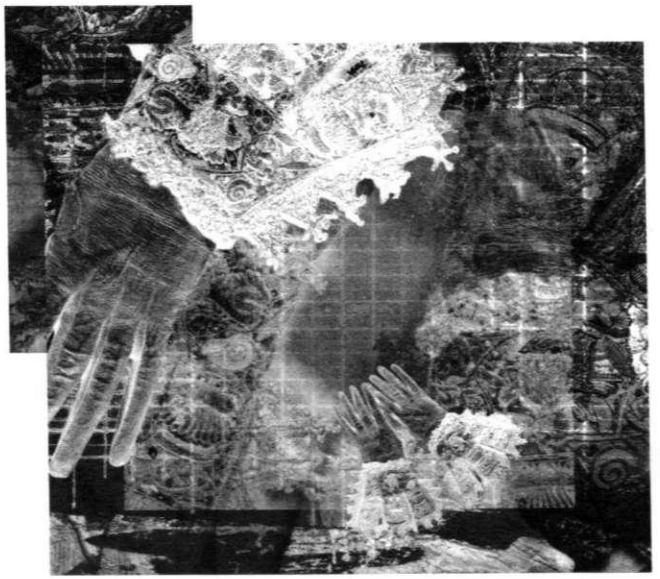
OBJECTS

histories + interpretations

7 - 8 - 9 April 1995

Association of Art Historians 21st Annual Conference
at the Victoria and Albert Museum

V&A



Association of Art Historians 21st Annual Conference
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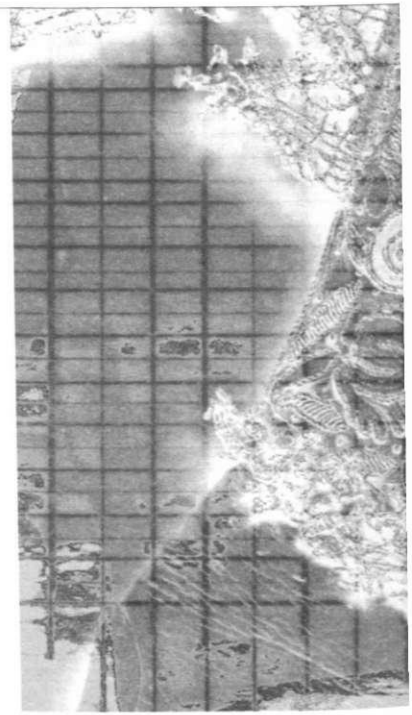
Work first began on this conference about two and a half years ago. In that time the conference has assumed several characters and gradually increased in its scope, scale and the nature of its aspirations. The theme 'Objects, Histories and Interpretations' emerged early on but its interpretation in the sessions has evolved and developed, sometimes in unexpected directions. Our main hope has been that the conference will serve as a forum in which dialogue can be established between those working in different branches of the visual arts and on different cultures. Through this process we hope that both old and new approaches to 'the object' can be scrutinised and re-evaluated.

The conference planning has been greatly aided and strengthened by the tremendous support we have received from our colleagues throughout the Museum in every department. We would particularly like to thank John Murdoch who first arranged for the conference to be held at the V&A during his time here.

The Conference Steering Group

Elizabeth McKellar, Marjorie Trusted
Paul Greenhalgh, Malcolm Baker
Peta Evelyn, John Guy

I am very pleased to be able to welcome you to the V&A for the 1995 conference of the Association of Art Historians. The Museum is delighted to be hosting this prestigious and important event in the art history calendar. We hope that this year's location within a museum, will bring a welcome additional dimension to the conference. Certainly the influx of delegates from all over the world is a very exciting event for us and one which will help broaden our relationships with colleagues from other institutions and a variety of disciplines. We have made particular efforts this year to highlight the Book Fair as a major event for art audiences, both amateur and professional. I hope that you will all have a stimulating and enjoyable three days at what will undoubtedly be a significant academic gathering for the study of the fine and decorative arts.



Elizabeth Esteve-Coll
Director

Timetable

Friday 7 April

9.30 Registration/coffee (V&A)
11.00 Academic sessions (Lycée Français)
1.15 Lunch (V&A):
Book Fair Official Opening - 1.30
Handling Sessions - 1.45-2.15
(limited places - booking essential)
2.45 Academic sessions (Lycée Français)
5.00 Tea (V&A)
5.45 Plenary session 1 (Royal Geographical Society)
7.00 Reception (V&A - Main entrance area/Book Fair)

Saturday 8 April

9.30 Registration/coffee (V&A)
11.00 Academic Sessions (Lycée Français)
1.15 Lunch (V&A)
Handling Session - 1.45-2.15
(limited places - booking advised)
2.45 Academic sessions (Lycée Français)
5.00 Tea (V&A)
5.45 Plenary session 2 (Royal Geographical Society)
7.00 Reception (V&A - Main entrance area)

Sunday 9 April

9.30-11.00 Registration/coffee (V&A)
9.30-10.30 AAH Special Interest Groups (V&A):
Student Group (Lecture Theatre)
Schools Group (Seminar Room)
Freelance group (Boardroom)
Museum Group (NAL Seminar Room)
Higher Education (The Henry Cole Studio)
Multi-Media Show (Gamble Room)
11.00-12.30 AAH AGM (V&A) Lecture Theatre
11.00-12.00 Gallery Sessions I (V&A - limited places)
12.30-1.30 Gallery Sessions II (V&A - limited places)
1.15 Lunch (V&A)
2.15 Academic Sessions (Lycée Français)
4.30 Tea (V&A)
5.15 CLOSE OF CONFERENCE

ACADEMIC SESSIONS

Will take place at the Lycée Français, 35 Cromwell Road on each day of the conference. Delegates must register at the museum prior to attending sessions.

PLENARY SESSIONS

Will take place in the lecture theatre of the Royal Geographical Society, Kensington Gore (see map)

Keynote Speaker Friday:
Elizabeth Esteve-Coll Director Victoria and Albert Museum

Keynote Speaker Saturday:
Michael Conforti Director, Sterling and Francine Clark Art Institute, Williamstown Massachusetts

RECEPTIONS

Will be held in the museum on the Friday evening and Saturday evening.
These have been made possible through the generous support of Manchester University Press, Apollo Magazine and Thames & Hudson

SPECIAL EVENTS

There will be a number of special events, in the Museum, associated with the conference including exhibitions, gallery talks and handling sessions.

THE STUDENT GROUP

'Researching Contemporary Art' session Friday 7 April in the Lycée Français, Room 205

11.00 **Insiders and Outsiders: the Art Historian and Contemporary Art**
John Glaves-Smith Staffordshire University

11.00 **Truth and Prevarications: Old Stalinist traditions and oral history**
Sarah Wilson Courtauld Institute

12.30 **Discussion**

2.45 **Bridget Corley** (Chair of the AAH Freelance Group)

General Information

CONFERENCE AREA

The conference area will be located in the North Court/Exhibition Courts of the Museum (See enclosed map). The registration desk will be open from 9.30 am and staffed continuously throughout the conference.

BADGES

Delegates are requested to wear their badges at all times.

STUDENT HELPERS

There will be a group of student helpers designated to the conference, identifiable by conference T-shirts.

REFRESHMENTS

Will be served in the North Court of the museum (see enclosed map).

Conference fees include morning coffee, buffet lunch and afternoon tea.

THE 1995 ART HISTORY BOOK FAIR is held this year in Gallery 39 of the Victoria and Albert Museum. Over forty wide-ranging displays feature the latest art books; magazines and journals; antiquarian and rare books; secondhand and out-of-print treasures for collectors; art videos and slides.

Highlights include a preview of MacMillan's 34-volume *Dictionary of Art*, a fully revised edition of E H Gombrich's *The Story of Art* and *Palettes* an innovative collection of videos on master painters of the Western world. Many new publications from university presses, both UK and US, will be on show, as well as exhibitions from Saur (Germany) and Flammarion (France). A complete descriptive catalogue is to be found in delegates' folders.

The Book Fair is open every day of the conference 10 am - 5.30 pm Friday and Saturday and 10 am - 3.30 pm Sunday. It will also be open during the Reception on Friday. We are especially grateful to Manchester University Press, Apollo Magazine and Thames & Hudson for their generous sponsorship of the reception.

Do come and enjoy the Book Fair, and feel free to browse and ask questions about the exhibits.

TRANSPORT

By road: Cromwell Road is on the main A4 route into London from the west.
By London Underground: South Kensington Station (Piccadilly, District and Circle lines).
By bus: buses C1, 14 and 74 stop outside the museum.
By foot: just 10 minutes walk from Harrods or Hyde Park.

PARKING

There is no parking available on the museum premises and little on-street parking in the area.

A special arrangement has been negotiated for delegates to use the NJA car park in North Terrace, Brompton Road. Please contact John Blake or Barry Covey direct on 0171 589 9815 for further details.

ACCOMMODATION

Delegates should contact: City University Accommodation Service at Northampton Hall (opposite the Barbican) Tel. 0171 628 2953 or Finsbury Residences (near the Angel tube) Tel. 0171 477 8811 to arrange accommodation.

NB

The Victoria and Albert Museum operates a no-smoking policy throughout the museum.

AAH Business

The Annual General Meeting will take place at 11 am on Sunday 9 April in the V&A Lecture Theatre.

The Special Interest Groups meetings will be held at 9.30 - 11.00 am on the Sunday 9 April.

THE STUDENT GROUP

THE HIGHER EDUCATION GROUP

The AAH Thesis Prize will be awarded at the opening of the Book Fair and was sponsored by Reaktion Books, London and the Association of Art Historians.

THE FREELANCE GROUP

Special Session for Freelance Art and Design Historians

There are a number of topics which are of particular interest to freelancers at present. This meeting has been arranged to provide an opportunity to discuss these subjects, and to allow the members to discover what the Freelance Sub-Committee has been doing on their behalf. All freelancers are encouraged to come along and to let the Sub-Committee hear their views. Subjects include: Copyright Law; Access to slide libraries; Access to book libraries; Requests for Conference papers; the AAH Register of Freelance Art and Design Historians and Networking.

THE MUSEUMS AND GALLERIES GROUP

THE SCHOOLS GROUP

The Chalk Face and Beyond

This session takes up the theme of the 1993 London Conference and reviews the developments which have taken place since then. The focus will be on the value of excursions - whether foreign travel or a research trip to a museum - for classroom work. All are welcome to attend.

NB Session time 10-11.30 am

EXHIBITIONS

In the 20th Century gallery there will be a special display called 'The Book and Beyond', which will concentrate on items that experiment with, or extend, the traditional book format. Electronic publications (CD ROMs, videodiscs and 'floppy' books) will be exhibited alongside artists books, childrens' books and more traditional publications.

At the entrance of the National Art Library there will be a display about the History of the Library and its buildings.

Outside the entrance to the Restaurant there will be a display entitled: 'Mugs'; challenging the cup and saucer as the hot beverage container. This display looks at mugs and the messages they proclaim through a myriad of designs.

SPECIAL EVENTS

There will be a number of special events, associated with the conference including gallery talks; handling sessions and multi-media demonstrations. Places for these events are limited and delegates are advised to check the conference noticeboard for further details. Delegates should book a place on arrival in order to avoid disappointment.

NB. DEFINING DRESS: SESSION 2

In addition to the Academic Sessions in the Lycée Français there will be a special session on Sunday 9 April in the Textile and Dress North Court Store - limited places:

In the store with the objects: Behind the Scenes

11.00 **Mantuas of the Seventeenth and Eighteenth Centuries**
Avril Hart Victoria and Albert Museum

11.45 **Mannequins and meaning: an exploration of the relationships between dress and its method of display**
Valerie Mendes Victoria and Albert Museum

12.30 **The Streetstyle exhibition: the sourcing and representation of the clothes.**
Amy de la Haye Victoria and Albert Museum and
Elizabeth Wilson University of North London
(See entry under Academic Session 2)

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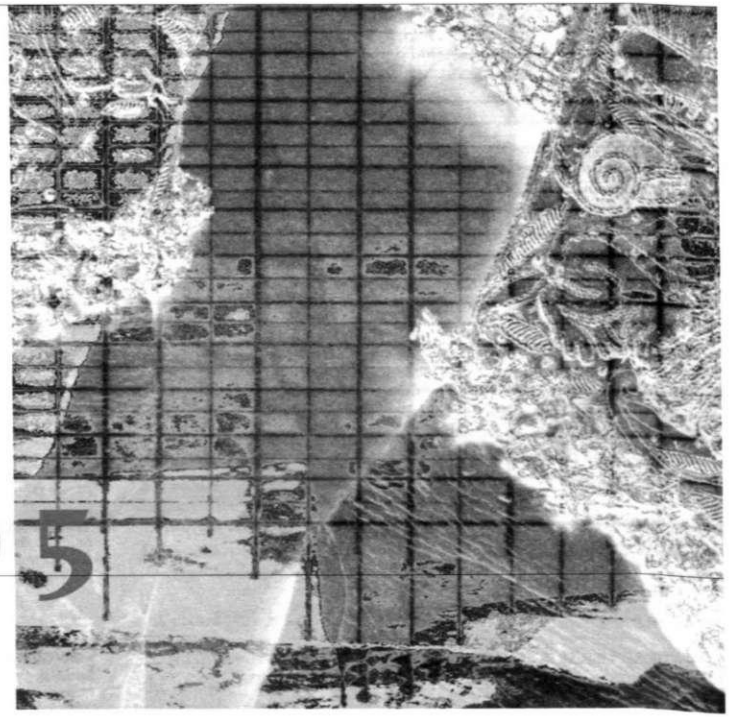
Academic Sessions



7 - 8 - 9 April 1995

Friday April 7 1995

	11.00	11.45	12.30	1.15
WHAT HAPPENED TO IT? EXPLORING THE LIFE HISTORIES OF ARTEFACTS Convener: **Verity Wilson** Room No. 01 Session 1	**Metamorphosis and Stasis -** The Life History of the Bowes Museum's Silver Swan **Sarah Kane**	**Fact and Fiction:** Case Studies of Oxford Plate, 1400-1800 **Helen Clifford**	**Tipu's Tiger and its communities of response** **Richard H. Davis**
DEFINING DRESS Conveners: **Amy de la Haye & Elizabeth Wilson** Lecture Theatre Session 2	**Gender, wool and dress:** an investigation into the gender-specific use of woollen cloth. 1860–1900 **Lou Taylor**	**Clothing Culture in Edo period Japan** **Anna Jackson**	**That little magic touch:** the role of accessories in black female dress **Carol Tulloch**
BEFORE VASARI: APPROACHES TO THE STUDY OF ART HISTORY BEFORE 1500 Convener: **Michael Michael** Room No. 103 Session 3			
SIGNS OF ART AND COMMERCE: QUESTIONS OF PRINT Convener: **Jeremy Aynsley** Room No. 104 Session 4			
ORNAMENT IN ARCHITECTURE, DESIGN AND THE APPLIED ARTS Conveners: **M. Howard, A. Contadini & M. Snodin** Room No. 02 Session 5	**The Grotesque and all'antica in architecture and the applied arts of tudor England** **Maurice Howard**	**'So curiously the workmanship was done':** antique ornament and erotic licence on the Elizabethan bed **Sasha Roberts**	**Alexander Seton's painted gallery:** emblem and ornament in the Scottish Renaissance **Michael Bath**
RAPHAEL AND THE RAPHAELESQUE FROM THE RENAISSANCE TO THE NINETEENTH CENTURY Convener: **Sharon Fermor** Room No. 03 Session 6			
IMPERIAL EYES: READING 'COLONIAL' OBJECTS Conveners: **Tim Barringer & Tom Flynn** Room No. 101 Session 7	**Ethnographic exhibitions and colonial style** **Brian Durrans**	**Maori vision and the imperialist gaze** **Ngapine Allen**	**Dr Livingstone collects** **Jeanne Cannizzo**
ART PHOTOGRAPHY AND THE ART MUSEUM Conveners: **Mark Haworth-Booth & Chris Titterington** Room No. 102 Session 8			
PILGRIMAGE, RELICS AND SOUVENIRS Conveners: **Marian Campbell & John Guy** Room No. 103 Session 9	**Replicating Palestine and reversing the reformation:** some thoughts on pilgrimage and collecting **John Elsner**	**Islamic rock crystals and christian relics** **'Silver shrines for Diana':** roman precedents **Anna Contadini, Marin Henig**	**Suger and the saints:** pilgrimage at St. Denis **Lindy Grant**
NATIONALISM, POLITENESS AND COMMERCE: 1660–1760 Convener: **Tessa Murdoch & John Styles** Room No. 406 Session 10			
ACADEMIC OUTCASTS? ART PRACTICES ON THE MARGINS OF ACADEMIES 1600-1900 Conveners: **Malcolm Baker & Richard Wrigley** Room No. 203 Session 11			
PREDICTIONS AFTER THE END OF VALUE Convener: **Paul Greenhalgh** Room No. 104 Session 12	**Judgments and decision making** **Peter Dormer**	**Predictions about the endlessness of value** institutional contexts **Diane Hill**	**Learning to love evaluation;** value and institutional contexts **Simon Faulkner**
THE SCULPTURED OBJECT 1400-1700: EXPANSIVE PROJECTIONS & PENETRATING INSIGHTS Conveners: **Stuart Currie & Peta Evelyn** Room No. 105 Session 13	**Art or artefact:** Madonna and child reliefs in the early Renaissance **Geraldine A. Johnson**	**Learning from the medal:** likeness and commemoration in 15th century Italian portraiture **Luke Syson**	**Dimensional tension in the work of Antonio Pollaiuolo** **Alison Wright**
QUEERING THE GAZE Convener: **James Steward** Room No. 206 Session 14			
THE MAKING OF THE APPLIED ARTS COLLECTION OF THE SOUTH KENSINGTON MUSEUM Convener: **Clive Wainwright** Room No. 203 Session 15	**John Charles Robinson and the early collecting of Spanish sculpture in the South Kensington Museum** **Marjorie Trusted**	**Lewis Cottingham and collecting the Medieval in the early nineteenth century** **Janet Myles**	**'Every cloud has a silver lining':** the role of the loan in the development of the metalwork collection **Ann Eatwell**
HISTORIES IN ART AND THE MAKING OF THE PAST Conveners: **Michael Douglas Scott & Valerie Mainz** Room No. 204 Session 16	**Introduction** **Michael Douglas Scott & Valerie Mainz**	**Can sculptures tell a story?** **Tony Hughes**	**Imaging the myth of Venice:** the role of history painting in the construction of Venetian Renaissance identity **Tom Nichols**
PSYCHOLOGICAL AESTHETICS: CONTEMPORARY TRENDS AND ISSUES Convener: **W. Ray Crozier** Room No. 205 Session 17			
WHEN AN OBJECT'S HISTORY AND CONSERVATION MEET: NEW PERSPECTIVES OLD DILEMMAS Convener: **Lucia Scalisi** Room No. 406 Session 18	**Definitions of damage** **Jonathan Ashley-Smith**	**Critical decisions in the conservation of an old master drawing** **Alison Richmond**	**'Conservation' versus 'Interpretation' –** sacred oriental textiles **Anne Godden Amos**
HISTORICIZING THE BOUNDARIES BETWEEN THE FINE AND DECORATIVE ARTS Conveners: **Karen Kettering & Nancy Owen** Room No. 206 Session 19	**Matisse, la Décoration, and modern art** **John Hallmark Neff**	**The studios of Frances and Margaret MacDonald** **Janice Helland**	**From good works to works of art:** Elena Polenova and the place of decorative arts in fin-de-siécle Russia **Wendy R. Salmond**

