staffordshire University

The image of the machine in art has a dual aspect. It has stood as the exemplar of a perfect functionalism, outside the vagaries of taste and uncontaminated by the need to pander to visual desire. Yet it has also been relentlessly anthropomorphized and invested with hope and fear. How unique is the experience of the past two hundred years? Are the much vaunted 'invisible technologies' finally consigning the machine as visual metaphor to irredeemable quaintness?



SATURDAY 9.00 Louise Purbrick
Manchester Metropolitan University
Who produced the perfect machine?
Technical art and the automatic
mechanism in 19th-century Britain

All machines comprise six geometrical forms: the line, the plane, the circle, the cylinder, the cone, and the sphere. Or so it was claimed by the 19th century engineer, James Nasmyth. And, according to him, when the machine's geometrical forms were perfect, it had a useful function. It became automatic and economic. It could work alone and work without unruly human intervention. The engineer was an advocate of political economy.

This paper examines the politics of geometry and the art of the engineer's explanation of the automatic machine: technical drawing. For it was through the practice of technical drawing in the 19th century that the machine was produced as an object of inevitable industrial utility. Geometrical forms have a historical function.

SATURDAY 9.45 Philip Ward-Jackson
Courtauld Institute of Art
Modernisation and sculpture in the Third Republic

The centrality of the idealised human figure to sculpture was called into question by a number of French public monuments of the turn of the century. In these, mechanical objects, such as the hot-air balloon, the motor-car or the aeroplane, more than compete for attention with the human component. This was not a case of conscious artistic avant-gardism, and yet the results were in some ways more challenging to academic assumptions than the individualist but still persistently traditional figurative art of Rodin or of contemporary arts and crafts influenced practitioners. Sculptors, it will be argued had been prepared for this sacrifice of 'ideality' by a century of co-operation with industry, involving a readiness to adapt to new processes. On a material level, commemorative statuary had long been infiltrated by the machine ethos, through the recycling of bronze weaponry for the creation of art works. Direct carving, usually seen as a reaction to the *practicien* system, and the laborious clay / plaster / marble sequence of operations, also assisted the artist in side-stepping the kind of collaboration which direct and indirect celebrations of the machine implied.

SATURDAY 11.15 Marsha Meskimmon
Staffordshire University
Prostitutes, Mannequins and Machines: Gender and industrialisation in Weimar Germany

In the form which prostitution took in the great cities, woman appears not merely as a commodity but as a mass-produced article.

(Walter Benjamin, *Central Park*, 1938)

Rapid industrialization in Germany during the early years of this century had wide-ranging effects which included the introduction of the machine into everyday life. Technological innovations introduced changes in industrial productions, transportation, communication and the leisure activities of Germans in the Weimar Republic. Even the hallowed ground of the home was vulnerable to this pervasive influence, with sex reformers positing ideas about the rationalisation of gender relations. The industrialisation of German life was met with ambivalence: it inspired both elation and dread among critics who were concerned with the ways in which the experience of mechanised modernity would affect individual subjectivity. Underlying much of the debate about the influence of industrialisation, however, were unspoken assumptions of male subjectivity and experience. The body of 'woman' was invoked as a site of conflict in modernity while women's experiences of industrialization were left largely unexplored and untheorized.

In the visual arts of the Weimar Republic, representations of prostitutes and mannequins frequently acted as metaphors for the male subject's fear of and desire for modernity. The machine-like, mass-produced 'woman' was an expression of the simultaneous attraction and repulsion of the rationalization of modern life. These representations, many of which also detail the dismemberment of women's bodies, link the commodity fetish to the sexual fetish by distancing both the socio-economic and the psycho-sexual power relationships between men and women in the period. By conflating the representations of women and machines, these images sought to stabilize masculine identities in a time of flux.

In this paper, I want to address the gendered implications of representations of prostitutes and mannequins in Germany during the early years of industrialization. In particular, I seek to query the relationship of these images to women of the period both as spectators and producers. The ways in which women artists in Weimar manipulated the representation of the prostitutes and the mannequin through parody and subversion, for example, can offer

alternative readings of the gender politics of industrialization in the Weimar Republic.

SATURDAY 12.00 Gail Day

University of Derby

The Dialectic of Functionalism: Adorno and Benjamin

The debates within German critical theory, in particular the exchange between Walter Benjamin and Theodor Adorno in the 1930s, are often presented in terms of the dichotomy of functional and afunctional art. Accordingly Benjamin appears on the side of the tendentious, non-aesthetic art practice, as a technological optimist, whilst Adorno operates as the corresponding technological pessimist defending autonomous art in the face of a rising culture industry. This paper's premise is that this conception of the difference between these two theorists is misleading. The matter is posed somewhat differently in Adorno, for instance, where the techniques of autonomous art (seemingly the very opposite of the functional) became the focus of an intense critique precisely because of the dialectic of functionalism 'within' or as experienced by autonomous art. Here functionalism operates as a cognitive, and not simply as a technical or instrumental matter.

This issue will be explored through Adorno's and Benjamin's discussions on *Sachlichkeit* and Surrealism, and addresses their concern with the limitations and possibilities of resistance and representation in a reified world.

SATURDAY 14.00 Brian Sullivan

Staffordshire University

Rhetoric and Reality: de Stijl and the absent machine

For many commentators the significance of the Dutch de Stijl 'group' is considered primarily in terms of its promotion of the machine in the first quarter of the 20th century. The design historian Rayner Banham, who more than anyone has contributed to this thesis, considered in his seminal text of the 1960s, that they formed a vital link between expressionist tendencies in the immediate post-War period and the more utilitarian projects in the Bauhaus after 1925. But whilst the evidence for this view seems assured both in terms of the proliferation of machine images which appeared in de Stijl publications and the various comments made by the practitioners, nonetheless when judging the works themselves such connections appear overstated. Were machines central to the new plastic art, or could their use more aptly be explained in terms of the rhetoric of avant-garde politics during the 1920s? An examination

of Piet Mondrian's work, which, it could be argued, was the basis for much de Stijl thinking throughout its brief existence, suggests both in terms of the organization of materials and use of visual devices, that the invocation of machines however idiosyncratically considered seems quite irrelevant.

SATURDAY 14.45 John Glaves-Smith

Staffordshire University

Paul Delvaux and the Railways

At the outset of his career as a painter, Paul Delvaux made a series of paintings in the realist tradition established by Belgian painters in the late 19th century, of the railway system around Brussels Gare de Luxembourg. Except in drawings and in the occasional appearance of identifiable architecture, the subject was effectively dropped until after the end of the war and occupation. Since then it became an important feature of his work. It formed the basis of a substantial exhibition early in 1993 at Mouscron.

In the later paintings the function of the theme changed. It no longer appears as an image of contemporaneity but of an eroticized nostalgia.

SUNDAY 14.00 Robert Burstow

University of Derby

'The Metallization of a Dream': Paolozzi's automata between Alloway and Read

In Paolozzi's work of the later 1950s and early 1960s a fusion of mechanical and anthropomorphic imagery signified primary aspects of modern civilisation. The writings of Herbert Read and Lawrence Alloway, who personified dominant and successive paradigms in British art criticism, offered contrasting interpretations of the significance of Paolozzi's iconography. As the established figurehead of critical support for the avant-garde, Read had consistently supported Paolozzi but Read's Ruskin-like view of mechanisation as a fundamental cause of anxiety and alienation led him to prefer a vitalist, organicist art to Paolozzi's automata. By contrast, the younger critic, Alloway, associated with the Independent Group and their assault on cultural hierarchism (personified for them by Read) articulated a new 'anti-cultural' brutalism. Alloway's crucial role as a transatlantic go-between, smoothing the oceanic passage of not only American popular culture into British art but later of the trend towards constructed sculpture and formalist criticism, placed him as the key apologist for the work of the younger artists for which Read felt little sympathy.

Yet underlying Paolozzi's own anthropological view of the machine as

the representative artefact of industrial society, was an attitude to art, not unlike Read's, in its aspiration for an archetypal status for the artwork ('like the fetish of a Congo witch-doctor') - a concept Alloway refuted. While Paolozzi's search for the 'metallization of a dream' could be read by Alloway as a desire to produce an authentically modern art through an archaeological excavation of the strata of contemporary popular culture, it might be read by Read as a wish to make tangible the unconscious alienation he associated with the commercialization and Americanization of British culture. This paper is not to be taken so much as posing a question about artistic intentionality as about investigating the supersession of a critical paradigm.

SUNDAY 14.45 Susan Malvern

University of Reading

Dinosaurs and War Machines: the Imperial War Museum since 1920

On a dark winter's night in 1920 a convoy of tanks rumbled through London towards Sydenham. They were travelling to join the collection of great guns, shells, war trophies, wreckage, detritus and ephemera culled from every fighting front in 1914-18 and collected in the newly founded Imperial War Museum. These ghosts of the Great War were installed at Crystal Palace amidst plaster gods and goddesses, kings and queens, exhibits of oil engines, trouser presses and electric washing machines - objects of modern progress and icons of Western civilisation. The museum also housed a major collection of modern British art picturing the subject of war and sometimes subject to controversy. Intended as a memorial, a record and a laboratory for historians, the Museum's first director declared that all the collections would function as a reminder of humanity's difficult passage to the desired millennium of peace, 'lest we forget'. By keeping redundant and surplus war machines on view, the nation was promised a chance to see an evolutionary cul-de-sac.

Military relics and works of art eventually found a home in the former Bethlem Hospital. More paintings and machines from later wars were added to the arsenal. Now newly refurbished and still in a process of modernisation, the visitor's first encounter with the modern War Museum is the atrium showing the evolution of machines of destruction, with explanatory labels and opportunities for interaction. This paper will examine some aspects of changing installation at the Imperial War Museum and ask how war machines have been represented to different audiences and offered for public consumption in the museum's displays and its art collections.

Session 16

Utopia: Idea and Image

Room MB 143
Friday, Saturday and
Sunday

Convener: Simon Sadler, University
of Central England

Birmingham boasts one of the country's most famous model settlements, Bournville, but envisagements of perfect places have always been contested. While the subjects of the papers in this session congregate around Europe in the nineteenth- and twentieth-centuries, they employ a variety of critical approaches and examine some very different notions of utopia. For instance, although utopia has traditionally been associated with equality and collectivism, several papers in this session examine utopias based upon individualism, capitalism and hierarchy. In this respect, some topics in the session clearly lean towards dystopia. Other tensions within utopian theory will surface during the session - those between civilization and nature, between the realisable and the unrealisable, and so forth. Whether there is any stability in the way in which utopia has been visually represented should also become apparent during the session.

FRIDAY 16.00 Steve Edwards
University of Derby
**This Place: Utopian Fantasies of
Capital**

The utopian moment in social thought has traditionally been associated with thinkers and movements of the political left. Within this tradition utopia figures as a place beyond private property which, in its more plebeian forms, is also a time of general abundance and bodily excess. In the story of the English utopia the decade of the 1830s is remembered, predominantly, for the second phase of Owenism (associated with the co-operative movement). In contrast, this paper explores the idea of a utopia of capital and takes the form of a reading of two key works from the twilight of political economy: Charles Babbage's *On the Economy of Machinery and Manufactures* (1832) and Andrew Ure's *The Philosophy of Manufactures* (1835). These texts have tended to be read as accounts of the developing factory system which offer first hand experiences of and theoretical insights into its workings. This paper draws on the dialectical critique of political economy to read these books as moments of utopian longing which both announce the pleasures of capital, and dream of its possible futures. The ways in which this utopian moment emerges into cultural history is examined through a consideration of early English photographic literature. It is argued, on the basis of this material, that the shifting sands of this place make for unstable utopian islands.

FRIDAY 16.45 Michael Harrison
University of Central England
'A Practical Utopia': Bournville

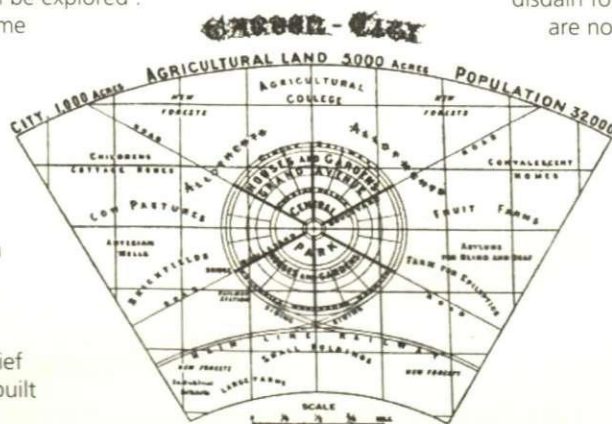
This paper will provide a review of the origins and early history of the model estate at Bournville. It will chart the changing ideas behind the scheme. Some of the conflicts and compromises inherent in the process of turning a utopian idea into practice will be explored. A particular theme will be the attempt of the promoters of the estate to reconcile the contradictory demands of art and economy in the building of the cottages at Bournville. In addition to a brief analysis of the built

form of the model village, some attention will be paid to the social context of the scheme. In conclusion, the presentation will focus on the response to the Bournville experiment and its impact on the Edwardian housing and town planning scene.

SATURDAY 9.00 Colin Rhodes
Loughborough College of Art & Design
**'One's-self I sing': Brücke Attempts to
Reconcile Freedom and the City**

The artists of the German Brücke group are famous among other things for their involvement in the activities of the German back-to-nature movement at the beginning of the twentieth century, and their images of nude bathers in Moritzburg, Fehmarn, and Nidden are often reproduced. Significantly, they continued to live and work in the city (in Dresden and later Berlin), where they embraced simultaneously, though without reconciling them, ideas of the natural and of modernity. Three of them, Erich Heckel, E.L. Kirchner, and Max Pechstein worked and lived in highly decorated 'exotic' studio-environments, which appear throughout their work between around 1910 and 1916. Although usually regarded as primitivistic extensions of the 'natural' landscapes of the bathing pictures, I will argue that the studio scenes represent the clearest attempt by the artists to offer their audience a utopian urban alternative to the conventional and legal constrictions of city life, in the guise of communal living and absolute freedom for the individual, underpinned by sources as diverse as Nietzsche and in particular the poetry of Walt Whitman.

Though clearly never amounting to a rational social programme I will argue further that the failure of the Brücke to communicate their project lies as much in the repeated misreading of the studio scenes as imaginative fictions, when in reality they are much closer to paintings from real life, as it does from the misplaced assumption that democracy and disdain for the masses are not incompatible.





SATURDAY 9.45 Martin I. Gaughan
 Cardiff Institute of Higher Education
Utopia and Reality: Ernst Bloch and Weimar Culture

There are two phases of Weimar culture which might be considered to be utopian in their general projection. There is the early post-November revolution period, with Expressionist artists aligning themselves with the socialist programme, and the Bauhaus building its 'Cathedral of Socialism'. This was to be displaced by a more rationally based utopianism of the later 1920s, embodied in design and the *Neues Bauen*: Bruno Taut and Walter Gropius are two figures, amongst others, who moved from an anti-technological to a type of technological utopianism. Both periods were associated with socialism. The philosopher and cultural commentator, Ernst Bloch, elaborated a constellation of ideas around the concept of utopia, expanding its role within Marxist ideology. It included a defence of Expressionism and reservations about functionalism and rationalism. The paper will examine how these ideas 'mapped' onto the politics of Weimar culture.

SATURDAY 11.15 Monika Puloy
 University of Hertfordshire
Ideology Salted Away: Adolf Hitler's secret art collection salvaged in a mine in the Austrian Salzkammergut 1943-45

In 1938 Adolf Hitler began setting in motion an old ambition - the creation of the largest and most splendid art gallery in Europe at Linz in Austria. The concept shaping the collection was to be a manifestation of Germany's pervasive influence and vital place in European cultural heritage, sharing its cradle in antiquity. A vigorous programme of collection followed over the next years with the aim of selecting the best works from all important artists between the fifteenth and nineteenth centuries, mainly from Holland, Belgium and Italy but also from France and Spain.

This vast secret art collection was unusual in history since its short life was spent in transport or salvage in castles, abbeys, bunkers, cellars and finally salt mines. It was never actually shown together and even now no conclusive inventory exists. This paper will try to explore the selection criteria for the Linz collection, the ideological construct underpinning the project and the rescue

and disposal of the greater part of the collection at Altaussee Austria in 1945.

SATURDAY 12.00 David A. Wragg
 Nene College/University of Nottingham/
 Open University
**Wyndham Lewis and the City:
 Between Dystopia and Utopia**

Drawing on recent developments in Lewis scholarship this paper begins with the generally accepted proposition that his visual art is motivated against any theory of autotelic modernism. Focussing on images of the urban environment produced around the time of Vorticism we seem initially to be faced with a dystopic prognosis about modernity's impact on the human subject, informed by Lewis's reception of Bergson, Schopenhauer and T.E. Hulme. Such a perspective turns out to be both descriptive and demonstrative as Lewis uses his engagement with Futurism and Cubism both to depict and to distance himself from the contemporary world. However, closer inspection reveals a more complex situation as Lewis's 'solution' to 'the project of modernity' has two major components: on the one hand a desire to marry the dictates of substantive reason to a moral agenda; on the other a Nietzschean aesthetic individualism which relativizes such desire, providing a 'utopian', putatively postmodern, alternative.