2.45	3.30	4.15	5.00
Studio and Soirée: Chinese dress in Europe and America, 1850 to the present day **Verity Wilson**	**The American Indian Style Show:** from dress to costume to Haute-Couture **Nancy Parezo**	**Camille Silvy's 'River Scene, France' (1858)** **Mark Haworth-Booth**	
'The Case of the Hidden Consumer' – economics morality and the construction of fashionable masculinity c1840-1900 **Christopher Breward**	**Pump up the postmodern:** images of menswear and masculinity in contemporary society **Tim Edwards**	**The last American dream:** the United States in contemporary menswear imagination **Richard Martin**	
Arabesques and Interlace: the knotty problem of some late fifteen-century Islamic metalwork **Sylvia Auld**	**Decoration as transformation:** seventeenth-century Mughal architecture **Philippa Vaughan**	**Zalij and Azulejo, the development of ceramic mosaic in Islamic and Mudejar Spain** **Nadia Erzini**	
Raphael copies and exemplary picture galleries in mid-eighteenth century London **Jeremy Wood**	**'Such stupendous works of arts'** Jonathan Richardson and the Raphael Cartoons **Carol Gibson-Wood**	**Raphael's lowest grade:** the critical reception of Raphael's colouring in Roger de Piles' 'Cours de peinture par principes' (1708) **Janis Bell**	
Taming the tusk: Belgian decorative arts and the promotion of ivory as a colonial commodity at the 1897Brussels International ERxhibition **Tom Flynn**	**Photography at the heart of darkness:** Herbert Lang's Congo photographs (1909–15) **Nicholas Mirzoeff**	**Black object, white subject** **David Bate**	
After 'Before Photography' **Chris Titterington**	**Moving beyond the visible:** photography, visibility and visualization **Joel Snyder**		
The relic collection of St. Louis and its influence on metalwork design **Virginia Glenn**	**Shrines for non-cults:** the case of St. Edward **Paul Binski**	**Talismanic souvenirs in the Islamic context Pilgrimage sties of Hindu India** **Jennifer M. Scarce, Anna Dallapicola**	
The taxonomy and the hierarchy of pleasure **Paul Greenhalgh**	**Cultural values, design history and the Design Council;** the end of value or a tabula rasa? **Jonathan Woodham**	**Pevsner's Angel** **Rob Stone**	
The decoration of Italian bells and mortars **Peta Evelyn**	**The presentation of everyday life in renaissance bronzes, drawings and prints** **David Ekserdjian**	**Andrea Riccio and the applied arts in Padua in the sixteenth century** **Anthony Radcliffe**	
The role of William Morris in the formation of the textile collection **Linda Parry**	**Japan and its representation at South Kensington** **Rupert Faulkner & Anna Jackson**	**The formation of the V&A glass collection** **Oliver Watson**	
Claude and Arcadia; time and timelessness **Helen Langdon**	**1791;** the past in service of the present **Helen Weston**	**The English satirical print and the history of France during the revolution: caricatures and public opinion** **Pascal Dupuy**	
Outside museum walls: the conservation of in situ mural painting **Stephen Rickerby**	**What is a surface?** – surfaces on 18th and 19th century sculpture at the V&A **Richard Cook & Timothy Stevens**	**Conservation and Curatorship** **Ronald Parkinson & Lucia Scalisi**	
Home hobby or professional vocation?: the struggle for the future in the Victorian china painting community **Graham M. McLaren**	**Playtime for art history?** placing the study of toys in the intellectual universe **Anthony Burton**	Riegl's concept of style in the decorative and the fine arts **Isabella Frank**	

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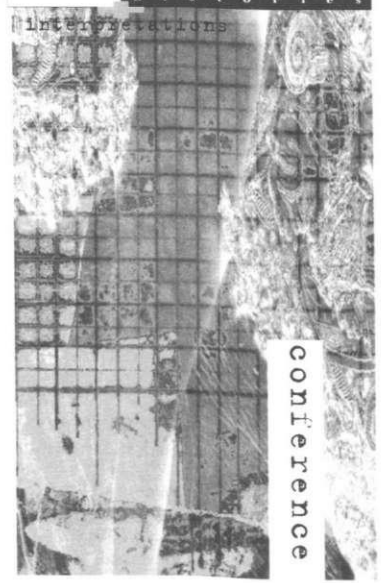

conference timetable

Academic Sessions

Saturday April 8 1995

	11.00	11.45	12.30	1.15
WHAT HAPPENED TO IT? EXPLORING THE LIFE HISTORIES OF ARTEFACTS Convener: **Verity Wilson** Room No. 01 Session 1	**Do objects have individual histories?** A critical examination from postcolonial New Guinea **Debbora Battaglia**	**Reading the Byzantine casket in Sens like a book** **John Hanson**	**From Medieval Byzantium to Renaissance Europe:** Greek illuminated manuscripts in social exchange **Robert S. Nelson**
DEFINING DRESS Conveners: **Amy de la Haye & Elizabeth Wilson** Lecture Theatre Session 2	**Depictions of dress and regulations concerning dress:** the Poor Clares and the second order of St. Dominic in Italy during the 13th & 14th centuries **Cordelia Warr**	**Gwen John's shopping list:** the bon marche and the spectacle of the woman artist in Paris **Alicia Foster**	**Changing places:** national identity in Gainsborough costume drama **Pam Cook**
BEFORE VASARI: APPROACHES TO THE STUDY OF ART HISTORY BEFORE 1500 Convener: **Michael Michael** Room No. 103 Session 3	**Analysis, syntheses and culture in the study of medieval art** **Eric Fernie**	**'The man from inner space':** mediation and movement in the Medieval church **Paul Crossley**	**Reading illuminated manuscripts:** the mis-en-page as code **Claire Donovan**
SIGNS OF ART AND COMMERCE: QUESTIONS OF PRINT Convener: **Jeremy Aynsley** Room No. 104 Session 4	**Cultural Nationalism, die Brücke and the German woodcut:** **Robin Reisenfeld**	**Signs of the times:** Peter Behrens, the AEG and the trademark **Frederic J Schwartz**	**Paul Renner and Germany typography 1900-50** **Christopher Burke**
ORNAMENT IN ARCHITECTURE, DESIGN AND THE APPLIED ARTS Conveners: **M. Howard, A. Contadini & M. Snodin** Room No. 02 Session 5	**Ruskin, Sullivan and the Poetics of architectural ornament** **Lauren S. Wingarden**	**Czech architecture and design from Cubism to national decorativism** **Milena Lamarova**	**Good design – the problem of decoration** **Gillian Naylor**
RAPHAEL AND THE RAPHAELESQUE FROM THE RENAISSANCE TO THE NINETEENTH CENTURY Convener: **Sharon Fermor** Room No. 03 Session 6	**The conservation and examination of the Raphael Tapestry Cartoons** **Sharon Fermor**	**Henry VIII's tapestry set after Raphael's 'Acts of the Apostles'** **Tom Campbell**	**English tapestry and Raphael's cartoons:** appreciation and interpretation in the 17th and early 18th centuries **Wendy Hefford**
IMPERIAL EYES: READING 'COLONIAL' OBJECTS Conveners: **Tim Barringer & Tom Flynn** Room No. 101 Session 7	**Chinese material culture and British perceptions of China in the early to mid-nineteenth century** **Catherine Pagani**	**The South Kensington Museum and the colonial project** **Tim Barringer**	**Colonial architecture, international exhibitions and official patronage of the Indian artisan:** a gateway from Gwalior in the Victoria and Albert Museum **Debbie Swallow**
ART PHOTOGRAPHY AND THE ART MUSEUM Conveners: **Mark Haworth-Booth & Chris Titterington** Room No. 102 Session 8	**A multi-dimensional problem:** stereoscopy and the museum **Britt Salvesen**	**'The mirror of consciousness':** a reading of the photography of Lady Hawarden **Helen Barlow**	**Julia Margaret Cameron's orientalist myths** **Jeff Rosen**
PILGRIMAGE, RELICS AND SOUVENIRS Conveners: **Marian Campbell & John Guy** Room No. 103 Session 9			
NATIONALISM, POLITENESS AND COMMERCE: 1660–1760 Convener: **Tessa Murdoch & John Styles** Room No. 406 Session 10	**Displaying English art and design, 1660–1760** **Tessa Murdoch & John Styles**	**Design for mass-produced housing in late seventeenth century London** **Elizabeth McKellar**	**Allegorizing graphic culture:** the medley print in early eighteenth century London **Mark Hallett**
ACADEMIC OUTCASTS? ART PRACTICES ON THE MARGINS OF ACADEMIES 1600-1900 Conveners: **Malcolm Baker & Richard Wrigley** Room No. 203 Session 11	**Abraham Bosse and the perspective controversy in the Académie Royale de peinture et de sculpture c.1650-60** **Sheila McTighe**	**Inventing the author in early modern France** **Katie Scott**	**Ivory on the margins:** academic attitudes to small-sculpture in the early eighteenth century **Malcolm Baker**
PREDICTIONS AFTER THE END OF VALUE Convener: **Paul Greenhalgh** Room No. 104 Session 12			
THE SCULPTURED OBJECT 1400-1700: EXPANSIVE PROJECTIONS & PENETRATING INSIGHTS Conveners: **Stuart Currie & Peta Evelyn** Room No. 105 Session 13	**Discerning the sculptural content of Bronzino's early male portraits** **Stuart Currie**	**Two German monuments –** histories and interpretations **Norbert Jopek**	**Sculpture versus painting:** the iconographic programme of the Lüneburg council chamber **Antje Schmitt**
QUEERING THE GAZE Convener: **James Steward** Room No. 206 Session 14	**The Kouros as sex object** **Timothy J. McNiven**	**Caravaggio's fruit with fruit** **Randall Rhodes**	**The early American queer nation** in the work of Thomas Eakins **Todd Smith**
THE MAKING OF THE APPLIED ARTS COLLECTION OF THE SOUTH KENSINGTON MUSEUM Convener: **Clive Wainwright** Room No. 203 Session 15			
HISTORIES IN ART AND THE MAKING OF THE PAST Conveners: **Michael Douglas Scott & Valerie Mainz** Room No. 204 Session 16	**The Nazarenes and the Medieval tradition** **Will Vaughan**	**Narrating history/constructing history:** on the function of history painting in mid-19th century France **Claudine Mitchell**	**The Easter rising 1916: constructing a canon in art and artefacts** **Sighle Breathnach-Lynch**
PSYCHOLOGICAL AESTHETICS: CONTEMPORARY TRENDS AND ISSUES Convener: **W. Ray Crozier** Room No. 205 Session 17	**Evolutionary forces in art history** **Colin Martindale**	**How school children change the way they think about pictures** **Norman Freeman**	**The artistic career:** psychological perspectives on creativeness **W. Ray Crozier**
WHEN AN OBJECT'S HISTORY AND CONSERVATION MEET: NEW PERSPECTIVES OLD DILEMMAS Convener: **Lucia Scalisi** Room No. 406 Session 18			
HISTORICIZING THE BOUNDARIES BETWEEN THE FINE AND DECORATIVE ARTS Conveners: **Karen Kettering & Nancy Owen** Room No. 206 Session 19			

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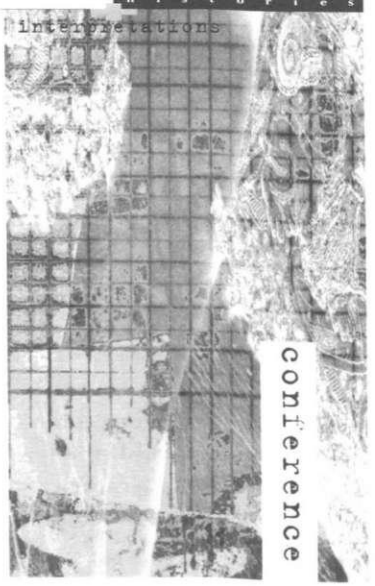


conference timetable

Academic Sessions

2.45	3.30	4.15	5.00
Collecting and Recollecting: The Making of Memory in Joseph Cornell **Joanna Roche**	**Gordon Matta-Clark's Splitting:** the life and death and life of an American home **Pamela M. Lee**	**An expendable Ikon of the 1980s:** the Ross RE5050 radio **Nigel Whiteley**	
(A)dressing the Dyke: Lesbian looks and Lesbians looking **Reina Lewis & Katrina Rolley**	**Fashioning the self:** dress as everyday practice **Jo Entwhistle**	**The aesthetics of absence (clothes in the absence of people)** **Juliet Ash**	
Elkanah's Gift. An anthropological footnote **Not 'Fine' enough –** concepts of medieval art **C. M. Kauffmann. Michael Michael**	**Medieval art history and historical misappropriation** **T. A. Heslop**	**There's always something new in something old** **Martin Kemp**	
Rendering the commodity: the industrial prospectus in Germany, 1905-35 **Jeremy Aynsley**	**High art, low art and artists' prints** **Pat Gilmour**	**An art for commerce or commercial art?** poster designing in England in the 1930s **John Hewitt**	
Raphael's cartoon for 'La belle Jardiniere': problems of structure, technique and function **Carmen Bambach Cappel**	**Historical findings during the restoration of the Stanza Della Segnatura:** the school of Athens **Arnold Nesselrath**	**Discussion** **John Shearman**	
A picture of Quebec: artefacts, identity, and nationhood in British North America **Karen Stanworth**	**Peter Bentzon, a 'mustice' silversmith in Philadelphia and St Croix, 1783–1850** **Rachel E.C. Layton**	**Domesticating Uzbeks:** orientalism and colonialism in Soviet decorative arts of the twenties and thirties **Karen Kettering**	
Photographic art: the impact of Alinari, Braun and Skira **Valerie Holman**	**The Evolution of autochrome** **Anne Hammond**	**From the symbol to the cipher** **Mike Weaver**	
Innovation and the transfer of skill in the London goldsmiths' trade 1650-1750 **David Mitchell**	**Gentility and conversation in England, 1660-1715** **Lawrence Klein**	**Changing places:** the court, the city and English culture, 1660-1760 **John Brewer**	
'A thing apart... which excelleth all other painting whatsoever': from splendid isolation to marginalisation? A closer look at miniature painting **Katherine Coombs**	**John Singleton Copley, an American ex-centric** **Paul Staiti**	**Academic outsiders at the Paris salons of the Revolution** **Tony Halliday**	
Tintoretto's drawings of sculpture **Lucy Whitaker**	**Daniele da Volterra, Roberto Strozzi and the equestrian monument to Henry II of France** **Antonia Boström**	**A 'Dialogue' between sculptor and architect.** The statue of San Filippo Neri in the Antamori chapel **Gerhard Bissell**	
Cutting up bodies: the vicissitudes of gender **Jennifer Doyle**	**Von Gloeden, imagined places and lived spaces** homoerotica in the new deal **Nicholas Jagger**	**The image that dare not speak its name:** **Shelley Kowalski**	
The recuperation of international modernism and its implications for historical painting at the end of the cold war **Nancy Jachec**	**From history painting to the history of painting** **David Green**	**The last things. From eschatology to ecology, and the practice of depicting history** **Peter Seddon**	
Fabric and fascination: de Clerambault's photographs of veiled women **Halla Beloff**	**The comforts of home:** psychological aesthetics and sentimental art **Andrew S. Winston**	**Whose interpretation is it anyway!?** **Gerald C. Cupchik**	

Sunday April 9 1995

11.00	11.45	12.30	1.15

WHAT HAPPENED TO IT? EXPLORING THE LIFE HISTORIES OF ARTEFACTS
Convener: **Verity Wilson** Room No. 01 Session 1

DEFINING DRESS
Conveners: **Amy de la Haye & Elizabeth Wilson** Lecture Theatre Session 2

BEFORE VASARI: APPROACHES TO THE STUDY OF ART HISTORY BEFORE 1500
Convener: **Michael Michael** Room No. 103 Session 3

SIGNS OF ART AND COMMERCE: QUESTIONS OF PRINT
Convener: **Jeremy Aynsley** Room No. 104 Session 4

ORNAMENT IN ARCHITECTURE, DESIGN AND THE APPLIED ARTS
Conveners: **M. Howard, A. Contadini & M. Snodin** Room No. 02 Session 5

RAPHAEL AND THE RAPHAELESQUE FROM THE RENAISSANCE TO THE NINETEENTH CENTURY
Convener: **Sharon Fermor** Room No. 03 Session 6

IMPERIAL EYES: READING 'COLONIAL' OBJECTS
Conveners: **Tim Barringer & Tom Flynn** Room No. 101 Session 7

ART PHOTOGRAPHY AND THE ART MUSEUM
Conveners: **Mark Haworth-Booth & Chris Titterington** Room No. 102 Session 8

PILGRIMAGE, RELICS AND SOUVENIRS
Conveners: **Marian Campbell & John Guy** Room No. 103 Session 9

NATIONALISM, POLITENESS AND COMMERCE: 1660–1760
Convener: **Tessa Murdoch & John Styles** Room No. 406 Session 10

ACADEMIC OUTCASTS? ART PRACTICES ON THE MARGINS OF ACADEMIES 1600-1900
Conveners: **Malcolm Baker & Richard Wrigley** Room No. 203 Session 11

PREDICTIONS AFTER THE END OF VALUE
Convener: **Paul Greenhalgh** Room No. 104 Session 12

THE SCULPTURED OBJECT 1400-1700: EXPANSIVE PROJECTIONS & PENETRATING INSIGHTS
Conveners: **Stuart Currie & Peta Evelyn** Room No. 105 Session 13

QUEERING THE GAZE
Convener: **James Steward** Room No. 206 Session 14

THE MAKING OF THE APPLIED ARTS COLLECTION OF THE SOUTH KENSINGTON MUSEUM
Convener: **Clive Wainwright** Room No. 203 Session 15

HISTORIES IN ART AND THE MAKING OF THE PAST
Conveners: **Michael Douglas Scott & Valerie Mainz** Room No. 204 Session 16

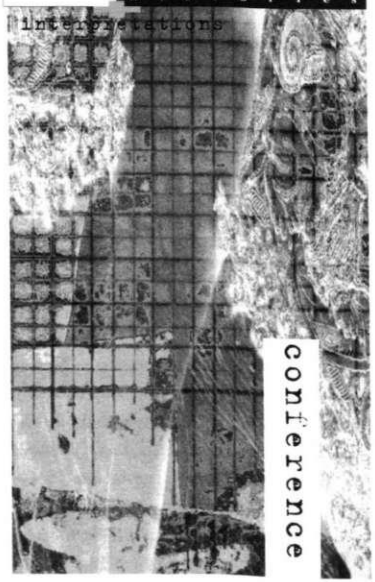
PSYCHOLOGICAL AESTHETICS: CONTEMPORARY TRENDS AND ISSUES
Convener: **W. Ray Crozier** Room No. 205 Session 17

WHEN AN OBJECT'S HISTORY AND CONSERVATION MEET: NEW PERSPECTIVES OLD DILEMMAS
Convener: **Lucia Scalisi** Room No. 406 Session 18

HISTORICIZING THE BOUNDARIES BETWEEN THE FINE AND DECORATIVE ARTS
Conveners: **Karen Kettering & Nancy Owen** Room No. 206 Session 19

2.45	3.30	4.15	5.00
Clothes as Articles of exchange in early modern Venice **Patricia Allerston**	**'Dashing Amazons':** the development of women's riding dress from the sixteenth to the twentieth century **Janet Arnold**	**Muses and Mythology:** the representation of classical dress in British eighteenth century female portraiture **Aileen Ribeiro**	
Fighting with paper arms prints and posters in Greece 1940-1949 **Angelika Sachini**	**Typographica:** towards a graphic design criticism **Rick Poyner**	**Beyond Functionalism:** towards a semiology of typography **Gerard Mermoz**	
Expect no more from photography than the privilege of spectacle **Janice Hart**	**Family portraits:** introducing Patrick Feigenbaum **Stephen Bann**	**Photographing the museum:** postmodern photography **Mark Durden**	
'A true Siberia': art in service to commerce **Sarah Richards**	**Thresholds, margins and legitimations:** the Royal Academy and the professionalisation of painting in early Victorain Britain **Colin Trodd**	**From chemistry to oratory:** etching criticism and the quest for academic status **Emma Chambers**	
Buried in the text: Robert Indiana and the construction of queer identity **Michael Plante**	**Toward a gay male rhetoric:** queer readings of authorship in cold war America **Gavin Butt**	**Discussion**	
Using eye movements to study how compositional balance influences the perceptual analysis and aesthetic judgements of paintings **Paul Locher**	**Balance, structure and composition in painting:** experimental approaches **I. C. McManus**	**Art and life:** how does art affect the spectator's behaviour? **Shulamith Kreitler**	

OBJECTS
histories
interpretations



conference timetable

Academic Sessions

SESSION 1

Convener: **Verity Wilson**
Victoria and Albert Museum

Discussant: **Igor Kopytoff**
University of Pennsylvania

WHAT HAPPENED TO IT? EXPLORING THE LIFE HISTORIES OF ARTEFACTS

Where and when does an artefact begin its 'life', who made it for whom, and what did it represent for the succession of people who owned it? Maybe it was discarded, sold, exhibited or used in circumstances vastly different from those pertaining at the beginning of its 'life'.

In his essay, 'The Cultural Biography of Things: Commoditization as Process' (*), Igor Kopytoff puts forward the thesis that the range of different types of biographies that anthropologists use to build up a profile of a given society can be just as fruitfully applied to things as people. Similar questions, he argues, can be asked about artefacts as about human beings, and the resulting answers can 'make salient what might otherwise remain obscure'.

The papers in this panel will explore Kopytoff's model of a 'life history' by applying it to a broad range of artefacts. The strength and weaknesses of the biographical approach will be discussed and pertinent questions raised about the place of material culture in a variety of societies.

Edward Brennan,
an Englishman working
for the Imperial Chinese Customs,
wearing the dragon insignia robe
c. 1908

* Igor Kopytoff, 'The Cultural Biography of Things: Commoditization as Process', in The Social Life of Things: Commodities in Cultural Perspective, edited by Arjun Appadurai (Cambridge, 1986), pp.64-91

Metmorphosis and Stasis

The Life History of the Bowes Museum's Silver Swan

Despite a series of physical metamorphoses, shifts in contexts of display, and changes in ownership and economic value, the Bowes Museum's Silver Swan never appears to have suffered that crisis of identity which Kopytoff suggests is the usual fate of objects in complex societies. Whether in the magical environment of Cox's museum of automata in the mid 1770s or amongst the fantastical creations in Weeks's museum in the early 1800s or in the commercial/educational setting of the International Exhibition of 1867 or again in the supposedly edifying and taste-improving environment of the late nineteenth century museum, the Silver Swan retained throughout its life its status as a curiosity and an object of fascination. By exploring the life history of the Silver Swan, it is hoped that interesting issues will be raised concerning both the conceptual and functional differences between the eighteenth and nineteenth century museums as well as the enduring importance in museums of the 'curiosity' element, inherited from the *Wunderkammer*, but present right through this era in apparent defiance of the increasing insistence on education as opposed to entertainment.

Sarah Kane
University of Northumbria

Fact and Fiction:

Case Studies of Oxford Plate, 1400–1800

The colleges of Oxford and Cambridge possess plate which has been in continuous institutional care for up to six hundred years, with accompanying detailed and systematic records. Through goldsmiths' bills, annual bursarial accounts, inventories, annotated plate books, records of exchange and pawn, of melting down and repair it is possible to reconstruct the biography of selected pieces of surviving plate. The reasons why plate was commissioned, the impact of new fashions and forms, how plate was regarded and treated and the ways it was used and kept will be focused upon a group of object case studies dating between 1400 and 1800.

Helen Clifford
Ashmolean Museum, Oxford

'Tipu's Tiger' and its Communities of Response

One of the best-known objects in the Victoria and Albert Museum is 'Tipu's Tiger', a painted wooden effigy representing a tiger devouring a prostrate British man. The Tiger was fabricated in the eighteenth century for the Islamic ruler of Mysore, Tipu Sultan. Tipu chose the tiger as a personal and dynastic insignia, and within its cultural universe the tiger evoked a complex set of meanings concerning divine and human forms of authority. However, when the British colonial army defeated Tipu in 1799, they appropriated the Tiger as prize, and it was put on display in the India Museum. The Tiger became one of the most popular exhibits in early nineteenth century London. Later, the Tiger found its way to the V&A, where it is now displayed with other objects taken from Sri Rangapattana.

To retrace the Tiger's life history I will contrast the ways it has been animated in three different locations by three successive communities of response: the South Indian court of Tipu Sultan, British observers of nineteenth century London, and the modern-day post-colonial audience of museum viewers. In the process I will argue that a biographical approach to cultural commodities may be enhanced as an art historical approach to visual objects by linking it with a notion of 'interpretative communities' drawn from a reader-response literary theory. Together they provide a way to theorize and differentiate the ways in which objects engender distinct responses through their interactions with differing audiences.

Richard H. Davis
Yale University

Studio and Soirée: Chinese Dress in Europe and America, 1850 to the present day

The dragon robe, originally worn by male Chinese bureaucrats as an hierarchical garment, was robbed of its original significance in the Chinese empire's declining years. Among those who contributed to its invalidation were European and American tourists and expatriates who purchased the robes in very large numbers. They saw the garments as embodying the ordered grandeur of a great eastern nation but, on transferring them to the west, they had them retailored as dressing gowns and theatrical costumes. Chinese ladies' robes were also subjected to similar 'diversions'.

Another commodity exported from China to the west was the embroidered silk shawl. Unlike the robes, shawls were never worn by the Chinese themselves and yet when transmitted to Europe and America they were regarded as representing the exotic and mysterious spirit of far-off lands. They were sought after by those who wished to present themselves as 'bohemian'.

Using pictorial and written evidence to trace the changing life histories of some of these clothes from China, this paper will examine the contradictions inherent in the way they were perceived.

Verity Wilson
Victoria and Albert Museum

The American Indian Style Show: from dress to costume to Haute-Couture

In 1942 curator Frederic Douglas took 53 historic American Indian women's dresses from the Denver Art Museum and presented them as a haute couture fashion show. Presented over 120 times across the US then and between 1947 and 1956, the show was designed to eliminate racial prejudice by demonstrating that all women liked and wore beautiful clothes. An unanticipated effect was that the Show provided the source for style changes in US women's fashion, first in 1942 and again in 1952-4. American Indian dresses moved sequentially from indigenous dress, to trade item, to collectible ethnographic/art museum specimen, to movable display as educational costume, to designer fashion, street wear, and finally to specialized regional wear and ethnic identity marker. In the process of these complex transformations issues of gender, race, beauty, representation, stereotyping, conspicuous consumption, appropriation, and the role of fashion in society were debated. This paper demonstrates how Douglas encoded a new meaning for American Indian clothing as expressive cultural product and made it accessible as aesthetic commodity. Attention will be focused on the transformative qualities of artefacts and the use of American Indian women as idealized and fantasized models of 'Princesses'.

Nancy Parezo
University of Arizona, Tucson

Camille Silvy's 'River Scene, France' (1858)

This photograph - perhaps the most celebrated in the V&A's large collection and recently the subject of a monograph published by the Getty Museum - entered the public realm in December 1858 when it was first exhibited in Edinburgh. The V&A's print arrived with the Townshend Bequest in 1869. The photograph was exhibited again in 1939, on the 100th birthday of photography, and again in 1989 as part of the sesquicentennial celebrations. This paper is a brief biography of the photograph: the image is traced from its first appearance in 1858 to its most recent role as centrepiece of a new touring exhibition beginning in 1995. The photograph's complex structure is explicated by an interactive touch-screen electronic programme which I hope to be able to demonstrate as part of my paper.

Mark Haworth-Booth
Victoria and Albert Museum

Do Objects have individual Histories?

A critical examination from postcolonial New Guinea

Increasingly in Papua, New Guinea, traditional wealth objects enter a phase of social life as commodities before returning by 'circular migration' to their contexts of traditional use. Within this process they operate as material traces of social relationships fundamentally reconfigured by the values and economic forces of late capitalism. However, their social lives may not be as trajectorial as a life-history approach would suggest; a framework of chronologic time, and an approach to objects as if they were individuals, may obscure how artefacts operate in the 'cultural imaginary' as vehicles for negotiating self-other relationships prospectively. This paper seeks to liberate objects from a discourse of biography which is modelled on individual, as contrasted with relational, social histories, and as framed unproblematically by the value we place on chronologic process.

Debbora Battaglia
Mount Holyoke College, Massachusetts

Reading the Byzantine Casket in Sens like a book

The Byzantine ivory casket in Sens, decorated with Biblical narratives, is as interesting for its origins as for its subsequent career. There have been at least two modern restorations, the first reflecting the nineteenth-century promotion of the object from a *curiosite*, to an *objet d'art*, and the second a further promotion from an *objet d'art* to an iconographic problem, as in the 1930s the narrative sequence of the plaques became the object of rigorous study and they were removed and replaced in a new order. Evidence suggests, however, that the manufacturer did not share this preoccupation with narrative sequence. Moreover, modern art historians have not, apparently, been the first to attempt to restore order, as there is evidence of a pre-modern attempt, suggesting an earlier change of context from one in which narrative order is not strictly observed, to one in which it is deemed necessary. I propose that the change of context was the removal of the piece from a Byzantine place of manufacture to a Latin place of use. This conclusion implies a difference between eastern and western approaches to narrative images.

John Hanson
Courtauld Institute

From Medieval Byzantium to Renaissance Europe:

Greek illuminated manuscripts in social exchange

In the Middle Ages, books were expensive and libraries small. Illuminated books would intuitively appear to be the most expensive, but the more elaborate the book, the less we know about the economics of its manufacture. I will argue that we will never know what a grand illuminated medieval manuscript cost, because we are asking the wrong question. Such manuscripts were never commodities, a point that will be developed for Byzantine books. However, from the beginning of the fifteenth century, Italian humanists transformed Greek manuscripts into commodities, buying them in the East and peddling them in the West to aristocratic collectors. Re-entering an aristocratic milieu, many manuscripts reverted to gift status and became tokens of prestige for the self-fashioning of collectors, who desired what they could not read. Yet my tale is not truly circular, because the objects were enfolded into an entirely different episteme, an ancestor of ours. This Italian appropriation of Greek manuscripts is a prelude to the colonizing collecting that Europe extends to the world from the sixteenth century.

Robert S. Nelson
University of Chicago

Collecting and Recolling:

The Making of Memory in Joseph Cornell

In this close reading of two little-studied works by American artist Joseph Cornell (1903-72), I contend that Cornell used collecting not only to gratify his collector's insatiable desires, but as an artistic strategy - as an integral part of his artistic process. Process, as I define it, includes not simply the creation of a 'finished' art object, but a range of activities, including browsing, shopping, archiving and classifying. Through examination of Cornell's collage film Bookstalls and his 'dossier' project Garden centre 44 (composed of the artist's writings and images borrowed from popular sources), I sift through some of the complex layering of biographies found within the (re)collections of Joseph Cornell.

Joanna Roche
University of California, Los Angeles

Gordon Matta-Clark's Splitting:

the life and death and life of an American home

The late American artist Gordon Matta-Clark is best-remembered for his precise dissections of abandoned buildings. In *Splitting* (1974) an abandoned house was cleaved in two to produce a startling sculptural object. After this process was documented, the house was demolished, leaving only the fragments Matta-Clark preserved as the extant work.

My paper considers Splitting through an application of Igor Kopytoff's notion of its 'cultural biography'. Yet I embroider upon his biological model by suggesting that the transformation of the house is effected only through its 'death', at the artist's hands, and then rebirth, as sculpture.

I also draw upon Kopytoff's distinction between 'singularization' and 'commodification' in discussing the work. Whereas Kopytoff sees most cultural artifacts as moving from a 'singularized' status to that of commodity, I argue that Matta-Clark reverses this process. In taking the most valued object of bourgeois culture, the house, and making it into a sculpture, he transformed the American commodity *par excellence* into a 'singularized' thing. As such, my paper articulates how Matta-Clark's work addresses the issues of property and the art object within the context of seventies art making.

Pamela M. Lee
Harvard University

An expandable ikon of the 1980s: the Ross RE5050 radio

This paper will examine the design and meaning of an object which is symbolic of the 'design boom' of the mid to late 1980s: the Ross RE5050 radio. The radio received much publicity when it was introduced in 1985, partly because of its innovative design and fashionable colours, but mostly because it typified trends of the time for sleekness and stylishness.

However, I will argue that its meaning goes well beyond its fashionableness and appeal to the design-conscious market - the Ross radio captures the mood of 'enterprise culture' Britain. In the year the Ross radio was introduced, Prime Minister Thatcher claimed that 'Good design has never been more important for the success of the British economy', and design seminars were held at 10 Downing Street.

The RE5050 now has a dated appearance - and its meaning has changed -for more reasons than its styling. It now seems a veritable ikon of the 1980s design boom. I will also be asking 'What Happened to It?' ('It' being Ross Electronics and the values of the enterprise culture in the post-design boom years). The paper will, therefore, contribute to the debate 'about the place of material culture in a given society.

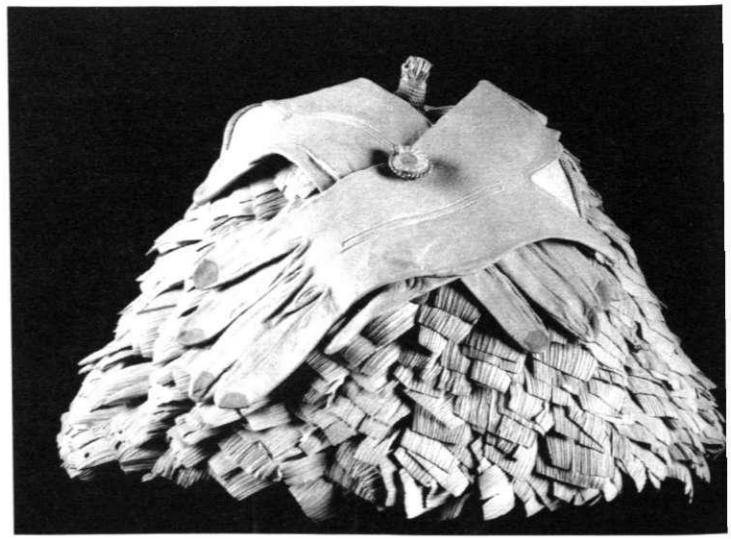
Nigel Whiteley
Lancaster University

SESSION 2

Conveners: **Amy de la Haye**
Victoria and Albert Museum
Elizabeth Wilson
University of North London

DEFINING DRESS

In this session we wish to explore the rich diversity of work being undertaken in this area, which perhaps, more than most, lends itself to such varied interpretation. By considering dress historically (from the Medieval period to the present day) and cross culturally, we aim to promote a wider understanding of dress as object and of its role in economic, social and cultural life.



Glove hat by Eileen Agar late 1930's V&A collection

Gender, wool and dress: an investigation into the gender-specific use of woollen cloth in the dress of fashionable British women in the 1860-1900 period, with specific reference to its use in tailored clothes

The paper, using woollen cloth as a case study, will argue that the fabrics of fashion were and are deeply gender specific. 1860-1900 provides particularly interesting ground for research, because over this period there was a clear appropriation of men's woollen cloth by women. The processes and consequences of this will be discussed within the context of both the gender and consumption debates of the period. Through detailed examination of the types of fabric used in male and female dress in the 1860-1900 period, this paper will identify the development of new ranges of 'feminised' woollen fabrics designed specifically to meet the new demand for tailored clothing for women.