My paper is mainly taken up with mapping out this schema. I end though, with the claim that a 'postmodern' Lewis requires us to measure such a utopia not only against his own later pronouncements in the crucial philosophical opus *Time and Western Man* (1927), but also against too easy an assimilation of postmodernism which simply remainderes the more nuanced critical strategies of his work.

SATURDAY 14.00 Elisa Oliver
 University of Sunderland
Gardening and the Reclamation of Eden

Since the fall and man's expulsion from Eden his sense of loss and desire for the reclamation of this utopia can be seen to have been articulated through the activity and imagery of gardening. From the description in Genesis to Milton's *Paradise Lost* the visualisation of Eden has attained a specific iconography reflecting the function of the garden as microcosm. This paper will explore the specifics of this iconography and its reflection of the changing concept of Eden. It will address both traditional accounts and

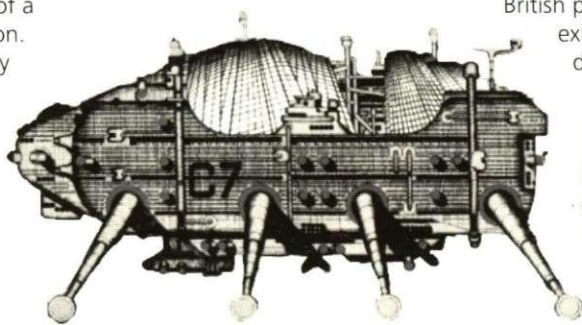
representations of Eden as well as more contemporary engagements with landscape and gardening in a fine art context.

SATURDAY 14.45 Andrew Higgot

University of East London
A Modernist Vision: Sixties Birmingham revisited

The forms invented by the artists of the modernist avant-gardes have been adopted into the vernacular of the modern world. In the post war years, cities all over the world have transformed themselves with buildings, and indeed the reconstruction of whole areas, derived from models and configurations created in the vanguard of a modernist vision.

With an energy and commitment more extreme than that of any other British city, Birmingham re-created itself in the years



following World War II. Whole districts of the inner city were replanned as a series of 'new towns': a series of fast traffic routes built through the city fabric, and most notably the inner ring road, built from 1957, provided the opportunity for the reconstruction of many parts of the city centre. The very existence of this vast endeavour implies a heroic optimism about the creation of a new, efficient, clean and glittering city and the erasure of the old, and the architectural form of such developments as the Bull Ring brought into the city an assemblage of new and unfamiliar elements. The language of architectural modernism can be seen as moving from the laboratory of avant-garde experiment to the shaping of the experience of a vast and living city. The abstract, geometrical and dynamic forms used can be found rooted in early modernist theory, embodying a vision of modern life in the industrial city.

SUNDAY 14.00 Duncan Flatman
 University of Central England
'Staybrite City': The Allure of the stainless steel 'Home Untarnishable' at the 1934 Daily Mail Ideal Home Exhibition

Daily Mail Ideal Home Exhibitions in the inter-war period, provided a vehicle for the popular representation of modernity and briefly, in the early thirties, Modernism, when the characteristic nationalist historicist model of the English home was temporarily challenged.

In 1934, the period in which Harmsworth's *Daily Mail* was overtly promoting fascism, the *Ideal Home Exhibition* announced the dawning of a new and 'Wonderful Age' to a mass British public. The

exhibition was dominated by 'Staybrite City', the spectacular projection of a heroic urban and domestic future transformed by the modern technological alchemy of electricity. The 'Village of To-morrow' offered a momentary break from Tudor inglenook coziness; the model homes, which included Wells Coates's 'Sunspan' house, were all white stuccoed, with steel windows and flat roofs.

The struggles around women's social formation and the production of the female subject as modern domestic consumer is marked by the contradictory and competing pulls of Englishness and technological modernity. The framing of modernity within the spectacle of Staybrite City is symptomatic of a shift away from domestic management and an empowering and potentially liberating engagement with modernity and technology to the seductive utopia of the 'Wonderful (new) Age' promising the immediate gratification of desire and dreams and the elimination of domestic drudgery in 'the home untarnishable' of 'electricity days'.

This paper argues that the discourses of Englishness and technological modernity combine to define a hybrid nationalist-capitalist utopia that subverts both Modernism and the 'New Woman'.

SUNDAY 14.45 Simon Sadler
 University of Central England
The Situationist City

Attempts to trace the roots of postmodernism have prompted a considerable amount of academic interest in 'situationism', but the situationists' interests in architecture have tended to be subsumed by the potency of their ideas about culture and politics generally. This paper revisits the situationist city. It compares two halves of the situationist venture into *urbanisme*, one half being the critical readings of the existing city that were assembled by situationists, most notably Guy Debord, the other half being the designs for a completely new city, the *New Babylon*, developed by sometime situationist Constant Nieuwenhuys.

The intention is to test the coherency of situationist *urbanisme*, and to provoke enquiry into its status - that is, to consider whether situationist *urbanisme* was more than a witty critique of modernity, more than an idiosyncratic fantasy. I shall instead ask whether situationists advanced a pioneering aesthetic and set of meanings for the city, at a time when the avant-garde in Europe and America were beginning to challenge the modernist monolith. Ultimately I ask whether situationist *urbanisme* attained the status of a new utopia.



Session 17

Public Art: Process and Patronage

Room EJP 301
Saturday

Convener: Michael Diamond,
Birmingham Museums and Art
Gallery

This session will focus on contemporary issues associated with public art. These will include the relationship between the artists and some of the industrial processes now being used, the role of sponsors, and the relationship between public art and the public.

SATURDAY 9.00-10.30

**Chair: Michael Diamond, Director,
Birmingham Museums and Art Gallery**

SATURDAY 9.00 Valerie Holman

Institute of Education, London

Public Art for Whom?

'Public Art' suggests a type of work that is intrinsically more accessible than something called simply 'art'. Its publicness has on various occasions been associated with location and site, with a process of community consultation before and after installation, and with the underlying assumption that it will be seen by a wider audience than that of regular visitors to museums and galleries.

With the current proliferation of public art, and a corresponding increase in critical awareness, such fluid definitions are bound to attract much closer scrutiny. Indeed, it can be argued that the addition of the word 'public' has already become counter-productive: it raises expectations of consensus, universal approval, or a sense of common ownership that invariably prove to be unrealistic.

This paper will address the issue of publics for public art through a comparative survey of recent developments in France and the UK, considering the extent to which different histories of the public realm continue to affect the commissioning, practice and reception of public art. It will argue that public art is not primarily responsive and reactive, but that it defines and determines its own publics.

SATURDAY 9.45 Malcolm Miles

City University, London

Art for Public Places: What are the traditions we inherit?

The practice of 'public art' in our declining industrial culture is linked to urban regeneration, or community development in areas of deprivation, and seen as a means to extend access to or employment in art. It emerges from (or is in opposition to) the 'mainstream' of fine art, although some recent departures suggest a growing interest in decorative arts within urban design.

It is possible to construct a broader 'tradition' for 'public art', recognizing that all such traditions are as much products of history as their components.

One point of departure for such a tradition includes a 'history of decoration' of buildings. Decoration is an activity which meets widely shared needs to 'make special' and identify. Divisions between 'fine' and 'applied' arts become questionable, and examples from less

industrially developed nations may be helpful.

Another basis might be the way we give visual form to shared value systems and beliefs. Much public sculpture of the past century attempts to establish a value system through allegorical or heroic art; other examples emphasize civic pride, and this, too, informs some contemporary art projects.

A contrast emerges between claims for a



non-historical tradition of decoration, and a historically specific illustration of ideas such as progress or virtue.

SATURDAY 11.15-12.45

Chair: Valerie Holman, Institute of Education, London University

SATURDAY 11.15 Vivien Lovell

Public Art Commissions Agency
Commissioning Now

Contemporary patronage of public art encompasses an ever-widening spectrum



design teams, and initiatives by artists and arts organizations for temporary interventions, are pointing to a new conceptual basis for public art, and offering a more direct means of involving the public.

Examples to illustrate these issues will be drawn from temporary and permanent commissions in Britain, France and the USA.

SATURDAY 12.00: Michael Diamond
Birmingham Museums and Art Gallery
A Local Authority as Patron

Local Authority capital programmes present considerable opportunities for public art, and the level of work commissioned by this route has increased significantly in recent years.

Artists working with Local Authorities, however, may find themselves operating in a range of quite different environments, often with officers who have no experience of working with artists. The skills needed to work in these environments are diverse for all parties, and require the rapid learning of processes, techniques and relationships on the part of all those concerned.

If we add to this a significance political dimension, the complexities become very demanding.