Lou Taylor
University of Brighton

Clothing Culture in Edo period Japan

In Western eyes, accustomed to focusing on the cut and construction of clothing, the kimono appears to have remained unchanged for centuries. In Japan, however, the significant site of meaning is on the surface of the garment. Indications of status, wealth, gender, age and taste can be found in the selection of fabric, colour and decoration, as well as in the way the kimono is worn.

This paper will focus on dress in the Edo period (1615-1868). This was a time of unprecedented peace and stability, when a highly fashion conscious consumer culture developed in the affluent urban environment of the merchant classes. The social and cultural meaning of the kimono will be explored through surviving garments as well as through contemporary paintings, prints, illustrated manuals of behaviour, pattern books and popular fiction. The paper will conclude with a brief discussion of what happened when Japanese dress confronted that of the west in the late nineteenth century and the role of the kimono in modern Japanese society.

Anna Jackson
Victoria and Albert Museum

That little magic touch: the role of accessories in black female dress

Usually, discussions of Black dress emphasise the Black man. Black women's dress has been neglected, particularly in reference to the Black woman's identity, role and place within both her own and the dominant culture. For decades Black women, particularly in white capitalist societies, have drawn on the fashions available to their white sisters, and black women have, consciously or subconsciously, striven to be 'Womanish', that is to be visible and taken seriously.

In her feminist-cultural discourse 'that little magic touch' has symbolised the Black woman's right to 'act grown up' - the headscarf worn in various ways by Hattie McDaniels, Rita Marley and Winnie Mandela, for example; hair extensions, afro or glamorous wigs, beaded plaits and dreadlocks appropriated by Angela Davis, Diana Ross and Tina Turner; hair ornaments, as in Billie Holliday's orchid; weighty, ostentatious jewellery as worn by Neneh Cherry (and perhaps linked with female Caribbean slave jewellery). Famous people/achievers are powerful role models and will thus be the central characters of the paper, expanding onto the average Black woman whether in Europe, Africa, the West Indies or USA.

Carol Tulloch

'The Case of the Hidden Consumer' – Economics, morality and the construction of fashionable masculinity c1840-1900

Recent histories of late nineteenth century consumption have tended to concentrate on the effects any changes in the structure of the market might have had on the formation of new constructions of metropolitan femininity. The role of men as consumers within this new arena of shopping and acquisition has not been studied in its own right, while in studies of 'mainstream' Victorian masculinities, consumption, clothing and space have been largely overlooked. This paper will attempt to redress the balance, tracing the reception of received ideas of a new evangelical middle class sobriety from the 1840s onwards and their reflection in both dress and its wider representation, to be contrasted with the concurrent establishment of more metropolitan, subversive and aggressive models of masculinity associated with popular entertainment. An arena of enhanced choice for middle and lower middle class men will be set within the context of shifting economic, class and sexual determinants. The problems implicit in using evidence as diverse as magazine illustrations, surviving objects, diaries, shop records and literary representations will also form a focus for the paper.

Christopher Breward
Royal College of Art

Pump up the Postmodern: Images of menswear and masculinity in contemporary society

This paper will primarily explore the nature and implications of images of menswear and masculinity in contemporary society, more particularly since the early 1980s. Two images are considered as significant: firstly, the formal or executive images of men in suits and ties; and secondly, the casual or outdoor images of men in jeans and T-shirts. The paper looks in turn at three aspects of these images: their interpretation in terms of gender and masculinity; their production in terms of marketing, advertising and men's magazines; and their social and political implications. Analysis of men's magazines and retail marketing statistics is included, as well as a review of relevant feminist, gay and cultural studies literature. As a result, it is argued, in common with the theme of the 'new man', that there has indeed been an increase in the self-conscious production of fashion images of men and masculinity in contemporary society. Yet it is also argued (in opposition to the same theme) that these images are less a product of changing gender or sexual relations, or even changing fashions, than the effect of underlying changes in social and economic factors primarily associated with Thatcherism and linked to developments in market segmentation and lifestyle advertising.

Tim Edwards
University of Leicester

The last American Dream: the United States in contemporary menswear imagination

Ironically, in what are arguably the waning years of the American hegemony, international menswear in the 1980s and 1990s has recurrently created images of an ideal American man and menswear. The mythic American male is the haunting figure of contemporary menswear. The ideal of the American, in Ivy League styles in Japan and South East Asia, in Armani's referencing of American film, in Versace's heroes, in a culture of jeans and Western wear, and in countless other fashion incarnations, is a template of menswear vision in our time. This paper studies the clothing and marketing of menswear as an idealising projection creating a style and legend in the imputed model of America.

Richard Martin
Metropolitan Museum of Art, New York

Depictions of Dress and regulations concerning dress: the poor clares and the second order of Saint Dominic in Italy during the thirteenth and fourteenth centuries

In order to define religious dress during the thirteenth and fourteenth centuries it is often not possible to examine even fragments of original clothing. Secondary sources must be used, and in the case of nuns these sources are usually clothing regulations made in the relevant Order, or paintings showing exemplary members of the Order and the companions.

My paper will concentrate on the relationship between written regulations describing religious dress and painted representations of that dress during the thirteenth and fourteenth centuries in order to formulate a suitable methodology for evaluating the pictorial as opposed to the documentary evidence and minimize the possibilities of confusion in recognising the representations of the dress of various Orders.

In particular I will consider representations of, and regulations for the Poor Clares and the Second Order of St. Dominic. Both these Orders underwent a number of administrative changes during the thirteenth and fourteenth centuries, and this is reflected in the complicated issue of clothing.

Cordelia Warr

Gwen John's shopping list: the bon marche and the spectacle of the woman artist in Paris

This paper will focus on self presentation in the early work of Gwen John. I shall focus on the creation of a variety of artistic identities by Gwen John and the women artists of her circle in London and Paris, in letters and in art, especially through the design and choice of dress.

Alicia Foster
University of Manchester

Changing places: National identity in Gainsborough costume drama

Between 1943 and 1949 Gainsborough Studios produced a cycle of costume romances which scandalised critics, particularly in the quality press, whose aversion stemmed from preconceptions about how an authentic British cinema, distinct from Hollywood, should be constituted. (Relatively) spectacular - and historically inaccurate - costume films offended the realist aesthetic preferred by official agencies. In addition, Elizabeth Haffenden's expressionistic costume designs for the cycle, seen as prefiguring the New Look, and the extravagant set designs, created an excessively 'feminine' look for the films which transgressed the general climate of 'masculine' restraint in austerity Britain (although the films were box office successes with the predominantly female audience). The focus of these films on 'European' settings, with stars such as Stewart Granger, Phyllis Calvert and Jean Kent playing European characters, increased their sense of foreignness. They were also centrally concerned with identity crisis, featuring central characters suffering from amnesia and schizophrenia. The paper will explore the role of costume in articulating the crisis of national identity at the heart of these films, and the implications for their female spectators, who were invited, through identification with British stars playing European characters, to question their own identities.

Pam Cook
University of East Anglia

Mantua 1734 V&A collection

(A)dressing the dyke: lesbian looks and lesbians looking

This paper stems from our realisation that a lifetime's commitment to reading fashion magazines was neither a solitary nor an un-lesbian activity. Not only were many lesbians doing it, but we all seemed to like the same spreads, and this apparent commonality of visual pleasures led us to explore what it was about these lesbian images that attracted the lesbian viewer. The resulting 'survey' is subjective, based on our own readings and on opinions gathered from friends and from responses to conference papers. The magazines sampled were all mainstream high fashion magazines from the 1990s, since we were interested to analyse the potential lesbian visual pleasures offered by fashion imagery in a field of cultural production understood to be aimed at an exclusively female, and overtly heterosexual, audience. The paper approaches the lesbian gaze from a variety of angles: the first section explores how the fashion magazine functions as a mainstream space in which a plurality of possibly deviant sexual positionings can be expressed; the second addresses theories of narcissism and female pleasure; and the third examines the specifically lesbian pleasures offered by a series of mainstream fashion images.

Reina Lewis
University of East London
Katrina Rolley

Fashioning the self: dress as everyday practice

This paper focuses on how fashion talks of the body and how these ideas intersect with and open spaces for the construction of subjectivity. I propose to explore the uses and limitations of Foucault's account of the body and his later concern with 'techniques of the self' but I will also investigate other theoretical sources, in particular the phenomenology of Merlau-Ponty and the work of Mary Douglas and Pierre Bourdieu. Fashion remains a rather under-developed area within both sociology and cultural studies, and there is relatively little empirical sociological work on fashion and dress. I propose that fashion is a hybrid subject, constituted by the inter-relation between industries, markets and marketing, texts as well as everyday practice. I am interested to explore how these different agencies and practices construct ideas about the body, gender and subjectivity, and am setting out to provide an empirically rich account of a particular practice of dress, and to situate this practice within the social context of the fashion system, industry, design houses, fashion buyers and texts.

Jo Entwhistle
University of North London

The Aesthetics of absence

(clothes in the absence of people)

Clothes will be looked at as insignia of the absence of the wearer and the presence of the spectator/observer. Uninhabited clothes, rather than dress as the habitation of the human form, will be considered as ethereal representations of absent human identity in painting and as material memory - indicators of human absence in death. Clothes as landscape and clothes as absence of the figure will be considered from the point of view of a perception of clothes as painted representations of human departure as compared to what is meant to the viewer by the contemplation, handling and presence of clothes left behind by people who have departed life but whose clothes retain, through sentient association, touch, smell, colour, style and form the material marks of their presence.

Juliet Ash
Ravensbourne College of Art

In the store with the objects: behind the scenes

Mantuas of the seventeenth and eighteenth centuries

This illustrated talk will describe the origins of the mantua and its cut and construction. Mantuas first appeared at the end of the seventeenth century and were among the first items of fashionable dress that women were allowed to make for themselves. Previously, men tailors had the monopoly of making clothes for both sexes including children. Women as seamstresses were responsible for making underclothes for both sexes. The long tradition of making underclothing influenced the basic construction of the mantua. It is this aspect of its cut and construction and subsequent development in the eighteenth century that I discuss and reveal with a replica mantua.

Avril Hart
Victoria and Albert Museum

Mannequins and meaning: an exploration of the relationships between dress and its method of display

The display mannequin is often taken for granted but is crucial to the representation of dress -this holds good for both the retail and museum environment. An exploration of key points in the evolution of the mannequin will preface an analysis of the practical issues facing curators of dress.

Valerie Mendes
Victoria and Albert Museum

Mannequins in the V&A collection

The Streetstyle Exhibition: the sourcing and representation of the clothes

In the 1960s Adel Rootstein made a dramatic break from the standard static display figures by using international top models (Twiggy and Donyale Luna) and celebrities (Lord Lichfield, Joan Collins and Joanna Lumley) as prototypes for fibreglass mannequins. More recently manufacturers have promoted abstract figures for high street windows, while a sub-sector of the industry has emerged to satisfy museums and the heritage market. This paper will consider these changing representations of the human form in relation to museum display and touch upon developments in retailing, multi-culturalism, socio-economic trends, gender issues and fashion as a determinant.

An analysis of the role and nature of subcultures will take place with a selection of clothing. Amy de la Haye will describe collecting criteria, how the clothes were sourced and their relevance to the Victoria and Albert Museum. Elizabeth Wilson will discuss the inclusion of her own Biba outfit, which was represented in the Gay and Lesbian Style section.

Amy de la Haye
Victoria and Albert Museum
Elizabeth Wilson
University of North London

New age traveller's boot 1990's V&A collection

Clothes as articles of exchange in early modern Venice

This paper will consider gifts of castoff dress, and clothes as payments in kind, along with various other types of exchanges in early modern society, such as: the use of clothing as pledges, at pawn banks, in taverns and in the course of everyday trade; the sale of clothes on the second-hand market and at public auctions; and the misappropriation of clothes by theft and fraud.

Patricia Allerston
European University Institute, Florence

'Dashing Amazons': the development of women's riding dress from the sixteenth to the twentieth century

The development of women's riding dress from the sixteenth century to the twentieth century will be discussed, showing how women's fashions were influenced by masculine styles; and how the tailor contrived to make habits for women until the present day. The paper is illustrated with examples of riding dress in paintings and engravings, and surviving specimens, related to pattern diagrams and documentary evidence.

Janet Arnold
University of London

Muses and Mythology: the representation of classical dress in British eighteenth century female portraiture

Art historians often refer, very loosely, to the established eighteenth century custom of depicting female sitters in 'classical' costume, without defining what this means. My paper will discuss the origins of this artistic convention, its links with history painting and the masquerade, and the relation of such costume to the actual dress of classical antiquity. The paper will focus both on the way in which intellectual/artistic women are represented on canvas as the Muses, and on the choices made by fashionable sitters regarding their portrayal as popular goddesses. It is in this context that studio practice will be discussed.

Aileen Ribeiro
Courtauld Institute

SESSION 3

Convener: **Michael Michael**
Christie's Education

BEFORE VASARI: APPROACHES TO THE STUDY OF ART HISTORY BEFORE 1500

There is a perception among those interested in art before 1500 that it has been viewed by those studying later periods as a dim and distant past to which the theoretical approaches of 'modern' art history have yet to be fully applied. The difficulties in understanding art before 1500 may well be the product of a post-Vasarian view of the world, which even those committed to new approaches in the modern period unconsciously re-affirm through their ignorance of the issues and the current debates in Ancient, Medieval and early Renaissance Art. Does the study of art before 1500 really represent an ivory tower where refugees from the theoretical debate can escape? It will be the purpose of this session to suggest that theoretical issues have always been at the centre of debate in the study of art before 1500.

Hermes with Rod Tabula from Tunic c4th/c5th

Analysis, syntheses and culture in the study of medieval art

The way in which medieval art is studied has been criticized on a number of grounds, for, for example, an insistence on an empirical approach which refuses to go 'beyond the facts', for the mechanical use of stylistic analysis to provide required dates, like taking a reading off a Geiger counter, and, even, when the study moves away from the object, the stress on the maker and the patron rather than the recipient or consumer.

All of these criticisms can be justified, but the methods described only represent an aspect of scholarly practice, in that all of them can be applied within a much wider context. Thus it is difficult to conduct an investigation into a medieval object, even simply dating it, without taking account of a wide array of evidence from a large number of disciplines, while the stress on the maker and the patron means examining production rather than creation.

These claims will be illustrated by two examples, one narrowly and one broadly focused. In the first, one wall of a masonry structure will be examined for what can be extracted from it by means of empirical analysis on the one hand and deductive synthesis on the other. The second example will attempt to demonstrate that a history of eleventh-century English architecture requires the author to deal with the broadest issues of culture, economics, ideology and the construction of meaning.

Eric Fernie
University of Edinburgh

'The man from inner space': meditation and movement in the medieval church

The concept of architectural space is another casualty of the critique of modernism and modernist approaches to art history which has enjoyed such widespread success in the last twenty years. Theorists on both the right (Scruton, Watkin) and the left (Banham) of the intellectual spectrum have correctly identified the essentialist fallacies of the great pioneers of spacial analysis, from Wölfflin and Frankl to Pevsner and Giedion. We now recognise that the 'essence' of architecture is not spatial organisation, nor the abstract manipulation of wall mass and ground plan, nor the rhythmic 'articulation' of the basic elements of architecture in the interests of a kind of mental gymnastics. But in the retreat from these critical orthodoxies of the modern movement in favour of more historical and materialist approaches to architectural history we may have lost sight of certain spacial, even optical, factors which lie at the heart of architectural planning in the later Middle Ages. The present concentration on archaeology, architectural iconography and even liturgy, sees buildings as largely static entities - solutions to material, conceptual or functional problems. How they were experienced - moved through, appreciated from certain fixed points, seen in relation to the changing configurations of their imagery - has hardly been touched on. To do this demands a proper appreciation of the visual and semiotic relationship between architecture and its sacred imagery, a relationship that was experienced sequentially, in a spacial context. In the last ten years the study of the medieval figural arts has been revolutionised by a new awareness of the relationship between art and its audiences, between the devotional object and its public. Given the intimate connections between medieval churches and their imagery, it is surprising that these highly successful reconstructions of the image's ambience have not been applied with anything like the same enthusiasm to architectural history. And yet medieval architecture orchestrated organised and amplified the meanings conveyed by the images within it. Just as medieval images called into life a corresponding inner, process of the contemplative imagination, so architecture provided the carefully controlled setting for inner journeys and devotional sequences to be experienced, metaphorically, as a spacial progression. 'Inner' and 'outer' space, the landscape of the spectators imagination and the organisation of the building's interior, became the inseparable aspects of a single, mutually re-enforcing, experience.

Paul Crossley
Courtauld Institute

Reading illuminated manuscripts:

the mis-en-page as code

Experiencing a book is more than simple reading. Similarly, experiencing an illuminated manuscript is more than simply looking at the pictures - although this is not always clear when reading books about illuminated manuscripts. More than any other branch of art history, an illuminated manuscript carries its context with it - its text, its script, its imagery, in the various page layouts which set out the comparative significances of text and image, sometimes guided by the marks, signs and marginal notes of its makers and its medieval readers. This paper looks at the process of 'working on' medieval illuminated manuscripts and the ways in which ideas of encoding and deconstruction are helpful to an art historian endeavouring to reconstruct the medieval experience of the book.

Claire Donovan
Southampton Institute

Elkanah's Gift.

An anthropological footnote to the Bury Bible

Elkanah had trouble with his two wives - Hannah was his favourite, but Penninah had the children - has been interpreted as an argument for monogamy. At the opening of I Samuel he gave them both portions which were identified by Jewish and Christian commentators alike as being of food at a ceremonial banquet. Why then is he shown as giving them cloth (or clothing) in the Bury Bible miniature? Beryl Smally found the answer: the Carolingian commentary of pseudo-Jerome had offered this interpretation of the Biblical 'portions'.

But this leaves unanswered the central question: what was so important, in the ninth century or in the twelfth, about a gift of cloth between spouses, that it became the subject of a Carolingian commentary and was taken up in Master Hugo's painting? Can anthropological evidence be used to elucidate an unusual medieval Bible picture?