The level of activity in Birmingham has been very high during the last five years, and many lessons have been learned. I will use a number of case histories in order to illustrate these, and hope that the experience of the largest Local Authority public art programme in the country will provide useful guidance to artists, officers and politicians alike.

SATURDAY 14.00-15.30
Chair: Malcolm Miles, City University, London

SATURDAY 14.00 Sara Selwood
Art and Society Limited
The PSI Report: the Polemics of Public Art

Much is surmised about the development of public art in Britain during the past fifteen years, but relatively little is known about its impact. Yet, since the late 1970s, despite the recession, interest in public art and the scale of local, regional and national commitments to it have grown substantially.

Expansive claims are made for public art. It is credited with being a cultural investment, vital to the economic recovery of many cities. It is, for example, said to contribute to local distinctiveness,

humanize and otherwise improve the environment and encourage greater care of areas by residents whose pride in their locality has increased. By 1988 the Cabinet Office endorsed its contribution to urban regeneration. Five years later, the Secretary of State for National Heritage emphasized that the arts could help deal with 'the problems of unemployment and alienation in our inner cities' as well as contributing to the creation of a classless and tolerant society.

Given the lack of evidence about the impact of public art, it appears that many organizations in the public and private sectors have promoted public art and committed resources to it on the basis of social and civic convention. However, by the beginning of the 1990s, some of the constituencies involved in funding and promoting public art were beginning to consider whether they should adopt a more critical, if not strategic, approach to modern art.

This paper summarizes the perceived social, cultural and political benefits of public art and the issues arising from it.

SATURDAY 14.45 William Pye
Sculptor
Case History - The Construction of Art

It is often the artist's privilege to get to know his clients or patrons, and sometimes to develop deep and lasting friendships from these initially professional relationships. But the sculptor often finds himself in a somewhat schizophrenic position when installing his work on site. In contrast to other consultants on the team, he is now just another sub-contractor, and in the eyes of many project managers a pretty lowly one at that. He has simultaneously to command authority within two almost contradictory disciplines, those of consultant and tradesman, challenged with the task of protecting his work from compromise at both ends of the scale. I propose citing one or two projects to illustrate this scenario and go on to explain how I cope with it.

of public and private sector clients. The paper analyses the factors that have led to the current impetus for commissioning art in the 'public realm' and observes how the motives of public and private patrons dictate choice, and how aspirations/value systems may compromise the power and equality of the commissioned art work. Is a 'successful' public art commission one which satisfactorily meets the expectations of patron or 'client', artist, public(s), and design professionals? Is the current range of work that is commissioned, the public art we deserve?

Finally, the paper will consider to what extent recent trends such as collaboration between design professionals, artists on

Session 18

Women as Patrons of Renaissance Art: 1300-1600

Room MB 214
Friday and Saturday

Convener: Jaynie Anderson

These papers will address aspects of women's patronage in Renaissance Europe, both secular and ecclesiastical. They will include princesses, consorts of rulers, widows and nuns. Particular attention will be paid to women's education and the historical responses to imagery commissioned by women, the legal constraints on female patronage, and women as patrons, not only of art and architecture, but also in areas that have been marginalized by traditional histories of patronage.

FRIDAY 14.00 Rupert Shepherd
Courtauld Institute of Art
Francesca Venusta and the depiction of the *Battle of San Ruffillo* in San Francesco, Bologna

The Bolognese courtier and author Giovanni Sabadino degli Arienti, writing c. 1490, described a depiction of the Battle of San Ruffillo (1361) painted in the church of San Francesco, Bologna. According to Arienti, this was commissioned by Francesca Venusta, a member of the da Polenta family of Rimini

FRIDAY 14.45 Cordelia Warr
University of Warwick
Painting in late fourteenth-century Padua: the patronage of Fina Buzzacarina

The cycle of frescoes in the Baptistry, Padua, was commissioned by Fina Buzzacarina, wife of the ruler of Padua Francesco da Carrara, and is one of a number of works which she ordered within the city, all of which appear to attest to her strong religious convictions often mentioned by later chroniclers.



married to a Bolognese knight. Arienti's description is examined in the context in which it appears: *the Gynevera delle clare donne ...*, a treatise on famous women dedicated by him to Ginevra Sforza of Pesaro, consort of Sante and then Giovanni II Bentivoglio.

These include the church of Santa Maria dei Servi and a chapel in San Benedetto Vecchio. The Baptistery is the most fully realized and best preserved of Fina's projects, having a dome with the elect in Paradise above scenes from the Creation and Genesis, evangelists in the pendentives, and scenes from the lives of St John the Baptist, Mary and Christ on the walls.

Fina Buzzacarina is identified as the donor by her votive portrait placed over the original entrance to the Baptistery. The

frescoes were executed by Giusto de' Menabuoi and probably complete before 1378, the year of Fina's death, as no specific mention of them is made in her will. They testify not only to her financial independence from her husband, who outlived her, but also to her own personal preoccupations concerning the safety of her only son Francesco Novello and the succession of the Carrara dynasty within the context of the political situation at the time. That Fina's other religious commissions were also inspired by personal motives can be seen in the provision for a chapel in San Benedettio Vecchio, where her sister was abbess. My paper will explore her role as a patron and will examine some ways in which women's roles and preoccupations could be translated into a more public arena than those in which they were normally active.

FRIDAY 16.00 Anne-Marie Legaré
 Université Paris IV
The Library of Jeanne de Laval

Jeanne de Laval has received passing attention as a book collector; most research focuses on her husband René d'Anjou. Her interest in illuminated books has been recognized through surviving manuscripts and her household accounts for 1457 to 1459. They show that she encouraged local artists such as Adenet Lescuyer who illuminated a *Miroir des Dames* for her. Jeanne also commissioned for her sister 15 miniatures for a book of hours illuminated by Jean Miffaut. Her own Psalter was illuminated by the so-called "Master of Jeanne de Laval" recently localized in Angers.

This paper presents a revised picture of Jeanne de Laval's patronage of painting and illuminations as revealed by a close examination of the *Comptes de Renée d'Anjou*, published by Arnaud d'Agnel in 1908. One of these accounts which



was erroneously thought to be Renée's, contains a wealth of detail concerning Jeanne's bibliophilic and artistic activities in Aix between 1479 and 1480. During this short period at least 10 mss were either written, repaired, bound or covered for her. This new evidence of Jeanne's patronage allows us to reconstruct a library of more than 30 books which were bequeathed to the daughters of the Laval family.

FRIDAY 16.45 Dagmar Eichberger
 University of Melbourne
Margaret of Austria's Portrait Collection in Mechelen: female patronage in the light of dynastic ambitions and artistic quality

This paper addresses the question of female patronage by analysing the portrait collection of Margaret of Austria, Regent of the Netherlands. At the time of Margaret of Austria's death in 1530 her collection comprised circa 100 secular likenesses plus a small number of devotional portrait panels. This considerable group of portraits, which was kept in the Regent's residence, Mechelen, constituted one of the largest portrait collections in the Burgundian Netherlands. As an artistic ensemble it has so far remained virtually unknown. The collection was displayed in four of the eight private apartments of the Regent. The panel paintings in the *Première Chambre* show that Margaret consistently grouped together important family members and political allies in order to create a pictorial family tree which visualises and justifies the rulership of her family in the Netherlands. This coherent program was continued in the richly furnished and decorated library, while different criteria apply to the bedroom and study where the quality of the object is more important than who the sitter is. One of the most interesting questions concerns how much Margaret of Austria was herself responsible for creating and shaping the Mechelen collection. To evaluate her input it is important to stress the different ways in which works of art entered her collection. Unquestionably the Regent actively acquired and commissioned works for her collection by artists such as Vermeyen, Meit, Mostaert and Van Orley. That Margaret of Austria cared not only for the growth of her collection but also for its maintenance is shown by the inventories as well as her activities in the field of conservation.

SATURDAY 9.00 Tom Tolley
 University of Edinburgh
States of Independence: The public patronage of women in France c. 1500

In the decades around 1500 the politics of France led to several women taking on prominent roles in the affairs of the country. In many respects this situation was unprecedented, women having traditionally been discouraged from participating in government on account of their exclusion from the succession to the throne.

This paper looks at two women central to the politics of the period, Anne of Brittany and Margaret of Austria, and considers the extent to which their patronage of the visual arts was motivated by a common desire to protect the independence of their individual inheritances from the encroaching strength of the French monarchy. Although Anne of Brittany and Margaret of Austria were rivals, and their tastes and interests, as revealed in their private commissions and collecting habits, were quite distinct, the public aspects of the patronage of the two women reveals much in common. Both used the same artist for prestigious commissions, and both personally devised visual motifs to emphasize their independence from the French crown. Evidence indicates that both women were conscious of presenting their abilities as equal to those of men; thus they contributed to the ongoing debate on the standing of women in relation to men first generated in France a century earlier. This episode may be seen to mark a new development in women's patronage of the visual arts. Whereas in general terms the patronage of women in France had previously either satisfied personal enthusiasms or served to further the interests of men, their new political significance c. 1500 led to a greater confidence in the use of the visual arts to project women and their objectives.