C.M. Kauffmann, Courtauld Institute

AND

Not 'fine' enough –

concepts of medieval art

To some extent modern art history is based on a literature which develops from the period of Petrarch onwards. Writers as diametrically opposed as Derrida and Gombrich can draw on the language of neo-Platonism to play increasingly complex games about the philosophy and art of the past without a hint of self-consciousness because of the self-perpetuating nature of this literature. Most of these games are played with pictures which usually display a clear 'mimetic' language of illusionism which is easy to understand in the period after the fifteenth century.

Coincidentally the period between c.400 and c.1300 is usually accepted as a lacuna during which the illusionistic aspects of 'mimesis' are absent. It will be argued in this paper that the phenomenological qualities of art during this period have been misunderstood. This is not because Gombrich's theory of 'mimesis' is wrong, but because Western European thought has demoted these centuries, which are crucial to the development of modern Europe, to a 'Dark Age'. There are parts of Europe where these same years are interpreted differently because of the subsequent history of the Eastern Mediterranean, and the imposition of an alternative construct of history from the nineteenth century onwards. These varying views will be examined and used as a starting point for re-assessing the ways in which we might construct a less linear history of art for what should be a common European heritage.

Michael Michael, Christie's Education

Medieval art history and historical misappropriation

History construes and constructs the past. The writing of history can be seen as an attempt to set the record straight, and setting the record straight often means giving a particular interpretative slant to events so that they suit the agenda or predispositions of the writer and/or his or her patronal audience. The agenda might appear no more complex than, for example, to be controversial so as to get noticed or to resurrect data. But, as we all know these days even these exercises are not value free.

The constructing of history is generally seen to be most potent when it deals with issues of contemporary importance, which often also means with the recent history of those issues. But such topics as, for example, racism or class/status divisions are arguably endemic. If that proposition is true, it is surely no more relevant to study recent manifestations of perennial phenomena than to look at them across a wide range of times and places.

This paper considers how an analysis of medieval imagery can throw light on attitudes to race and class and then raises the question about both the methodologies and the reason for doing so. To what extent are the methodologies themselves presumptive of certain answers; to what extent are the data quantifiable, and does quantifiability matter? Is the attempt to prevent modern history monopolising the study of current concerns itself an unwarranted act of misappropriation by medievalists which leads to a distorted view of a historical process?

T.A. Heslop
University of East Anglia

There's always something new in something old

Renaissance studies has hardly looked like a hotbed of methodological innovation in the last few years, and has continued to be dominated by traditional genres, most notably the monograph on artist, patron(s) or project. I think it is true that the field continues to be predominantly traditionalist in its approach, with some bows in the direction of feminism and notions of power.

While traditionalism is not to be lauded in itself, I think there are reputable reasons why the vogue for interpretative `theory' has created little stir in the Renaissance. The prime reason within Renaissance studies is that the historical variety which has characterized the often extremely high level of writing on the Renaissance (since the period itself) has embraced an extraordinary range of approaches, from strict Marxist analysis (Antal, 1948) to unabashed connoisseurship (take your pick!). The idea that works of art express political and ideological values is hardly a discovery for scholars of the Renaissance (e.g. Wackernagel, 1938), and even authors not famed for radical political stances have given weight to patronal issues (e.g. Gombrich), though the arguments have not been cast in the politically aggressive manner which has become fashionable. Even the canonical `positivist' and `realist' technique of perspective has been approached from soft or hard relativist stances (e.g. Panofsky and Francastel). The way in which the Renaissance was for the nineteenth and earlier part of this century an (the?) essential period to address in any substantial system of art-historical thought is reflected by its centrality in three very different books on the history of the interpretation of images, Podro's The Critical Historians..., Holly's Panofsky..., and Haskell's History and its Images.

I will be asking to what extent this great legacy acts as a straitjacket, or whether it provides a framework within which all the most fruitful questions can be addressed in such a manner that the study of the Renaissance can continually renew itself and continue to play a leading role in our historical understanding of the visual products of a society. I will suggest that some new routes are already apparent within the old landscape, and that there remain exciting further possibilities.

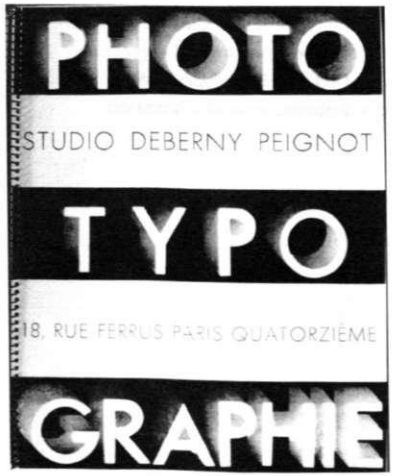
Martin Kemp
University of St. Andrews

SESSION 4

Convener: **Jeremy Aynsley**
Victoria and Albert Museum

SIGNS OF ART AND COMMERCE: QUESTIONS OF PRINT

This strand is concerned with an understanding of the term print culture; its shifts and changes since the turn of the twentieth century. Papers draw on recent research concerning the collection, display and interpretation of objects of fine art, graphic design and typography. Particular emphasis is on the contribution of print towards the commercial character of visual language, both within systems of fine art and the structures of graphic communication. While some papers interpret discrete sets of objects, other papers move to consider the wider critical strategies or contexts available to the historian in understanding the character and meanings of print.



An announcement for the prestigious Paris-based type-foundry
Deberny Peignot in Arts et Metiers Graphiques
no. 16 March 1930

Cultural nationalism, die Brücke and the German woodcut: the formation of a collective identity

Brücke's 1913 Chronik, the single 'official' document of the German Expressionist group's history, records the importance of printmaking and particularly the woodcut in the formation of the group's innovative and experimental avant-garde style. Significantly, the document denies the group's immediate French influences and omits mention of Brucke's early reliance upon Jugendstil sources. Instead, their autobiographical account points to the German medieval woodcut as the group's inspiration, thereby simultaneously linking to the German artistic tradition while drawing upon the woodcut's ideological associations of national and spiritual renewal. Whereas scholars (Jill Lloyd, Donald Gordon) commonly point to the appropriation of the so-called Primitivist art as the means by which Brücke arrived at their avant-garde style, this paper will argue the significance of the woodcut medium in the formation of Brücke's collective identity and mature painting style. the paper will demonstrate how Brücke masked their Jugendstil origins to take credit for the rediscovery of the Medieval woodcut and drew upon the nineteenth century reception of the woodcut as an icon of German identity in order to assert their cultural difference or 'otherness' from French art. Through this discussion the paper will address a series of issues related to the object and its meaning: the object in the production of cultural nationalism; the centrality of the object in artistic practice; its function in establishing an aesthetic that connects the artist to his/her social fabric and the relation between painting and printmaking.

Robin Reisenfeld
Dickinson College, Carlisle, Pennsylvania

Signs of the times: Peter Behrens, the AEG and the trademark

Peter Behrens's architecture and product design for the AEG before the First World War is usually taken as a test case for the attempt to unite 'art and industry'. Here I would like to look instead at Behrens's trademark designs for the concern in order to argue that the artist's graphic work set the terms for this rapprochement between art and the capitalist economy.

The trademark (and the brand-name which it adorned) stood at the centre of the two related phenomena that form the context of the development of modern design in Germany: 1) a broad realignment between traditional sectors of manufacturing and trade; and 2) a major overhaul of the laws governing the economic use of visual form. In this paper I will concentrate on one of these laws: new trademark legislation that was barely a decade old when Behrens designed his famous logos.

A look at Behrens's work shows the silent but sovereign role played by trademark law in negotiating a particularly modern relationship between form and consumer economy. The law mapped a new cultural field in which certain visual forms could themselves function as commodities and established specific criteria by which they could do so; it also tied the circulation of commodities to the circulation of images, images that circulated primarily on paper.

Frederic J Schwartz
University College London

Paul Renner and German typography 1900–50

Paul Renner was a German typographer, teacher and painter active in the first half of this century. He is best known to typographers as the designer of the typeface Futura, a geometric sans serif, which is still popular today. This typeface was promoted in the 1920s as 'the typeface of our time' and became a useful component of the 'new typography'. But Renner's work cannot be simply grouped with that of the Bauhaus Gebrauchsgraphikers like Herbert Bayer or Moholy Nagy. He never worked at the Bauhaus - instead he led the Graphic Trade School in Munich and was instrumental in setting up the School for Germany's Master Printers there in 1927. Here he assembled a staff of leading modern typographers, including Georg Trump and Jan Tschichold; the 'new typography' may have been stimulated by the Bauhaus, but it was developed at the Munich school, where an intensive training was given to future printing trade workers.

Before his guarded advocacy of 'new typography' Penner had worked for many years in traditionalist, bibliophile publishing and acquired a thorough knowledge of typographic practice. He was suspicious of the 'new era' rhetoric of his younger modernist contemporaries, and always remained true to the principles of the German Werkbund. The question of what was 'modern' in design always occupied Renner: for him 'modern' was not equivalent with any 'ism' - rather it contained elements of convention and tradition. Yet he was progressive in his views on the style of designed objects and consequently came into conflict with the Nazi regime. He wrote a combative essay entitled Kulturbolschewismus? in 1932, which countered the anti-semitic nonsense of Nazi art-policy with liberal commonsense; for this he was arrested as a 'cultural bolshevik' and dismissed from his post in Munich.

In his writings on design, Renner dealt with issues of modernity and modernization in the context of early twentieth century Germany, and his views signified an attempt to resist the polarization of ideologies he perceived around him.

Christopher Burke
University of Reading

Rendering the commodity: the industrial prospectus in Germany, 1905–35

The paper will focus on the industrial commodity as a distinct genre in the typology of German graphic design from the early twentieth century. Many prominent artists and designers worked for a variety of companies, applying progressive ideas about composition and technique to functional designs. These included Albert Renger-Patzsch for the steel industry; Kurt Schwitters for Pelikan artists' materials and the Celle housing association; and Max Burchartz for the Bochumer Verein, an iron and steel conglomerate. Other prospectuses were anonymous or by lesser known figures. They were distinguished in their language from advertisements while still acting as part of a promotional structure. Their readers were specialists rather than everyday consumers. Avoiding the conventional perceptions that these objects are low in the hierarchy of the designers' work or only relevant to an understanding of photographic or graphic culture, this paper interprets these designs as participating in the construction of an identity for German identity.

Accordingly, the choice of artistic language, iconography and printing techniques of several prospectuses will be examined to clarify how they can embody the tensions between progressive and reactionary forces. How might the modernity of Fordist organisation be given a visual equivalent and how this contrast with the catalogues of companies concerned to associate themselves with national resources or craft skills? Reference will be made to the Verein Deutscher Ingenieure - the official association of German engineers, and the wider philosophical and cultural debate about the meaning of industrial production and its representation for German identity.

Jeremy Aynsley
Victoria and Albert Museum

High art, low art and artists' prints

Artists' prints were scarcely to be seen in MoMA's High and Low exhibition in 1990, and the handful featured in the catalogue fell equivocally into both camps. Toulouse-Lautrec's posters and Daumier's caricatures - all 'original' lithographs - were classified as 'low', while *The Dream and Lie of Franco* etched by Picasso - 18 images on two sheets intended to be cut up as postcards to raise funds for the Spanish Civil War - were presented as 'high' art, based on comic strips. Such ambivalence is exacerbated by the fact that all too often prints are held in separate institutions, shown in separate galleries and discussed in separate monographs. Drawing on Picasso's graphic art, this paper will argue that such separation frequently leads to the neglect of prints in the overall consideration of an artist's work, and that this has a vitiating effect on scholarship.

Pat Gilmour
University of East London

An art for commerce or commercial art? Poster designing in England in the 1930s

In England in the 1930s debates about the role of art and artists in advertising continued unabated though the terms of these debates were changing. During this period advertising increased in prominence and gained a greater definition as a distinctive practice. A hesitant and frequently contradictory discourse on advertising was being formulated across a range of texts and institutions which defined more narrowly the role that art could play. Artists who sought employment in advertising in general and poster designing in particular (still the most prestigious part of publicity) had to acknowledge this emergent discourse and the limits that it placed on their practice while still seeking a degree of autonomy by appeals to existing discourses on art. The attempts of the poster designer in particular, in the 1930s, to reconcile the increasingly conflicting discourses on art and advertising resulted in a marked shift towards advertising such that a notion of an Art for Commerce gave way to a commercial art by the end of the decade.

Drawing on insights and perspectives provided by Pierre Bourdieu in *The Field of Cultural Production* and focusing on the career of Tom Purvis, one of the leading poster designers of the 1930s, I want to identify the terms of and context for the debates about art and advertising in the 1930s with particular reference to poster designing, and account for the shifts of emphasis in these debates during the decade.

John Hewitt
Manchester Metropolitan University

Fighting with paper arms: prints and posters in Greece 1940–49

The paper proposes to examine, based on specific examples, the ways prints and posters were used in Greece from 1940 when the country entered the Second World War until 1945 and during the Civil War that followed (1945-49). The subject matter and style of prints and posters used as propaganda during both those periods was distinctly different from that of other contemporary examples and the differences are due to the political and historical needs of the time.

Those 'paper arms' were posters, prints and caricatures, the latter published in newspapers, magazines or leaflets. Prints were mostly woodcuts or lithographs and their themes as those of the posters were always relevant to contemporary events. Examples of such works are held at several institutions and in the archives of political parties.

Prints were used as propaganda instruments in the first period (1940-1945) by the State, against the enemy (Italy and Germany) and during the Civil War (1945-1949) by both sides, the State and the Left, as a means of imposing their respective ideologies. the prevailing style is representational realism with many references to symbols. In many cases the artist's personal style is set aside and artistic or stylistic questions take second place, as the purpose of the final product was mainly to inform the public of a specific achievement, to illustrate a directive or to control public opinion.

Some comparisons must also be made with the function of the British posters during the Second World War as well as those of the Soviet Revolution.

Angelika Sachini
Aristotle University of Thessaloniki

Typographica: Towards a graphic design criticsm

***Typographica* (1946-1967)**, edited and designed by Herbert Spencer, was the most progressive British publication dealing with printed design of its period, and its eclectic blend of interests - from the vernacular to the modernist avant-garde - and exceptional production standards won it an enthusiastic readership in the world of printing and the emerging profession of graphic design. The magazine's diverse team of contributing writers included practising designers, design teachers, artists, art historians, print historians and literary figures. Using *Typographica* as a touchstone and making comparisons with other British and international publications, this illustrated paper examines post-war critical writing on typography and graphic design.

Rick Poyner
Royal College of Art, London

Beyond functionalism:

towards a semiology

of typography

Traditional assumptions about what constitutes typographic functionalism - serve the author, the text, the reader - have led to a codification of typographic practice which, in Britain , crystallized in the view that typography should be 'invisible'. Typographic history, however,provides a wealth of instances when authors have deliberately deviated from established typographic conventions, in an attempt to extend the functional relation between texts and their typographic presentation. By focusing readers' attention onto the typographic signs (the body of the text) - chosen in accordance with the specific requirements of content - these authors acknowledged the semiotic limitations of standardized typographic conventions in the presentation of texts.

Detailed typographic investigations of such experiments, however, are lacking in typographic literature and tend to be dealt with, in the main, by scholars working in the areas of art history and literary criticism. This has been the case for Mallarmé, Futurism, Dada, Constructivism etc. If discussions of Futurism and Dada in recent typographic literature (Gottschall, 1989; Kinross 1992) highlight the problematic nature of the methodologies which inform typographic writings, as well as the effect of ideology on methodologies, lack of specific knowledge about typography among literary and art historians also limits the scope of art historical writings which deal with typography.

The paper will develop the following themes:

1. A redefinition of the field in particular, that we acknowledge the complexity of typography beyond its technical dimension/s, and its most social and commercial functions (information, communication).
2. A wider range of theoretical tools, than used at present (tools elaborated in a variety of disciplines which bear upon language and its presentation/interpretation: in visual forms (printed/on screen, etc): namely linguistics, semiotics, hermeneutics, philosophy, art history, literary criticism, the new bibliography, etc.
3. The writing of typographic histories and typographic criticism can no longer be seen as the prerogative of one category of specialists: graphic designers, critics or journalists, but call for an inter- and multi-disciplinary approach;

One important consequence of this argument is that commercial ('professional') involvement in typographic practice no longer entitles/qualifies one to make authoritative pronouncements about the history of typography at large, nor about the meaning or value of specific works (especially, when conceived according to radically different principles). As Malcolm Garrett pointed out in the Bodoni issue of *Baseline*, since 'critics have lost their framework for judging quality and validity...it is no longer possible for critics to devalue a work by citing historical precedent'.

Gerard Mermoz
Coventry University

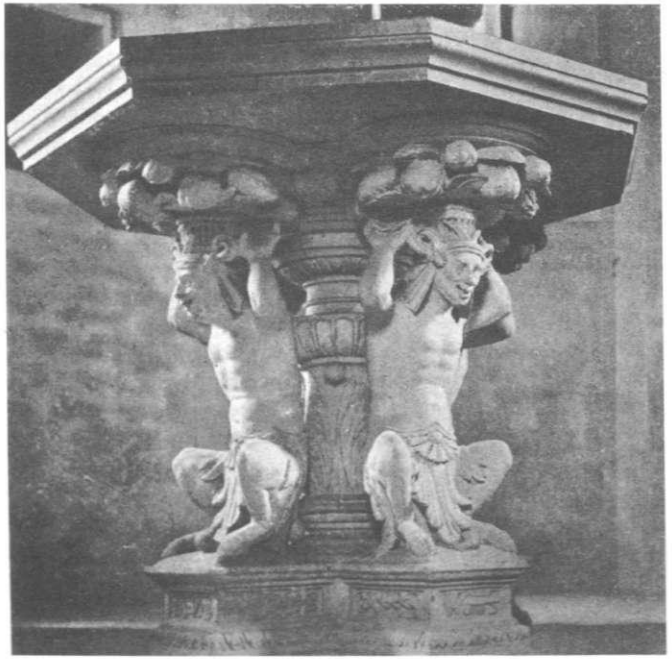
ORNAMENT IN ARCHITECTURE, DESIGN AND THE APPLIED ARTS

In European culture, the separation of structure and ornament, first discussed by Alberti, defines one of the chief arguments about the role of ornament itself: are otherwise neutral objects invested with meaning by ornament, or can ornament on the surface of objects draw out and explain meanings inherent within structure? How do European and non-European approaches to ornament compare and contrast? By re-examining three areas of key importance in this debate, it is hoped that issues of transmission and of decorum in different contexts can be explored.