SATURDAY 9.45 Catherine King
 The Open University
Women and the antique: re-defining the feminine

Reference to antique forms, motifs and principles was a prestigious business in the sixteenth century, so it is interesting to consider whether some Italian women commissioning buildings in an *all'antica* style could re-define the feminine as learned, scholarly, erudite, and be able to help architects present innovating engineering solutions, or elegant proportional schemes. Special attention will be paid to the patronage by

Margareta Pellegrini of the chapel of Sant'Anna, at San Bernardino, Verona, commissioned from Michele San Michele, 1529-57; and the design by Girolamo Genga of the Villa Imperiale, at Pesaro for Eleanora Gonzaga, c. 1530-c.1540. Did a Christian funerary chapel present more or less opportunities for a woman commissioner than a villa to redefine the feminine in architectural terms? Did Eleanora Gonzaga and Margareta Pellegrini have to conform to 'speak' artistically, at all?

SATURDAY 11.15 Margaret Ellis
University of Central England
The Queen and her Custodian: an unusual collaboration in English sixteenth-century embroidery

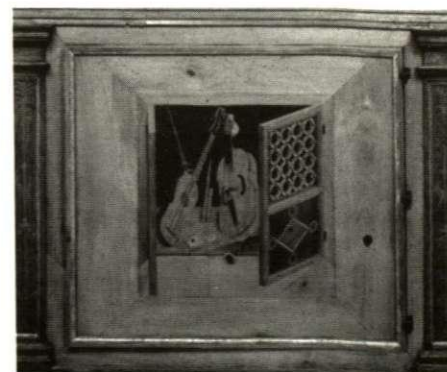
When Mary, Queen of Scots, fled from Scotland to England in 1568, Elizabeth I placed her in the charge of George Talbot, sixth Earl of Shrewsbury, who remained her custodian until 1584. In the early years of her captivity, Mary Queen of Scots and the Earl's wife, Bess of Hardwick, worked together to conceive several series of embroideries. This collaboration culminated in two sets of wall hangings, which were made of patchwork of rich materials taken from ecclesiastical garments, booty from the Dissolution of the Monasteries. The hangings depict personifications of Virtues, with mythological and historical characters as exemplars. Aspects of the lives of the two women, and the social, political and religious situation in Europe are reflected in the imagery. This paper considers the visual and literary sources of the iconographic programme of the Hardwick Hangings, and assesses to what extent the hangings were characteristic of embroidery commissions in sixteenth-century England, or if they were the result of the exceptional circumstances of a deposed monarch held in captivity in remote Derbyshire.

SATURDAY 12.00 Caroline P. Murphy
University College London
Lavinia Fontana and Female Patronage in late sixteenth-century Bologna

Malvasia's short biography of Lavinia Fontana, in his *Felsina Pittrice* (1678), gives a number of reasons for her conspicuous success as an artist. He emphasizes that well to do women in Bologna treated her with affection and respect and were anxious to secure her services as a painter. Among her female clientele, Malvasia writes, Lavinia Fontana's popularity grew to such an extent, that she was able to charge as

much for a portrait in her day, as Van Dyck did in his. An appraisal of the known Fontana *oeuvre* suggests that Malvasia's remarks are true.

Lavinia Fontana did have a discernible female clientele from the more elevated Bolognese families. Her portraits of women outnumber those of men. She produced a number of altarpieces for chapels of religious orders or confraternities in which women were active as fundraisers. She painted a large number of private devotional pictures for the domestic sphere. Additionally, Lavinia Fontana appears to have provided women patrons with pictures that pertain to stages in the female life cycle, above all, motherhood and widowhood. The paper discusses specific works of art, the demands of particular groups of women, and examines the context in which Fontana's relationship with her female patrons developed.



SATURDAY 14.00 Jaynie Anderson
Re-writing the History of Patronage

The English language has only one word for patronage, whereas in Italian and French there are many, which convey subtle differences of meaning and relate to different issues. The study of patronage, which was invented by Italian Renaissance historiographers, and given a European framework by Voltaire, has always occupied a privileged position within English Universities in contrast to other forms of art history. Perhaps for this reason there has never been a comparative analytic study of how the writing on patronage developed and what it should be about in an Italian court framework or in a European one. Unlike women artists, women patrons are to be found in very considerable numbers in the Renaissance. With some conspicuous exceptions, such as Isabella d'Este, they have been ignored. Isabella's exceptional status may in part be due to the success of Julia Cartwright's popular biography of her in English. The interconnection of

women art historians and women's issues in the nineteenth century will be explored. This session on 'Women Patrons of Renaissance Art' will focus on particular patrons and individual issues within a European context; while my paper will take up some of the seminal ideas proposed by the speakers in the session and suggest some guidelines for the future, not only as to how the history of patronage should be re-written, but also as to how women patrons should be studied.

Session 19

Evocation, Description and Evaluation: the Languages of Art criticism from Reynolds to Bell

Room EJP 201
Friday, Saturday and
Sunday

Conveners: Paul Barlow,
Northumbria University; Colin
Trodd, Sunderland University

Recently the question of value has come to feature with increasing prominence in contemporary debate about cultural experience. This concern makes it both timely and important to reconsider the language through which value has been expressed in art criticism. From the end of the 18th century through the 20th century the languages of art criticism have undergone considerable change and development. Such transformations may be related to the emergence of modern industrial and commercial values. This session seeks to explore that relationship by looking at the emergence of a literature which, in speaking the experience of art and expressing the worth of creative endeavour, may have supplemented, repeated or contradicted those practices, customs and techniques where value has been articulated within the social formation itself. What, we may ask, was the relationship between the art criticism which developed in newspapers and periodicals during the 19th century and the practices of artists themselves? Did the evocative style of writing developed by writers such as Hazlitt emerge in response to the perceived need to create a form of writing about art which evaded the demands of a commercial society increasingly inclined to construe value in terms of exchange of commodities? How does this relate to the forms of criticism and evocation to be found in the work of more recent writers concerned to proffer the possibility of aesthetic experience?

FRIDAY 14.00 John Storey
University of Sunderland
The Inescapable Terrain:
questions of value in cultural
studies

My paper will address recent debates on the question of value in cultural studies. As Steven Connor notes, 'value is inescapable...the process of estimating, ascribing, modifying, affirming and even denying value, in short, the processes of *evaluation*, can never be avoided'. My paper will attempt to map critically this inescapable terrain.

First, in the introductory section of my paper, I will outline the recurring questions in debates on value. For example: are value judgements really politics, or ethics by other means? - is value a question of the 'authenticity' of the cultural text or practice or is it ultimately determined by the institutional context? - do/should questions of value relate differently to the production and the consumption of culture? - is value essentially an elitist concept whose function is to produce and maintain social distinctions by cultural means? - does value reside in the object of the cultural gaze or is it actually constituted in the act of evaluation? - is value generated by the intention of the cultural producer or is it only ever realized in the moment of critical reception - can value be universal, absolute, and transcendent or is it always relative, plural, and contingent?

Second, in the main body of my paper, I will critically assess recent contributions to the debate by, for example, Tony Bennett, Pierre Bourdieu, Steven Connor, Terry Eagleton, Antony Easthope, and Barbara Herrnstein Smith. In this way I hope to provide a general theoretical context for the more specifically art historical papers/debates relating directly to the period in question.

FRIDAY 14.45 Maura Barnett
Warwick University
**Exhibition Reviews and Journalist Art
Critics in the late 18th and early 19th
centuries**

This paper examines a distinct type of written art criticism which, during the period under study, was characterized by a tendency to provide comment on a relatively large number of works within a small space of text.

The exhibition review emerged as a new literary genre in Britain as regular public exhibitions of works of art became established in the latter part of the 18th



century. It represented just one component of the multifarious content of a wider literary phenomenon: the periodical press.

The statements which were made by anonymous writers have often been taken at 'face-value' by those who have been interested in discovering what has been termed 'the press response' to particular work of art or a particular artist's exhibited oeuvre. In this way, historians have approached reviews primarily from the reader's point of view, rather than looking at the processes by which they came into being.

By identifying critics and by examining the context of their writings, we become more aware of the variety of ways in which reviews functioned. Inevitably, they served not only as a forum for aesthetic discussion, but provided publicity for artists, patrons, and the subjects of portraits, as well as a space for airing political or ideological views.