The Grotesque, Moresque and Arabesque in 16c Europe

Convener: **Maurice Howard**
University of Sussex

The application of fantastic ornament during this period can be seen as a complex interaction of a purposely-received antique style, with influences from the Middle East. Issues of transmission through the print market and traffic in goods are therefore especially important. In addition scholars of literature have helped historians of the visual arts explore the possibility that the presence of fantastic ornament may suggest a wish to embody, and therefore identify and disempower, the unspoken and terrible which lies beneath the surface of everyday visual reality.



The stone table in the Sherington tower Lacock Abbey 1540's

The grotesque and all' Antica in the architecture and the applied arts of tudor England

By the late seventeenth century, Sir Christopher Wren was moved to stress that English artists were - 'dull enough at inventions butt when once a foreign patterne is sett, they imitate so well that commonly they exceed the originals'. This reflection of a later phase of response to European decorative forms appears quite the reverse of the sixteenth century where invention has been seen as precisely the area where English artists excelled, breaking the constraints of copying foreign prototypes. By way of introduction to the two papers covering English and Scottish late sixteenth century material that follow, this paper will ask questions of meaning of the earliest phase of grotesque ornament and the location of its display.

Maurice Howard
University of Sussex

'So curiously the workmanship was done': antique ornament and erotic licence on the Elizabethan bed

'The demure and lurid, screaming and smiling faces carved into Elizabethan beds raise intriguing questions about what was considered appropriate ornament for the bedchamber. But beyond the remit of design sources, how can we assess the meanings that grotesque-work images may have evoked for Elizabethan viewers? This paper explores literary sources as a means of investigating the associations men and women attached to their ornamented furniture. Elizabethan writers invested extraordinary significance in the bed and its 'curious' workmanship, endowing it with unique properties among household artefacts. Turning to the literary culture of the Elizabethan élite allows us to read the material culture of their homes in rich and unfamiliar ways.

Sasha Roberts

Alexander Seton's painted gallery: emblem and ornament in the Scottish renaissance

The habit of painting the open-timber (board and beam) or barrel-vaulted (coved) ceilings of houses with elaborate decorative, figurative and symbolic subjects was a feature of Scottish architecture in the period which coincides, more or less, with the reigns of James VI and Charles I. This rich inheritance of emblematic, heraldic, mythological, proverbial and bestiary subjects has some claim to be the largest corpus of painting to have survived from this period anywhere in the British Isles. This paper, based on a recent investigation of the iconographic content of the subject by the present speaker, will discuss the implications for ornament of this spectacular painted gallery.

Michael Bath
University of Strathclyde

Ornament in Islamic Art and Architecture

Convener: **Anna Contadini**
Trinity College, Dublin

Papers under this topic will deal with the transmission of ornament from the Islamic lands to Europe during the period of design change from the fifteenth to the seventeenth centuries with aspects of the syncretic culture of Islamic and Mudejar Spain; and the significance of ornament in Islamic architecture during the same period, with particular reference to the difference in attitude towards ornament and decoration in Islamic as opposed to European architecture.

Arabesques and interlace: the knotty problem of some late fifteen-century Islamic metalwork

Based on little more than a superficial similarity of design, for more than a century it was believed that a group of Islamic metalworkers were plying their trade in Venice. sixteenth century Italian cognoscenti and artists so appreciated the technical skill and sumptuous effects of inlaid metal from the Islamic world that they attempted to reproduce it in Europe. The problem is to sort out which pieces of the so-called 'Veneto-Islamic' wares are truly 'Islamic' and which are Western. The paper puts some of the more famous examples under the proverbial microscope and attempts an answer as well as speculating on their reasons behind their popularity.

Sylvia Auld
Edinburgh University

Decoration as transformation: seventeenth-century Mughal architecture

This discussion of the role of ornament in Islamic art and architecture will focus on two renowned examples of Indo-Islamic architecture at Agra: the Tomb of I'timad-ud-Daula, completed c. 1627-8, and the Taj Mahal, constructed 1632-43. Each building is highly ornamented on both the exterior and interior, with bas-relief panels, stone intarsia, pietra dura inlay, carved and faceted elements of marble and stucco, and painted panels, whose motifs include Qur'anic verses, geometric, floral and abstract designs.

After a preliminary discussion of some basic precepts of Islamic art and the hierarchy of the arts in Islam, to highlight some of the features through which it is distinguished from those of post-Renaissance Europe, the paper will evaluate the function of ornament in the context of these two examples. It will suggest that the decoration enhances the perception of these buildings so that, although super-imposed, it appears to form an integral element of the structures. Decoration thus becomes the means whereby the original conception of each structure is transformed into a supreme aesthetic experience which goes far beyond the art which created it.

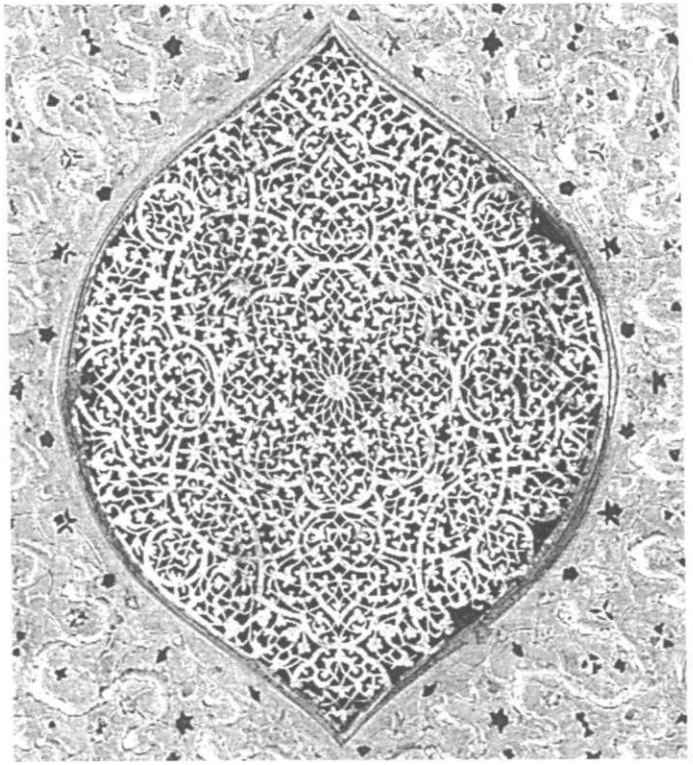
Philippa Vaughan
London University

Zalij and Azulejo, the development of ceramic mosaic in Islamic and Mudejar Spain

The earliest fragments of ceramic mosaics in the Western Islamic world date from the twelfth-century AD, but by the fourteenth-century these mosaic panels are an ubiquitous feature of Islamic and Christian architecture of the Iberian peninsula. This paper deals with two aspects which are closely linked: the techniques of production of ceramic mosaic and its designs.

A comparison of the designs and applications of tile panels in Islamic and Christian buildings will be attempted. The subsequent survival of this tile tradition in Christian Spain will also be discussed.

Nadia Erzini
Oxford University



Persian bookbinding Late sixteenth century (Detail)

Convener: **Michael Snodin**
Victoria and Albert Museum

Since the late nineteenth century many leading architects and designers have agreed on the need to rethink the form and application of ornament, and even to consider abolishing it altogether. This has often resulted in conflicts, notably between rationalism and anti-rationalism and between innovation and tradition, which have gone to the very heart of questions surrounding the uses and meanings of decoration. The papers in this session will explore a number of key issues around this complex topic, including the creation of new types of 'organic' ornament, the role of nationalism, and the link between materials and ornament as an expression of the new.

Ruskin, Sullivan and the poetics of architectural ornament

Until recently, the modernist viewers have dismissed the majority of Sullivan's theoretical writings and ornament as emotional outbursts of an outmoded romanticism. Instead, they celebrated his rationalist solutions to skyscraper design so as to validate a history of modern architecture that made Sullivan the father of twentieth century functionalism. I believe that we must revise this view of Sullivan and that we must do so by reclaiming his nineteenth-century romantic lineage. This lineage is an Anglo-American one, revealing a convergence between the British picturesque tradition as it was extended by Ruskin and the American transcendentalist aesthetic tradition codified by Ralph Waldo Emerson. What unites these two traditions and, subsequently, makes architecture's kinship with poetry possible for Sullivan, is the same artistic project that unites poetry and landscape painting throughout the romantic period. That is, Ruskin and Emerson instructed artists in each medium to formulate an organic means of expression so as to communicate the individual's firsthand experience in nature. These instructions, however, encoded a symbolic mode of visual representation analogous with the symbolic function of poetic language.

In this paper I demonstrate that Sullivan attributed just such a poetic function to his innovative mode of 'organic' ornament. As Sullivan explained in his treatise on ornament, he combined intertwining geometric, curvilinear and botanical forms as a natural language with which to articulate what he called 'the true, the Poetic Architecture.' Thanks to Sullivan's transcendentalist search for a poetic means of expression in nature, he found in Ruskin's verbal/visual interpretations of Gothic 'Naturalism' a guide to formulating a symbolic mode of representing nature in architecture. Indeed Ruskin interpreted the linear distortion of curved botanical ornament as the medieval maker's symbolic expression of his intense feelings for the spiritual in nature. As a result Sullivan's fulfilled his self-assigned Emersonian task of poeticizing technology. So as to guarantee technology's spiritual alliance with nature, he adorned steel-cage architecture with the scintillating reliefs and curvilinear contours of his organic mode of ornament. Thus Sullivan's ornamented skyscrapers of 1890-96 - for which he is best known, encode his poetic intentions and his nineteenth-century romantic genealogy. If we begin to decipher such codes, an alternative perspective of the idea of organic expression comes into view - a view that foregrounds poetic over rationalist modes of architectural representation.

Lauren S. Weingarden
Florida State University

Czech architecture and design from Cubism to national decorativism

There emerged in Bohemia between 1910 and 1919 a form of design which applied Cubist principles to architecture, furniture and ceramics. At the beginning this Cubism was interpreted as a deconstruction of volume, an abstraction of form and a complete lack of decoration. Sharp edges, oblique angles and slanting surfaces remained for years the basic vocabulary of a group of Czech cubist architects, while furniture, ceramics and metalwork took on the same expressive, almost aggressive forms and a rhythmic movement which became in itself a kind of spatial ornament. By 1915, however, arc and circle forms had begun to appear, gradually leading in the 1920s to the new decorative style known as rondocubism with its elements of folkart.

Czech cubism thus lost its abstract character, and under the influence of a burgeoning sense of nationhood took on the role of a style which could express national feelings and tradition. A remarkable symbiosis of lyricism and geometry, combined with a rich variety of plastic structural forms, its national character was reinforced by its emphasis on architectural façades and craft techniques. A nationalistic mutation of a sort of Art Deco style and ornament had been created.

Milena Lamarovà
Museum of Decorative Arts, Prague

Good design — the problem of decoration

This paper will examine British attempts to reconcile decoration and 'good design' in the post Second World War period. The so-called pioneers of 'modern design' in Britain in the 1920s and 1930s, like their Continental counterparts, had problems with pattern and ornament, and the Loosian association of ornament with crime. The post-war design reform lobbies, convinced that good design was good business in a bankrupt Britain, inherited these inhibitions, but they also had to redefine their priorities, especially with regard to the textile and ceramic industries. Could decoration be justified? Was there a rationale for pattern and ornament? Could tradition and innovation be reconciled? And how could the contemporary nature of material be best expressed?

These and related issues will be discussed within the context of debates about the social role of design and architecture.

Gillian Naylor
Royal College of Art

SESSION 6

Convener: **Sharon Fermor**
Victoria and Albert Museum

RAPHAEL AND THE RAPHAELESQUE FROM THE RENAISSANCE TO THE NINETEENTH-CENTURY

Ugo da Capri (c1480-1532) After Raphael 'The Miraculous Draught of Fishes'

The current programme of research on the Raphael tapestry cartoons, on loan to the V&A from the Royal Collection, makes a re-consideration of the artist's working practices particularly opportune. The abundance of works in the Museum's collection which register the artist's influence in different ways also makes it appropriate to consider the changing significance of the cartoons, and of Raphael's other works, for later generations. The session will therefore focus on three main themes connected with Raphael's work and later reputation, which address these issues in various ways: the reception of Raphael's work in seventeenth- and early eighteenth-century theory and criticism; his status as an inventor of exemplary narratives, especially in the eighteenth century, and the use and production of copies and prints after his designs; his working practices, primarily his use of cartoons for works in different media.

The session will begin with a consideration of notions of colour and *chiaroscuro* in the seventeenth-century evaluation of Raphael's work, especially in the writings of Roger de Piles. It will then move on to consider the appraisal of Raphael's designs in eighteenth-century England, the making of copies of his works, and his place within the art theory of Jonathan Richardson. This is a topic of particular relevance to the V&A, which is rich in works in all media that draw on Raphael's designs, and on copies after them. One aspect of this will be illustrated by means of a display, *From Marcantonio Raimondi to the Postcard: Prints of the Raphael Cartoons*, mounted to coincide with the AAH Conference, and using material drawn from the Museum's collection.

Finally, Raphael's own designs and design procedures will be examined, first by looking at the current conservation and documentation of the tapestry cartoons in the V&A. The session will also consider their shifting status, both as works of art in their own right, and as working designs for tapestry. The findings of the Museum's current research programme will be presented for discussion, and this will be followed by two papers which consider the cartoons from the viewpoint of their use for tapestry at different times. Papers on Raphael's use of cartoons in panel painting, and in the *Stanza della Segnatura* will follow, the latter taking account of new information emerging from the current restoration. The session will conclude with a discussion on Raphael's cartoons led by Professor John Shearman.

Raphael copies and exemplary picture galleries in mid-eighteenth century London

During the 1730s, 1740s and 1750 several London houses were extended by the addition of a major room known variously as the 'gallery' or 'ballroom'. The decoration of two of these, the galleries at Bedford (formerly Southampton) House and at Northumberland House in the Strand provide a striking contrast in the use of copies after Raphael's Cartoons, in one case, and, in the other, copies after frescoes from the *Stanze* and the Farnesina, set alongside ones from more recent Roman frescoes by Annibale Carracci and Guido Reni. The prominence given to copies over originals in rooms used for entertainment and display suggests that the choice of these works was exemplary in intention.

The gallery at Bedford House was embellished with seven copies after the Raphael Cartoons by Sir James Thornhill. The combination of Thornhill and Raphael may well have been chosen to demonstrate the power of British art, since the 4th duke of Bedford was an informed patron, and they were displayed in the room of greatest consequence in the house. In 1752 Sir Hugh Smithson Percy commissioned a series of copies to hang in a new, purpose-built gallery in one of the wings added to Northumberland House between 1754 and 1757. This gallery contained full-scale copies after Raphael's *School of Athens* (by Mengs), the *Council of the Gods* and *Wedding of Cupid and Psyche* from the Farnesina (by Pompeo Batoni), Annibale Carracci's *Triumph of Bacchus* from the Galleria Farnese (by Placido Costanzi), and Guido Reni's *Aurora* from Palazzo Rospigliosi (by Agostino Masucci). The paper considers the galleries at Bedford House and Northumberland House as demonstrations of the 'British' Raphael and the 'Roman' Raphael, presented through the interpretative skill of leading modern artists.

Jeremy Wood
Oxford Brookes University

'Such stupendous works of art' Jonathan Richardson and the Raphael cartoons

In 1972, John Shearman first drew attention to the significance of Jonathan Richardson's art-theoretical writings to the initial 'installation of Raphael as an honorary Englishman' in the early eighteenth century. Richardson not only praised highly Raphael's tapestry cartoons, but ranked them above Raphael's frescoes in the Vatican in quality, thereby claiming that England possessed the 'best' examples of this master's work. Shearman noted that Richardson's assertions seemed 'partly motivated by national pride', and that they 'caused instant irritation in Italy'.

This paper represents an expansion upon these observations by Shearman, based on the research on Jonathan Richardson with which the author has been engaged for several years. It examines the ways in which Richardson used the cartoons throughout his entire art-theoretical programme, not just to exemplify specific principles, but also to sustain his overriding conviction that the English need not concede to continental critics in matters of artistic judgment. This includes discussion of the parameters and nationalistic subtext of the resultant cross-Channel argument over who owned the 'best' Raphaels, referring in particular to unpublished manuscript notes, found in a volume at the Yale Center for British Art, in which an anonymous Englishman defends Richardson's views against the attack of Nicholas Vleughel, director of the French Academy in Rome.

Carol Gibson-Wood
University of Victoria, Toronto

Raphael's lowest grade: the critical reception of Raphael's colouring in Roger De Piles' *Cours de peinture par principes* (1708)

The reception of Raphael's colouring (a term which includes *chiaroscuro*, finish and the handling of paint) provides the focus for this paper, which centres upon a study of Roger de Piles' La Balance des peintres at the end of his *Cours de peinture par principes* (1708). In this quantitative ranking of artists according to four qualities, Raphael comes out with a high total matched by only Rubens, yet with his colouring ranked inferior to some 22 artists.

The paper will look at De Piles' place in the history of critical responses to Raphael's colouring, as well as the enterprise of such histories, commonly practiced in continental art history as 'critical fortunes'. Such diachronic histories of taste are but a first level of analysis; *constructing* history instead of *compiling* chronicle involves analysis of the synchronic context of each writer, identifying differences in the values of past cultures, and integrating information about reception from analyses of collecting and the responses of other artists.

The synchronic context of De Piles' assessment will be examined in the light of three issues: his own theories of colour and *chiaroscuro*, his reactions to coeval critics and artists, and his access to Raphael's colour. The paper will also discuss our modern valuation of De Piles' methods and conclusions, taking the position that our personal response affects how we interpret and how we seek to construct history. By looking at the reception of De Piles' reception, our own response is placed in the historiographical context of critics' responses, aesthetic concepts, and art history's own history.