Although the earliest reviewers were engaging in a new form art-critical commentary, they inherited a terminology which had previously functioned in other contexts. This had a profound effect on the nature of their comments and the development of the genre.

FRIDAY 16.00 Paul Usherwood
University of Northumbria at Newcastle
**William Bell Scott and the idea of
Northern Philistinism**

'Forever gathering the materials for life "but never living"'. This is how Mrs Gaskell describes Northerners' supposed disregard for aesthetic value in her novel, *North and South*. Already by the 1850s the idea of the North as irredeemably Philistine had become a standard trope of metropolitan cultural criticism.

This paper examines the ways in which the North itself acquiesced in the idea of Northern Philistinism: in effect, participated in its own Northernizing. In

particular, it looks at *The Nineteenth Century: Iron and Coal*, (1861), William Bell Scott's seemingly triumphal celebration of modern industry on Tyneside in the light of the Newcastle-based painter's concern to protect his identity as an 'artist'.

FRIDAY 16.45 Tim Barringer
Victoria and Albert Museum
Art and Industry: Questions of value and the labours of James Sharples, 'Blacksmith and Artist'

In 1859, an industrial smith in Blackburn, James Sharples, produced a large engraving *The Forge*, a sophisticated representation of the scene of his own labour, which was subsequently widely discussed in contemporary periodicals. The reception of this image reveals a tension between the construction of art as a form of labour, and art as labour's other. Across a range of texts, discourses of labour and class have been invoked in process of attributing value to *The Forge*. This has raised serious questions about the status of the artist and the value of Sharples' artistic labour in producing the engraving in relation to the industrial labour which the image represents, and by which he lived. This paper will explore the negotiation of these questions of value in textual responses to *The Forge*, from the 1860 edition of Samuel Smiles *Self-Help*, through Ruskin's *Ariadne Florentina* to FD Kingender's 1947 account of Sharples in *Art and the Industrial Revolution*.

SATURDAY 9.00 Fintan Cullen
Birmingham
How to depict a nation: History or Genre? Wilkie in Ireland in the 1830s

In the first half of the 19th century, in both literature and art, Ireland was frequently represented through its peasant class. National character, it was thought, exhibited itself most strongly and visibly in the rural poor. In 1835 David Wilkie visited Ireland and subsequently produced two paintings on Irish themes. Both are cabin interiors with peasantry. Exhibited at the Royal Academy these images conveyed to the metropolis a visual summation of centuries of generalized readings of Ireland: a peasant class who thrived on criminality. Yet, Wilkie spoke of the paintings as being 'connected with public events', thus implying that they were modern subjects redolent of Ireland's political and social problems and 'should be painted larger than merely domestic subject[s]'. In the end Irish specificity is compromised through the use of

universalist visual quotations which deny regional difference and maintain the authorial detachment of genre painting. This paper will examine the images against the background of Wilkie's own writings and those of his biographer Allan Cunningham.

SATURDAY 9.45 Colin Trodd
University of Sunderland
Vision, Violence, Value: G.F. Watts, G.K. Chesterton, and the limits of landscape

It was Chesterton who characterized Watts' art as the quintessential record of the 'atmosphere' of the 19th century because of its ability to oscillate and hesitate between doubt and faith: here was a mode of painting which contained within itself the signs of 'sceptical idealism' and the values of 'cosmic utilitarianism'. In his own writings, Watts articulated the view that evolution was a spiritual force, whose 'manifest destiny' was embodied in the actions of the English race in their subordination of the pastoral impulse to the law of progress.

This paper sets out to study the relay between lassitude and energy which obtains in Watts' 'history paintings' by examining the relationship between the 'abstract' or idealized landscapes within which his own dramas occur, and the powers whose networks, forces and flows configure in the human form itself. In order to augment this body/landscape dialectic, my account of Watts' work will be based on its engagement with the following subjects: Does the formation of the human body announce the birth of value? Is the body the vector by which energy is 'transformed' into the logic of civilisation? Is the body the source or form of perpetual war between different energies in which activity is characterized



as value? If civilization is identified as the concatenation of energies, movements, and actions, how is it to be distinguished from any form of violence?

SATURDAY 11.15 Paul Greenhalgh
Camberwell College, London Institute
Other Significant Forms: Victorian thinkers outside Bloomsbury

The universalist aesthetics which dominated the Modern Movement in all the visual arts were largely formulated, later refinements accepted, before the First World War. In Britain, the triumph of Bell and Fry's 'Significant Form' over the odd mixture of historicist Socialism and anti-alienation theory current in the Arts and Crafts and 'neo' Pre-Raphaelite movements, is now generally seen as being the main characteristic of aesthetic discourse during the period.

There is a sense of inevitability around the invention of Significant Form at that particular time. It allowed for the integration of quasi-humanist (and even quasi-socialist) principles into its philosophical agenda, whilst preventing the specificity of sociopolitical events from tarnishing the canon. In this sense, it was undoubtedly the shrewdest of the available positions which sought to finally depoliticize the arts, and especially the Fine Arts. In many ways it provided the strategies, if not the specific positions, for most British Modernists through to the present.

There were, however, other positions developed between 1880 and 1914 which were of equal importance at the time, and which can be seen in retrospect to have dealt with key issues in a complex and sensitive way. Few of these thinkers doubted the need for a relativist approach to aesthetics, especially given the profound issues thrown up by non-European artefacts. The neat resolution to the problem of value provided by Bell and Fry should not be taken simply on its own terms, but should be repositioned in the larger world of Edwardian ideas. Not without irony, its universal language then becomes very much relative to the period it was invented for.

The paper will attempt to rehabilitate several thinkers who were swept to one side by proponents of the idealist purity of Significant Form.

SATURDAY 12.00 Paul Barlow

University of Northumbria at Newcastle

The Descriptive Elegy: Hazlitt and languages of art criticism

Hazlitt's attacks on the *Discourses* of Sir Joshua Reynolds have been seen as representative of a radical change in the functions of written commentary on the practice of visual art. Hazlitt is seen to epitomize the new persona of the 'critic' as opposed to the 'theorist'. Indeed, it is claimed that Hazlitt seeks to ensure that the role of criticism fully supplants that of theory. The language of criticism which Hazlitt adopts has been described by the term 'evocative'. This method seeks to articulate the values which are implicit within the image considered so that the distinction between description and evaluation collapses.

What are the implications of Hazlitt's approach? It will not be my concern to claim that Hazlitt's refusal of theory is itself a theoretical position. Rather, I will argue that the evocative style of criticism initiated by Hazlitt forces him to entertain paradoxes which come to define the nature of aesthetic experience itself. These paradoxes arise from his critique of Reynolds and affirmation of the plenitude of nature as the source for all description and evaluation. The impossibility of representation gives rise to a specific textual and psychological condition which is the recognition of the necessary absence of what is continually in the process of being offered as a persistent presence.

SATURDAY 14.00 David Peters Corbett

Manchester Metropolitan University

Ekphrasis and Anxiety: Value and conjuration of presence in late Romantic art criticism, Charles Ricketts and Laurence Binyon

This paper examines the rhetorical character of the Late Romantic art criticism of Charles Ricketts and Laurence Binyon. At its hub is a belief in absolute value of works of art and a conviction that the sensibility of the gifted observer is the arbiter of that value, together with a concomitant need to translate the perception of value into verbal terms through ekphrastic description. I argue that the tension between an absolute idea of value in one medium and its communication in a second, labile medium produced an anxiety about the adequacy of ekphrasis to the task. Perversely, the very anxiety and impossibility of the enterprise became an

enabling factor for Ricketts and Binyon who were able to mobilize the discrepancy between value and its verbal articulation to reinforce their perception of value in the works they described. The simultaneous indispensability and inadequacy of language in conjunction of the art work both confirmed art's value and asserted the sensibility of the critic. The rhetorical strategies and techniques employed by Ricketts and Binyon are analysed and related to these issues and connections are drawn to cultural changes in Late Victorian society of which they are a part. The paper concludes by arguing for a radically historicised assessment of value which nonetheless allows for its pursuit as a chronic activity.

SATURDAY 14.45 Michaela Giebelhausen

Worcester College, University of Oxford

Languages and the construction of value in the reviews of Pre-Raphaelite paintings, 1849-1854

This paper examines the ways in which notions of artistic value were constructed in the art reviews of the Victorian press and the role language played in this process. Based on the assumption that modes of cultural expression are derived from particular discourses which structure, regulate and govern the articulations by which commentators seek to establish meaning, this paper investigates the forms, limits and boundaries of art criticism as it attempts to name or engage with early Pre-Raphaelite painting.