Janis Bell
Kenyon College, Gambier, Ohio

The conservation and examination of the Raphael tapestry cartoons

The current and ongoing conservation, examination and documentation of the Raphael tapestry cartoons is revealing new information on all aspects of their structure, usage and later history. Since the 1960s, when the Cartoons last underwent conservation and analysis, new methods of examination, and of recording data have developed, which enable us to look more closely at features such as underdrawing, repainting, and the physical makeup, both of the visible surface, and of the underlying layers. Not only does this allow for an increased understanding of the Cartoons themselves, it also opens up the question of their relationship to other large-scale cartoons, both by Raphael, and by his contemporaries. This paper will present the findings to date of the current research programme, and discuss their implications.

Sharon Fermor
Victoria and Albert Museum

Henry VIII's tapestry set after Raphael's 'Acts of the Apostles'

During research on Henry VIII's tapestry collection, the author has discovered new evidence regarding the date and origin of the set which Henry owned based on the Raphael tapestry cartoons. This paper presents these findings, together with new information on the subsequent history of these tapestries, and considers the significance of the Raphael set within Henry's collection.

Tom Campbell
Metropolitan Museum of Art, New York

English tapestry and Raphael's cartoons: appreciation and interpretation in the seventeenth and early eighteenth centuries

This paper examines the relationship between Raphael's cartoons of *The Acts of the Apostles*, following their purchase for use at Mortlake, and English tapestry of the seventeenth and early eighteenth centuries. Surviving tapestries are shown to illustrate the peaks and pits of artistic interpretation. Contemporary records are quoted to indicate how tapestry-maker, owner and viewer perceived the cartoons and the tapestries after them, in an attempt to evaluate changing perceptions of the cartoons as works of art, as industrial artefacts and as commercial assets. Details, as yet unpublished, will be given of the pawning of the Raphael cartoons.

Wendy Hefford
Victoria and Albert Museum

Raphael's cartoon for 'La Belle Jardiniere': problems of structure, technique and function

Drawn c.1507, probably to produce the monumental panel portraying the *Madonna and Child with Infant St. John* now in the Musée du Louvre, this full-scale drawing ('cartoon') has figured prominently in the Raphael literature. However, until its acquisition in 1987 by the National Gallery of Art (Washington), Raphael's cartoon for *La Belle Jardinière*, remained relatively inaccessible for technical examination. Among the purposes of this paper is to offer a detailed analysis of the archaeological evidence present in the cartoon: surveys of paper quality, assembly, and join types; discussion of medium, centring and construction lines, as well as the transfer of its design by means of the *spolvero* technique.

The paper will then place the archaeological evidence found in this cartoon within the larger context of Raphael's workshop practice. More so than most Italian Renaissance painters, and certainly in contrast to Leonardo and Michelangelo, Raphael maintained an efficiently run workshop from relatively early in his career. The division of the design process into groups of clearly-defined drawing types was probably critical if workshop assistants were to participate in this preliminary labour and not solely in the execution of paintings. Judging alone from the number of sixteenth-century copies, Raphael's compositions, especially his Florentine paintings of the Madonna and Child, seem to have appealed widely to his contemporaries. That Raphael may have envisioned the replication of these paintings in the design phase possibly influenced him in his preparation of complete full-scale drawings which could be re-used to generate copies. The replicative functions of such compositions may explain Raphael's predominant choice of the spolvero technique, which permitted the reuse of the composition with minimal effort, over other methods of transferring designs in full scale. Ongoing examination with infrared reflectography of Raphael's Florentine Madonnas largely corroborates this proposal.

Carmen Bambach Cappel
Fordham University, New York

Historical findings during the restoration of the Stanza Della Segnatura: the school of Athens

The restoration and examination of the Raphael *Stanze* has revealed extensive new information, both about past restoration campaigns, and about the methods used by Raphael to transfer and execute his designs for fresco. The *School of Athens* is a particularly interesting example of Raphael's resourcefulness, and of his approach, both inventive and pragmatic, to the task of transferring narrative designs to the wall surface. The cartoon for the complete figural composition, in the Ambrosiana, Milan, is well-known. Less well-known are the secondary means which Raphael used in transferring his designs to the wall, means that were different for different elements of the composition. Close examination has revealed the use of a combination of smaller cartoons, direct and indirect incisions and, in the case of the so-called Heraclitus, a particularly complex process of adjustment. This paper will trace these different processes and consider what they reveal about Raphael's working method.

Arnold Nesselrath
Vatican Museums, Rome

DISCUSSION

John Shearman
Harvard University

SESSION 7

Conveners: **Tim Barringer**
Victoria and Albert Museum
Tom Flynn
University of Sussex

IMPERIAL EYES: READING 'COLONIAL' OBJECTS

This session juxtaposes two key issues in the study of colonialism in relation to the arts and material culture: representations of colonial and proto-colonial cultures from visual and verbal reports made in the field, and the presentation and interpretation of objects removed from the peripheries of empire and displayed at its centre. At issue will be the display of objects, in particular in museums, but also in private collections, and the documentation and interpretation of these objects across a range of texts labels, catalogues, books, periodicals, and reviews. A theme will be the impact of colonial discourse and racial theories on the understanding and interpretation of objects. Papers are invited which examine the appropriation of colonial imagery and motifs by artists and craftsmen of the imperial nation, and discuss the use of materials imported from the colonies for the production of art objects.

Ethnographic exhibitions and colonial style

Nineteenth and twentieth century exhibitions about colonized peoples have expressed a range of attitudes of which imperial domination is perhaps the least negotiable. But colonial power has always been exercised in a particular style, varying according to the economic and political profiles of the colonizer and the colonized, and the relationship between them at any particular period.

If we assume that these relationships are coded into cultural representations, we might expect to reveal them by comparing colonial or ethnographic displays in several contexts. This is attempted using examples from Europe, Japan, North America, and a tentative typology is proposed of imperial representational styles.

Brian Durrans
Museum of Mankind

Maori vision and the imperialist gaze

422-1882 was the South Kensington Museum's accession number for a Maori House which was given for the proposed Colonial and Ethnographic Museum; according to the New Zealand Colonial Secretary, it formed a 'desirable feature in the Colonial Annexe'. This paper examines the cultural implications of the subsequent display history of this house.

The presence of the Maori House at the British Empire exhibition at Wembley in 1924 was questioned by the New Zealand government which was concerned to present the nation as industrial. It subsequently returned to New Zealand in 1925-6 for the New Zealand and South Seas exhibition in Dunedin, and through Ettie Rout's book Maori Symbolism of 1926, became central to the framing of a 'fine art' construct for Maori material culture. In the post-war period it came to stand for an increasing cultural difference between the culture of New Zealand and that of its former imperial master. It is presently before a claims tribunal as the heirs of the Mataatua tribe seek restitution.

This paper will argue that non-Maori disciplinary and taxonomic frameworks of the early twentieth century are embedded in an imperialist discourse and scientific construction of race. These have left their imprint on the display of taonga Maori and continue to construct Maori and their culture as 'other'.

Ngapine Allen
University of Canterbury, New Zealand

Dr. Livingstone collects

David Livingstone - a failure as a missionary, and only partially successful as an 'explorer' - came to be a central figure in the colonial imagination of late nineteenth-century Britain. His encounters with Africans, and the objects and natural history specimens he collected, can be viewed within a wider ideological framework. This framework has been described by many scholars as an unequal, if complementary relationship based on the opposition between 'civilised' and 'savage', 'saviour and saved', healer and patient, actor and subject.

Most of the objects Livingstone collected were meant to illustrate, often directly, his attempts to 'make an open path for commerce and Christianity'. Slave chains and manacles were evidence of the 'open sore' which he wished to 'heal'. Another assemblage of objects, from what he described as 'Manganja country' were related to the cultivation of cotton and act as a reference to his desire to encourage legitimate commerce. Still others such as pieces of copper wire, metal bracelets and other artefacts associated with indigenous metallurgy, were accompanied by notes on the cultural practices and sometimes ritual status of blacksmiths.

The multiple meanings and significance attached to these objects and specimens is a function of the various contexts, in the originating culture, in the society of the collector, and in our own museological practice, in which they have come to be understood over the last century.

Jeanne Cannizzo
University of Edinburgh

Taming the tusk: Belgian decorative arts and the promotion of ivory as a colonial commodity at the 1897 Brussels International Exhibition

At the International Exhibition in Brussels in 1897 King Leopold II devoted the royal parklands at Tervuren to the promotion of the Congo, at that time still the king's personal African possession. In order to promote the material benefits issuing from his colonial adventure, the king encouraged Belgian artists in the revival of 'chryselephantine' or ivory-based sculpture, freely donating raw tusks for the purpose. In the resulting exhibition at Tervuren the Belgian material was juxtaposed against an array of Congolese artefacts and commodities.

This paper will investigate the contemporary significance of ivory as the colonial commodity par excellence and will explore the various strategies of acquisition and display used at Tervuren, arguing that the project served as an attempt to naturalise peripheral commodities and to efface the various controversies surrounding Leopold's annexation of the Congo.

Tom Flynn
University of Sussex

Photography at the heart of darkness: Herbert Lang's Congo photographs (1909–15)

In this paper, I shall examine how colonial photography helped create colonial reality in a study of the American Natural History Museum's expedition to the Belgian Congo (1909-15). Herbert Lang, the expedition leader, took over 10,000 photographs during this anthropological expedition, recently celebrated in the 1993 travelling exhibition, *African Reflections: Art of North-Eastern Zaire*, 1909-15. The exhibition claimed that Lang's photographs offered key insights into 'traditional' African life and, further, that they should be seen as works of art. However, I shall argue that Lang's trip was motivated, like the Museum of Natural History in the period, by his belief in eugenics and race theory, while the native peoples of the region resisted Lang's attempt to create a racial taxonomy of difference. His photographs were neither documents nor art, but fragmentary glimpses of the practice of colonial mimicry in the Congo by both colonisers and colonised.

Nicholas Mirzoeff
University of Wisconsin-Madison

Black object, white subject

This paper addresses Surrealism's use of colonial artefacts as a means to disrupt the values of Western 'bourgeois' culture and considers how such an appropriation of colonial objects fits in - if at all - with their anti-colonial politics.

The paper explores these apparent contradictions in Surrealist practice and politics by taking as a case study a famous Surrealist photograph. The photograph, *noire et blanches* (1926) by Man Ray, juxtaposes the head of a (European) 'white' woman and a (African) 'black' mask. The image was produced amidst the French-Moroccan War, Parisian fascination with so-called 'Negrophilia' and ethnographic fetishism. My paper argues for a reading that situates the photograph-object within these complex and shifting discursive economies.

During the Surrealist opposition to the French in the Moroccan War, the African mask is appropriated in the image and arguably emptied of its meaning to constitute the woman's 'other shadow' for the Western viewer. The photograph thus simultaneously asserts and represses the object as sign of African culture and ethnographic history. It is this ambivalent relation to colonial discourse which the photograph reproduces, both mechanically and metaphorically, that needs to be drawn out in a colonial critique - in order to move beyond it to the challenge of post-colonial issues.

David Bate
Surrey Institute of Art and Design

Chinese material culture and British perceptions of China in the early to mid-nineteenth-century

By the end of the eighteenth century, the trade which passed between England and China flowed in favour of the Chinese. The tensions brought about by this trade imbalance culminated in the Opium War of 1839-41. The ensuing British attack devastated the Chinese and this in turn resulted in a decline in the esteem in which China and the Chinese were held.

The changing perception of China is linked to the Chinese goods which arrived in England. While teas and silks were the main commodities, items of decorative art, the bulk of which was made for the export market according to European taste, were sought as collectibles. In this paper, these objects are used to 'read' culture, providing evidence of the changing relationship between China and Britain in economics, politics and the arts. Attitudes are revealed in contemporary writings, but also in the manner in which Chinese objects were displayed and discussed. There was a direct link between the way these objects were regarded and British perceptions of the Chinese as a whole.

This paper examines the role that Chinese objects played in affirming British perceptions of China and how they reveal shifts in attitudes during this crucial period in Sino-Western relations.

Catherine Pagani
University of Alabama

The South Kensington Museum and the colonial project

The visitor to the South Kensington Museum, forerunner of the V&A which opened on the present site in 1857, encountered not only a range of object types deriving from European cultures, but also works purchased or appropriated from Britain's colonial possessions overseas. As an arm of the British state concerned with the display of colonial objects, the museum became a central repository in what Thomas Richards has described as the 'Imperial Archive'. Specific and ideologically charged strategies of display were adopted for non-Western objects, many of which were placed in courts specially decorated by Owen Jones in orientalising styles.

This paper examines how closely and how coherently the acquisition and display policies of the South Kensington Museum related to the colonial policies of successive administrations, and to industrial and commercial projects dependent upon ever-increasing colonisation. The museum's archives and accounts of visitors will be employed to establish the museum's policy with regard to colonial objects - the writing of the museum's text - and the disparate readings by visitors and critics of these objects and the buildings which housed them.

Tim Barringer
Victoria and Albert Museum

Colonial architecture, international exhibitions and official patronage of the Indian Artisan: a gateway from Gwalior in the Victoria and Albert Museum

Concealed in the wall of the V&A's Raphael Gallery stands part of a huge gateway. Originally designed by a British engineer and constructed by Indian master-craftsmen as one of Gwalior's contributions to the 1883 Calcutta International Exhibition, the gateway was shipped to London and displayed at the 1886 Indian and Colonial Exhibition. The decade and a half preceding 1886 had seen the development of intense debate about the architecture appropriate to British and princely India and about the future of official collections of Indian artefacts in Britain. In 1880, the India Office finally devolved its responsibility for the Indian Museum and the collections were split between the British Museum's Oriental Antiquities and Natural History Collections, the South Kensington Museum and Kew Gardens. Objects transferred to the SKM remained in exhibition galleries to the west of Exhibition Road in South Kensington where they had been kept since 1875. The Gwalior Gate, however, was incorporated in 1909 into the structure of the gallery devoted to the display of 'Eastern Art' in the new Aston Webb range of buildings on the main site.

The history of the gateway and the debate about its display provides a focus for an exploration of some of the ambivalences in the British response to Indian art and design over the past hundred and thirty years.

Deborah Swallow
Victoria and Albert Museum

A picture of Quebec: artefacts, identity, and nationhood in British North America

As the centre of imperial authority in the Canadas and the Maritime provinces, Quebec City was the primary site through which early nineteenth-century British administrators, local residents, and armchair tourists alike, were exposed to the initial formulation of an English Canadian nation. In this paper, I argue that the museum of the Literary and Historical Society of Canada was essential to the imag(in)ing of an English Canada - an anglicised nation suitable for colonial development. Drawing on recent contributions to post-colonial theory, in particular questions of sub-altern resistance to homogenising nationalisms, I attempt to open up the apparent resolution of the civilising text of the museum. While it is apparent that museums almost inevitably re-enact the ambiguities of a pedagogical past and a performative past, the significance of this particular museum space lies in the historical specificity of lower Canada in the 1820s and 1830s. I will argue that in the mandated impulse of the society to 'recover... the Natural, Civil, and Literary History of British North America' there is a self-conscious effort to fashion public memory of a Canadian past. This smooths over the divisiveness of linguistic and economic factions in the city, and naturalises the native presence as artefact, phenomena which continue to have resonance in present day Quebec.

Karen Stanworth
York University, Toronto

Peter Bentzon, a 'Mustice' silversmith in Philadelphia and St Croix, 1783–1850

Although the African American presence in the early American silversmithing trade has been noted, Peter Bentzon, a craftsman and merchant of partial African descent, is the first silversmith of colour working in America to be identified by his mark. Born in the Danish colonial island of St. Thomas in the West Indies, Bentzon trained as a silversmith in Philadelphia and conducted business in the United States and the West Indies during the first half of the nineteenth century. There are presently nine known objects which bear his marks.

The term mustice or mustee identified Peter Bentzon as the offspring of white and mulatto parents, situating him among a group of non-European free persons of mixed racial ancestry known as 'free coloured.' These freedmen were neither slaves, nor wholly free: their civil liberties were severely circumscribed, and their political rights non-existent.

This paper maintains that Bentzon worked in an Anglo-American rather than African tradition in both St Croix and Philadelphia, and examines his participation in those social and economic systems. In St Thomas and St Croix he was a member of the free coloured population, whereas in Philadelphia he and his family may have been 'passing' as white. Peter Bentzon was positioned in the seams of what is considered black, white, free, slave, African American, West Indian, Danish or American: locating these definitions complicates traditional notions of race and identity.

Rachel E.C. Layton
Carnegie Museum of Art, Pittsburgh

Domesticating Uzbeks: orientalism and colonialism in Soviet decorative arts of the twenties and thirties

During the twenties and thirties Soviet Russian decorative arts produced for audiences in Moscow and Leningrad were replete with images of Soviet Central Asians, particularly Uzbeks. These images reproduce an imaginary 'East' that was simultaneously attractive in its images of luxury and sensuality and repellent in its accompanying violence and brutality. These works reveal much about the role that the image of the inhabitants of this largely Islamic area, once a colony of the Russian Empire and now theoretically an independent Soviet Republic, played in Soviet society.

In examining the development of this theme in Soviet decorative art, I shall focus on the production of the Lomonosov Porcelain Factory in Leningrad. The statuettes of Central Asian figures produced there reached a far wider audience than paintings or sculptures, being available in cheap gilded whiteware editions. Although factory works ended up in spaces as dissimilar as private apartments, offices, or on one occasion, a Moscow Metro station, critics of the period discussed the works in terms of their desirability as domestic decoration. While the content of the factory's wares was often polemical and agitational, their forms were domestic in the most idealised sense: comfortable, reassuring and unmenacing.

Karen Kettering
Getty Center, Santa Monica

SESSION 8

Conveners: **Mark Haworth-Booth**
and
Chris Titterington
Victoria and Albert Museum

ART PHOTOGRAPHY AND THE ART MUSEUM

In 1998 the V&A plans to open The Photography Gallery on Level 4 of the Henry Cole Wing. The new suite of galleries will be devoted to the display of photographs from the Museum's Photography Collection of some 300,000. The V&A's ancestor, the South Kensington Museum, began collecting the art of photography in 1856 and held its first international exhibition of photography two years later. Julia Margaret Cameron's work was acquired and exhibited in 1865 and she made use of the Museum's dark rooms in the 1860s and early 1870s. The long collecting record in this field has been given added impetus in recent decades. The Photography Gallery will, we very much hope, serve the expanding academic community which takes an interest in the photographic medium, and attempt to convey to general visitors some of the new approaches to photographic history.