In my paper I will focus on the critical reception of Rossetti's *Girlhood of Mary Virgin* (1849) and Millais' *Carpenter's Shop* (1850). It is intended that this examination will reveal the underlying assumptions concerning value which obtained in Victorian art criticism. By addressing their critical reception, this paper will demonstrate how Rossetti's painting could be appropriated into a dominant system of value whereas Millais' painting resisted such pressures. Finally, the specific cultural limitations of the art review will be located in the framework of Victorian intellectual and social life and its dominant discourse of progress.

SUNDAY 14.00 Bob Priest

The Open University

Fixing the value of Work: Ford Madox Brown's exhibition of 1865 and the critical response of William Michael Rossetti

The second half of the 19th century has been defined by the historian Harold Perkin as a moment in which the logic of

professionalism is articulated as both an ethical form and cultural technology for the organisation of institutional behaviour and the management of society. In the realm of Victorian studies, Pre-Raphaelitism has been seen as the formation of a cultural language which engaged with and contested the conventions of a 'professional' art established and codified by the Royal Academy. Thus, by dint of its opposition to 'formula', it has been customary to assume that Pre-Raphaelitism resisted and opposed the processes by which art was being integrated into professional life.

One of the consequences of this type of historical reading is that it tends to create a binary divide: Pre-Raphaelitism as bohemian culture is contrasted to the normative systems of an increasingly sophisticated commercial art world. In contradistinction, this paper sets out to examine the extent to which the art criticism which circulated around Pre-Raphaelitism was implicated in, enveloped by, or absorbed into a discourse of professionalism.

In my paper attention is focused on Ford Madox Brown's catalogue of his 1865 exhibition and the critical response by William Michael Rossetti. Of particular interest is the way in which both figures write about *Work*, the most well known painting in the exhibition. By concentrating on this exchange between commentary and analysis, I will demonstrate the growing development of the professional ideal in art criticism and its influence on the relationship between critics and artists in this period.

SUNDAY 14.45 Peter Quinn

University of Sunderland

Local Art: the local and the modern in the North-East of England in the 19th century

My intention is to focus upon the local as a point at which a rhetoric of value was established in the criticism and institutional base of art production in the North-East of England during the 19th century. To this end the paper will discuss the relationship between the local and the modern. Initially depicted as a site of innovation, modernization and dynamism, the region subsequently becomes associated with the marginal, the antique and the irrational. Using a range of material (images of redevelopment, guidebooks, newspaper art reviews) I posit a correlation between this discourse operating in the local art world and adjustments in the institutional structures of power and knowledge at mid-century.

Session 20

Drawing 1400-1600: Invention and Innovation

Room MB 318
Friday, Saturday and
Sunday

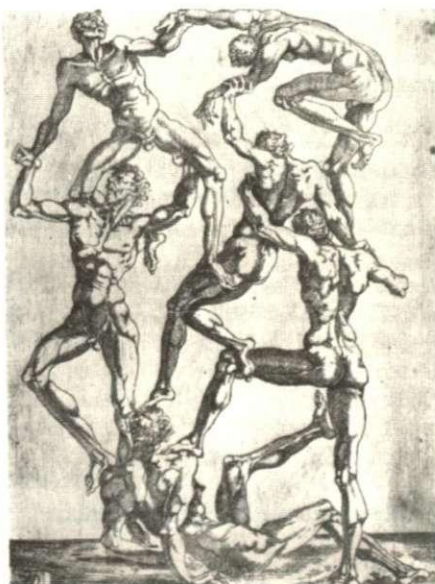
Convener: Stuart Currie, Birkbeck
College

This session aims to provide a forum for the discussion and reassessment of the many inventive ways in which drawing was utilized between the late Medieval and early Baroque periods. It will investigate the wide variety of drawing procedures and technical innovations employed by artists as they sought appropriate visual responses to the new artistic challenges associated with the political, religious and cultural changes that occurred from the end of the 14th century to the beginning of the 17th.

Consideration will also be given to the expansions in drawing practice which accompanied the proliferation of specialized fields of artistic activity during the period with specific emphases being placed on areas such as the study of the figure, niello work and approaches to printmaking, the latter of which will be touched on by at least five of the session's speakers. Further points of departure will be the relationship of drawings to questions of *invenzione*, *disegno* and *decorum*, and to notions of classicism, imitation and copying. Other speakers will consider drawing in relation to legal and business concepts, and the final paper in the session will examine attitudes to collecting and the classification of drawings.

FRIDAY 14.00 Julia Watson
University of Leicester
**Drawing and Design in late 14th-
century France: the case for the
sculptor**

This paper will deal with material from the very beginning of the period covered by the session. It will discuss two interlinked topics: the rights of the sculptor with regard to drawing and design, and the surviving evidence that sculptors did make and use drawings. The first part, therefore, will look at the legislation and regulations on the working practice of sculptors and how these compare with those of painters. It will also examine the disputes between sculptors and painters over the right to execute the design of sculptural works and consider the implications behind them. The second part will present evidence for the use and execution of drawings by sculptors. The term 'drawing' in this context will not be restricted to works on paper or parchment but will be extended to include any evidence of a drawing having been carried out, whether on paper, wall, floor, or other surface; temporary or permanent. Finally, consideration will be given to whether or not innovation and invention can be deemed terms appropriate to the discussion of drawing by sculptors working in the late 14th century.



FRIDAY 14.45 Susie Nash
Courtauld Institute of Art
**Invention, imitation or good business
sense? The uses of drawing in the
production of some French books of
hours**

As all books of hours were to an extent standardized in their illustrations they are a fruitful area in which to examine the re-

use of compositions and the dependence on drawn models by artists. The desire to make a profit and the need to produce well-illuminated books speedily often led to a heavy reliance on pattern-book drawings. Although very few of these drawings survive, it is possible from an examination of groups of closely related manuscripts to postulate their existence, form and use. This is what this paper intends to do.

The group of manuscripts which are the focus of this study were made in Amiens in the first half of the 15th century. They are almost the only surviving examples of art produced in the region at this period, and consequently have considerable importance, as Amiens was a cosmopolitan artistic centre and a melting-pot for influences from France and Flanders. The examination of how drawings were used by the illuminators working in this town raises questions concerning the diffusion of ideas, style, and iconography. The extent to which these drawings were aids to a systematized production and increased productivity in the book-making industry is also considered.

FRIDAY 16.00 Francis Ames-Lewis
Birkbeck College
**Training and practice in the early
Renaissance workshop: observations
on Benozzo Gozzoli's Rotterdam
Sketchbook**

The sheets which make up a sketchbook used probably in the years around 1460 in Benozzo Gozzoli's workshop, and now mostly in the Museum Beumans van Beuningen in Rotterdam, have not been given much attention in the literature on Italian Renaissance drawing. This may principally be because the drawings are variable in style and are generally rather mediocre. But perhaps because of their artistically low quality these drawings contain interesting evidence of workshop procedures, and about the materials available to the apprentice learning his craft in Gozzoli's *bottega*.

In this paper the so-called 'Rotterdam Sketchbook' and related sheets will be examined with a view to deducing more than has hitherto been understood about early Renaissance workshop practice. Various issues will be considered, such as whether the draughtsmen using these sheets drew from the live model or from sculptural models. Evidence is offered by the 'sketchbook' and related material of the use in Gozzoli's *bottega* both of near-contemporary but non-Florentine prototypes for copying, and of objects of classical derivation used as 'visual aids' for

workshop instruction. This may suggest parallels with the range of activity, and perhaps even with the pretensions, of Francesco Squarcione's Paduan *studium*.

FRIDAY 16.45 Lucy Whitaker

Christ Church Picture Gallery

Maso Finiguerra and early Florentine printmaking

Maso Finiguerra was identified by Vasari as the inventor of engraving because he was the first niellist to record his plates by casting them in sulphur and then printing impressions from these casts on paper. No prints can be securely attributed to Finiguerra and yet for stylistic and technical reasons he had a strong influence on the development of printmaking in Italy. This paper will consider Vasari's statement that Finiguerra invented printmaking. Contemporary sources refer to Finiguerra as '*maestro di disegno*'. He was the head of a successful shop, producing work in different media. A group of pen and ink drawings; a series of nielli, sulphur casts from nielli and prints taken from nielli and sulphur casts; a history book known as *The Florentine Picture Chronicle*; designs for intarsia figures; goldsmith work; have all been attributed to Finiguerra. The style and purpose of the group of drawings will be discussed.

The paper will also consider Finiguerra's relationship with prints, nielli and sulphur casts and the market for these works. The activities of Finiguerra's workshop and his ideas were continued by associates and successors, for which there is some contemporary documentation. Finally, an attempt will be made to place Finiguerra's workshop and subsequent printmaking in Florence within the city's artistic tradition.

SATURDAY 9.00 Alison Wright

University College London

Mantegna and Pollaiuolo: artistic personality and the marketing of invention

By taking a comparative approach to the artistic activity of Mantegna and Pollaiuolo, this paper seeks to shed light on the importance of *disegno* in their work and in particular its relation to the new art of engraving.

Here I shall be addressing such questions as why these two artists should be particularly attracted to experiment in printmaking and how this activity fitted in to the pattern of their careers as a whole. What artistic ambitions might they have held in common and what factors may have influenced their markedly different



engagement with the new medium? This enquiry will also necessarily address whether their prints fulfilled similar functions and the problem of their intended market. Furthermore, given uncertainties surrounding the dating and dispersal of these images, how far can the production of engravings be seen to open up a new field of artistic competition? Several of the engravings under discussion are not only triumphs of technical skill and draughtsmanship but seem to have allowed scope for great iconographical inventiveness, not only exercises of good design but in invention. By looking at Mantegna and Pollaiuolo's use of engraving I hope to underline not only their professional sensitivity to the market but their contribution to a developing perception of the artist as a creative inventor.

SATURDAY 9.45 Claire van Cleave

Christ Church College, Oxford

Luca Signorelli and the human figure

With the end of his life, which took place in 1521, we now come to the end of the second part of the Lives, ending with Luca because in this person who with the fundamentals of drawing, particularly with nudes, and with grace of invention and disposition of topics, laid open to the majority of artists the path to ultimate perfection in art, thereby empowering those who followed, about whom we shall soon speak, to reach the highest summit. Vasari

Vasari's placement of Signorelli at the end of the second part of the *Lives* was inspired by the artist's innovative approach to depicting the human body. This paper will examine Signorelli's understanding of the human body as seen through his drawings. Emphasis on the form and lighting of the body's musculature, especially in the muscles of the thighs and calves, are defining characteristics of Signorelli's figure studies. The models

which enabled him to achieve this reality as well as the types of figures he created from these models will be studied. The significance of the choice of black chalk for the drawings will be briefly highlighted to contrast Signorelli's work with *quattrocento* tradition. Finally, the paper will conclude with the way Signorelli utilized his drawings of the human figure in his paintings.

SATURDAY 11.15 Andrew Morral

Christie's Education

The 'Welsch' and the 'Deutsch'. Jörg Breu the elder's sketch for *The Story of Lucretia* and the uses of classicism in early 16th-century Germany

This paper will use the differences in character between a preparatory sketch and the finished painting of *The Story of Lucretia*, painted for the Duke of Bavaria in 1528, as a starting point to examine the apparently self-conscious distinction in styles employed by Breu and other 16th-century German artists, that contemporaries termed the 'welsch' and the 'deutsch' - the Italianate and the Germanic. While the figures in the sketch are dressed in contemporary costumes and their forms are conceived in a fluent linear style, natural to the painter and the product of an indigenous 'germanic' tradition, the painting is self-consciously 'classical' in its treatment of costume, figure-style and architectural background. Examination of the development and character of Breu's classicism and its sources, both visual and literary, in the light of the painting's intended setting and function, and set against the diverse meanings with which northern contemporaries invested the Italianate, will help shed light on the categorization of style as well as the uses of classicism in Germany in the early 16th century.

SATURDAY 12.00 Sharon Gregory

Courtauld Institute of Art

Vasari, Prints and Imitation

This paper will examine a number of drawings by Giorgio Vasari in light of mid-16th-century attitudes towards Imitation. The term 'Imitation' as it pertains to renaissance art covers a wide range of practices. Its simplest form is the use by an artist of inventions created by another, to enable him to find a visual means of expressing an idea. The result is that detection of the source is often made difficult. However, evidence can be found in working drawings. A more sophisticated Imitation involves emulating a model or models so that the informed

observer can recognize the source. This may be done to deepen iconographical meaning or to proclaim a lineage for the work of art.

Visual quotations abound in Vasari's paintings. Since Imitation is the result of an artistic process, evidence for even more references, overt and hidden, can be found in his drawings. Several examples will be considered to show how Vasari used his sources and perhaps to determine his intentions.

I will emphasize Vasari's responses to prints, a medium he perceived to be well suited to reproducing an artist's manner of drawing. His varying reactions to prints by Dürer and prints designed by Rosso are conditioned by contemporary definitions (including his own, expressed in the *Lives*) of *invenzione*, *buon disegno* and *bella maniera*.

SATURDAY 14.00 Stuart Currie

Birkbeck College

Invenzione, disegno e fatica: two drawings by Naldini for an altarpiece in post-Tridentine Florence

Giovan Battista Naldini's two drawings in the British Museum which feature the New Testament subject, *The Way to Calvary*, are universally accepted as compositional studies for the altarpiece of the same subject still *in situ* in the Florentine Badia. The striking qualities of these drawings have often been recognized but rarely elaborated upon. This paper will attempt to pinpoint the aggressively innovative elements in Naldini's graphic meditations on the gospel incident by exploring the meaning of the changes that occurred between the two drawings and the infinitely more decorous condensation of expression evident in the altarpiece. All three visualizations will be reviewed in relation to the various iconographic evolutions that the imaging of *The Way to Calvary* had undergone since late medieval times, and the artist's apparent consciousness of the subject's unique significance with respect to counter-reformation attitudes to religious art will be considered. Ultimately, the paper will attempt to deduce why the solutions towards which Naldini appeared to be working in the two studies were so drastically refined in the subsequent painted statement, and whether the inventive *disegno* effects which he sought to fuse with his extraordinarily imaginative but highly appropriate interpretations of the biblical text were in fact constrained by the recommendations of advisors.

SATURDAY 14.45 Clare Robertson

Reading University:

Annibale Carracci and *invenzione*: the early drawings

The Carracci 'reform' of painting has frequently been discussed in terms of a new attitude to study from life, and of the successive influences of Correggio and Venetian artists, such as Titian, Tintoretto, and Veronese, through the 1580s. The role of drawing in this process has received rather less consideration, although certain aspects have recently been studied, notably by De Grazia and Feigenbaum.

This paper aims to analyze the types of drawing made by Annibale in his Bolognese years, and to examine in detail how these contributed to the development of his radical new style. What emerges is that Annibale's development is less linear in stylistic terms than has often been proposed. The drawings indicate clearly how Annibale was experimenting in a very self-conscious way with different approaches and indeed different combinations of approach from the very beginning of his career in a manner which is entirely consistent with his later Roman practice.

Annibale's early paintings reveal a striking interest in creating new iconographies, new *invenzioni*, which is also present from the outset. This paper will argue that Annibale's early drawing practice was the primary means to the achievement of this end.

SUNDAY 14.00 Michael Bury

University of Edinburgh

Antonio Tempesta (1555-1630): invention, drawing and technique

Tempesta's etchings, with their long-bitten, strong lines suitable for printing large editions, were criticized by Baglione for their lack of refinement. Baldinucci defended their value by characterizing Tempesta's approach as tending to the *pittresco*, noting that he was not interested in appealing to connoisseurs who wished to contemplate beautiful cutting. Tempesta, by using a firm line and bold tonal contrasts was able to create original compositions that are clear and striking, whatever their subject matter. He himself was responsible for the 'invention' in a large proportion of the prints he produced. The fertility of his visual imagination is evident not only in the sheer scale of his output, but also in the variety of challenges he met. There are subjects like hunting scenes, where his own fantasy had free range. There are illustrations to texts, both religious and profane, which tested his capacity to find

visual equivalents for written descriptions. And there are extended records of contemporary events.

This paper will explore the relationship between the prints and the surviving drawings, to throw light on the processes of invention and the choice of etching as a printmaking technique.

SUNDAY 14.45 Tarnya Cooper

Strang Print Room, University College London

Northern drawing albums: a 17th-century album and some earlier examples

While work has been done on major 16th- and 17th century collectors of drawings, collections made by both artists and connoisseurs, elaborate provenances established and conclusions made regarding quality, etc., the ownership of drawing albums by a wider section of society has generated little interest. Perhaps the anticipated mediocrity has deterred art historians in this field who are more often than not 'connoisseurial' in their tastes as well as methods. Connoisseurial intent might have been only one aspect of the provincial collector's aspirations and it may anyway no longer be the motivation of our own interest. This paper will focus upon a group of drawings collected in Holland in the 17th century, originally part of a 17th-century album, now at University College London. The drawings, which have been removed from their album, include a substantial number of direct copies after 16th- and 17th-century printed images. This collection will be used as a case study to set against earlier drawing albums (some now dismantled) in British collections. Questions of collectors' intention will be considered through a discussion of the form and content of the albums and there will be a particular focus upon the variety of taxonomies employed.





Die Kunst ist tot
Es lebe die neue
Maschinenkunst
TATLINS