It is hoped that the Session will stimulate debate concerning the twin phenomena of art photography and the art museum. The twelve papers bring together some of the best-known contributors to the field as well as younger scholars at the doctoral or immediately post-doctoral stage. The Session will explore a variety of themes. Three papers will discuss the legitimization of photography for art museum display, and conversely the exclusion of certain photographic forms from within the established canon. A further three will examine the situations arising from the museum's adoption of photography as an art form or as a tool. Other papers offer new readings of objects from the Victoria and Albert Museum's collection in the light of the new theoretical tools widely used by art historians today, while further papers will look at the ways in which anachronisms can be produced by the application of such intellectual technology.

Anonymous 'Three Ferns' c1850 Nature Print

After 'Before Photography'

This paper addresses the intellectual and aesthetic climate that led to the discovery and colonization of photography in the period 1750 - 1850. In contrast to other modern accounts (the classic being Peter Galassi's *Before Photography* published in 1981) particular attention will be given to the various anti-rationalist intellectual phenomena within Romanticism. It will examine closely the various fantasies of absence prevalent in the cultural life of the period, will thus examine the cult of Nature, and the cults of the child, the spontaneous and the mad in relation to the genesis of photography. In this light, attention will be given to the Picturesque and the deep substrata of ideas that underpin the movement, in so doing it will delineate the most accessible orientations of mind available to the early `amateurs' in photography and show the irrationalist leanings of the Picturesque aesthetic. Parallels in the field of contemporary (late-twentieth-century) theory and practice will be drawn.

Chris Titterington
Victoria and Albert Museum

Moving beyond the visible photography, visibility and visualization

Part of the official account advanced in the 1930s through the 1960s of the acceptability of photographs for collection and display in museums of art turned on the hoary notion of revelation - on the claim that photography has, when properly used, the ability to make visible what is undetectable by mechanically unassisted vision.

The idea that photography can reveal aspects of the world that escape visual perception raises questions about what it is that has been thought to be represented in revelatory photographs. When we compare the photographic work of Etienne-Jules Marey (from the period between the early 1880s and the turn of the century) and that of Anton and Arturo Bragaglia (1911-1913) a dialectic emerges about the character of the invisible but nonetheless photographically representable. The goal of Marey's chronophotographic work was the realization of quantifiable, exquisitely delineated representations of various aspects of motion, and his means required the invention of reliable mechanisms for regulating the intervals between instantaneous exposures. The goal was graphic analysis. Conversely the Bragaglias aimed at overlapping and blurring movement by using long exposures as a means of 'synthesizing' and 'vitalizing' the representation of movement. Each side of the dialogue claimed to be moving beyond the visible - though the exact sense of 'beyond' remained unexplained for each.

Joel Snyder
University of Chicago

A multi-dimensional problem:

stereoscopy and the museum

In the past several years, historians and curators of photography have become more and more inclusive as regards the kinds of photographic practices that are considered to be worthy of study and exhibition. We have seen John Tagg look at Victorian mug shots, and we have seen Benetton advertisements in the Museum of Modern Art. However, if we are serious in our efforts to understand the politics of looking that are established and enforced by the museum, we must take note of those objects that are still excluded and, more importantly, ask why. In this paper, I will consider some photographic objects that are rarely to be seen in books or museums: stereographs. Working with the premise that viewing is a historically specific physical and social activity and concentrating on the mid-nineteenth century, when stereographs first became popular, I will suggest that the ways in which stereographs were viewed were more various than has heretofore been acknowledged. I will also contend that in stereoscopic viewing relationships were set up between viewers and objects, and between viewers and other viewers, that were quite specific to stereoscopy, and, at the same time, quite different from - even antithetical to - the relationships operative in the museum. Unlike the Magnum photographers' documentary images or Avedon's fashion photographs, it seems that stereographs simply could not (and, despite a wealth of recent scholarship on theories of mass culture, still cannot) transcend their original context and enter the museum. Their failure to do so is due in part to the practical difficulties of displaying them - imagine entering a gallery and seeing, instead of a group of paintings with adjacent wall texts and perhaps protective cords or barriers, purpose-built stereoscopic viewers which you must approach and actually touch in order to see an image. As the incrongruity of this scenario reveals, we have a conceptual, as well as practical, resistance to letting stereoscopy into the museum. What is the nature of the discomfort we feel at being caught in the act of looking? My historically based investigation will describe some mid-nineteenth century 'solutions' to the practical and conceptual challenges of displaying stereographs; it will also, I hope, serve as a vantage point from which to ask questions about the 'multi-media' museum experience of today.

Britt Salvesen
University of Chicago

'The mirror of consciousness':

a reading of the photography of Lady Hawarden

The paper will focus on close readings of a selection of Hawarden's images of women doubled through reflection and pairing.

These images develop from a fascination in her early landscape images with the reflective possibilities of water, progressing to the interest, in her later photography, in mirrors and doubling.

Through the images the paper explores the idea that her work is the product of a sense of unease at Victorian discourses of truth and the real, and at the implications of these dominant discourses for the identity of the human subject.

I want to suggest that her work offers us an exploration of human subject, and in particular, the female subject, as both self and other - indeed, as multiple selves and others. Further, the paper suggests that her maturing sense of the nature of the photographic image itself, as something contingent and arbitrary, provides her with a powerful insight into the multiple and contingent nature of the identity of the human subject.

Helen Barlow

Julia Margaret Cameron's orientalist myths

This paper addresses Cameron's Orientalism, her long-standing efforts to picture the Orient in legend, and in living history. Cameron's Orientalism is explicitly omitted from the dualism 'art and photography'. Nor may her relationship to the East be as easily categorized: she was both a colonist and a land overseer; in her early married years, she was both the wife of a British authority figure and a member of high society among an Imperial administration. 'Dimbola,' the name of her Freshwater home, was built upon the labours of her Ceylonese coffee plantation of the same name. She retained her attachment to the East all her life; all of her adult sons worked in governmental posts in Ceylon or on the family's coffee plantation. Cameron's Orientalism will be explored in the portraits of Richard Francis Burton, Field Marshall Lord Napier, John Eyre, William Gifford Palgrave, and others, as will her allegorical compositions of Eastern subjects, including 'Rebecca,' 'Zuleika,' and 'Pharaoh's Daughter.' Cameron's attitudes in response to the 1857 Indian Mutiny will be considered as well as her photographic responses to the British overthrow of Abyssinia in 1869, focusing on recently mis-identified photographs of the exiled and orphaned son of the deposed King. I will establish that Cameron's Orientalism was both topical and timely; many of her Orientalist photographs bear Colnaghi stamps and directions to the publisher to place the work promptly in his shop window. But Cameron's Orientalist discourse was best fulfilled during her final years in Ceylon, where she moved with her husband in 1875 and took some of the first photographic studies of the native Sinhalese islanders and Tamil workers.

These works, disparaged by Gernsheim as 'quite unimportant' and relatively ignored ever since, will be revived as articulate and significant works in her *oeuvre*, considered as extensions of Cameron's earlier Eastern imagery, and examined in terms of the colonialist discourses of power described in the recent works of Edward Said and Homi Bhabha.

Jeff Rosen
Columbia College, Chicago

Photographing Art: the impact of Alinari, Braun and Skira

Photographs of art can also be art photographs, objects which have their own histories and visual language.

Three art publishing dynasties were founded by individuals who had a particular fascination with photography and its potential for the faithful reproduction of painting, sculpture and architecture. Alinari and Braun both set up their studios in the early 1850s, and nearly a century later, Skira was quick to take advantage of the latest developments in colour photography. Each has contributed to our concept of the art book, which more than any actual museum has been responsible for the vast store of images we all carry in our minds, what Andre Malraux identified as the 'museum without walls' in a book of 1947 published by Skira.

This paper will briefly trace the history of each enterprise, and will consider in detail what was reproduced, when, and why. It was the photography of art that made known, for example, a large number of old master drawings, work in private collections, and recently-exhibited modern art. On the other hand, as Malraux recognised, works that did not photograph well tended to remain unknown. At the height of their success, the sheer scale of these three enterprises meant that they had a major impact on what images were disseminated and how, which in turn helped to influence taste, and create certain expectations not only of the art book reproduction, but of art itself.

Valerie Holman

The Evolution of Autochrome

In 1907, with the invention of the Autochrome plate by the Lumière Brothers, the desire for a photographic representation of the world in colour was finally fulfilled. Although the Photo-Secessionists welcomed the process with enthusiasm (and although its documentary use continued into the 1930s), within ten years of its invention most pictorial photographers had abandoned it. Some of the reasons why it was so short-lived will be broached in this session.

Anne Hammond
Editor, *History of Photography*

From the symbol to the Cipher

It is proposed that there is a place for topographical theory in considering the work of such existential phenomenologists as Frank, Winogrand, and Eggleston. The term cipher is adapted from Karl Jasper's development of it from the 1930's onwards. The cipher invites us to engage in immanent transcendent thinking and causes that characteristic movement in the mind by which we recognise unutterable meaning in contingency.

Mike Weaver
University of Oxford, Editor, History of Photography

Expect no more from photography than the privilege of spectacle

This paper proceeds from the premise that photographic exhibitions can be usefully considered as falling into three basic types - those that set out to reveal, those that offer an interrogation and those that seek to mediate.

Taking a number of recent and contemporary British and American photographic exhibitions as case studies, the different basic types are compared in terms of the relative contributions which they make to the museum experience for the visitor. In particular, this paper focuses on the pleasures to be gained by the visitor to photographic exhibitions, associated with the visual presence of artefacts and the primacy of the gaze. This privilege of spectacle is arguably the principal outcome of the museum's process of institutionalising works of art.

Janice Hart
The London Institute

Family portraits: introducing Patrick Feigenbaum

The aim is to discuss the 'tradition' of the family portrait, with special reference to Feigenbaum's work on the Neapolitan artistocracy. I shall explore the concept of the 'family face', with additional reference to Proust, and in particular, the tension between figure and milieu as it is mediated by symbols and devices (the coat of arms, the family memorial).

The question to be asked ultimately may be: in what sense are these images *allegorical?*

Stephen Bann
University of Kent

Photographing the Museum: postmodern photography

This paper will look at a series of photographic works representing the museum from Victor Burgin to Thomas Struth. Such self-referentiality might be seen to involve (or extend) a modernist retreat from representation. However, I will be looking at how photos of the museum have been read as a critical postmodern photographic practice, in particular by Douglas Crimp and Craig Owens. Behind such seemingly hermetic gestures lies a challenge to the commodification of the art work. Victor Burgin's 'Photopath' (1969) might have come out of Minimalism, but is important in setting up a site specific use of photography which was intended to resist commodification. Behind the 'deconstructive turn' of Louise Lawler, who turns the camera onto the gallery, onto the various sites of art exhibition, lies a similar anti-capitalist gesture. I will read Lawler's work in relation to its recent use in Douglas Crimp's book of collected essays *On the Museum's Ruins* and the image appropriations of Sherrie Levine. Such museum pictures will then be discussed in relation to Catherine Yass's recent portraits collectors and critics and the museum photographs of Thomas Struth. Both Struth's and Yass's work show us people behind the scenes in the production and display or artworks; for Yass it is the collectors, curators and critics connected with her own work, for Struth it is very often portraits of the restorers of old master paintings. Struth's work also raises questions about spectatorship through a series of large scale colour photographs of people in galleries, people who are very often caught absorbed in paintings. The paper will close by assessing whether such work marks a continuity or a shift from the postmodern practices of Lawler.

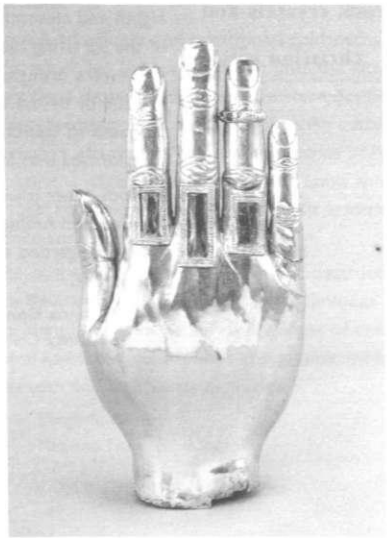
Mark Durden
Staffordshire University

SESSION 9

Conveners: **Marian Campbell**
and
John Guy
Victoria and Albert Museum

PILGRIMAGE, RELICS AND SOUVENIRS

Many religions have in common a reverence for places or objects deemed sacred by their historical associations, actual or symbolic. Sacred places and relics became the focus of devotion and it was necessary to see a site or a relic in person in order to share in its spiritual benefits. Sacred sites were marked by works or architecture, relics were encased in costly and luxurious materials, while votive offerings and pilgrim souvenirs were produced in a variety of forms.



Hand reliquary Flemish c13th

This session will explore aspects of pilgrimage in both western and eastern cultures, with particular focus on the period 1100-1500. It is hoped that the juxtaposition of papers focusing on different cultures will not only establish areas of common interest across cultures, but also open up different methodological approaches.

Replicating Palestine and reversing the reformation: some thoughts on pilgrimage and collecting

This paper will address some of the ways objects are collected and used in pilgrimage contexts. The focus is on two case-studies: one from the early Christian period and one from the 1930s. Sometime in the seventh century an interesting collection of lead-alloy amuplae from the Holy Land were donated to the treasuries of the cathedrals in Bobbio and Monza, reportedly by a Lombard queen. In 1931, the Anglo-Catholic vicar of Walsingham, Alfred Hope Hatten ('Pope Hatten' to his enemies) built and dedicated a Shrine and Holy House for Our Lady of Walsingham four hundred years after the Reformation's destruction of the celebrated site. Hattens's Holy House was constructed of labelled fragments and tiles from the monasteries destroyed under Henry VIII. I shall use these two very different forms of collection and commemoration to explore some of the ways art and artefacts, as privileged groupings of collected relics, articulate the ideologists and politics of Christian pilgrimage.

John Elsner
Courtauld Institute

'Silver shrines for Diana': Roman precedents for medieval shrines and reliquaries

Although the practice of pilgrimage is best known from the Christian Middle Ages it had precedents in Antiquity as did its concomitants, the acquisition of souvenirs and the presentation of purpose made offerings at shrines. Indeed, Pausanias's guide to Greece written in the second century AD was largely designed for the religious tourist wishing to visit sanctuaries and temples. Physical evidence for souvenirs consists of objects as various as little shrines and images of deities in metal, stone or ceramic, gems and coins, amulets containing prayers written on sheets of gold, containers for holy water (used for example by worshippers of Isis) and little boxes ornamented with religious scenes. It is sometimes difficult to distinguish between souvenirs and objects made for dedicatory purposes such as bronze, silver and gold 'leaves'.

Although mainly dealing with Pagan material, the paper will show how these practices became transferred to Christianity and that, in a sense, there is a pre-Christian basis to the entire session.

Martin Henig
Institute of Archaeology, Oxford

AND

Islamic rock crystals and christian relics

The art of carving rock crystal reached its zenith between the eighth and eleventh centuries in Egypt, Syria, Iraq and Iran. Many of the surviving Islamic carved rock crystals are found in Europe. They were brought here either after the sack of Constantinople in 1204 or by the Crusaders in the mid-thirteenth century. Donated to churches they were mounted in precious metals and transformed into liturgical vessels and reliquaries.

As with other Islamic objects put to sacred use, their original function and Arabic inscriptions, referring to Caliphs and Allah, were disregarded, their preciousness and aesthetic value being paramount.

Anna Contadini
Trinity College, University of Dublin

Suger and the Saints pilgrimage at St Denis

The importance of St Denis as a pilgrimage site is so obvious that it is rather taken for granted by historians discussing the rebuilding and refitting of the abbey by Abbot Suger in the 1130s and 40s. This paper will explore the impact that pilgrimage had on Suger's running and rebuilding of the abbey, and of subsidiary pilgrimage sites such as Corbeil; and will explore Suger's own attitudes to pilgrimage, in view of the fact that many of his colleagues, and exact contemporaries, such as Guibert of Nogent, St Bernard and even Peter the Venerable, were beginning to express serious reservations about relics and pilgrimage.

Lindy Grant
Courtauld Institute

The relic collection of St Louis and its influence on metalwork design

Between 1238 and his death in 1270 Louis IX of france acquired a collection of relics, particularly for his palace chapel, which became renowned throughout Christendom. The purchase of the Crown of Thorns and a major portion of the True Cross gave him a focus for the Sainte Chapelle, consecrated in 1248. St Louis commissioned new reliquaries for most of his acquisitions and their influence on thirteenth century *orfevrerie* was as great as that of the chapel building itself on contemporary architecture.

As a result an affluent and prestigious goldsmiths' trade built up in Paris, which led European fashion until the later fifteenth century. Both designs and techniques were developed which were extensively copied outside France. An initial factor in their transmission was the purchase of reliquaries in Paris to contain the fragments of relics presented by St. Louis and his successors from their collection of favoured religious institutions in the rest of France and abroad.

In spite of the wholesale and systematic destructions during the French Revolution, these designs and techniques can be quite clearly identified from the surviving pieces of metalwork, medieval inventory descriptions and graphic evidence of the seventeenth and eighteenth centuries.

Virginia Glenn
National Museum of Scotland

Shrines for non-cults: the case of St Edward

The post-Conquest rehabilitation of Anglo-Saxon saints was one which, for the most part, did not involve official papal recognition of English cults. One exception to this was St Edward the Confessor. Edward was canonized by Rome; yet he had no substantial cult following. This paper examines the construction of his cult literature and shrine, relating it to other clerical saints of the period, in order to shed light on the appropriation of forms of display natural to the shrines of more substantial popular saints by what was, in effect, a non-cult.

Paul Binski
University of Manchester

Talismanic souvenirs in the Islamic context

Devotional objects are most usually associated with Christianity which is the one of the three great monotheistic religions - Judaism, Christianity, Islam - to have developed a rich and complex figure iconography. Islam does, however have its own repertoire of devotional symbols as together with the official religion there is also a strong popular tradition whereby people seek protection and consolation through a fascinating range of talismans. These include strips of paper inscribed with verses from the Quran wrapped inside amulets, garments covered again with verses from the Quran and special prayers, souvenirs from the shrines associated with the real personages of Islam especially of the Shi'a sects of Iran and Iraq. This paper aims to introduce and discuss the background of the devotional tradition with reference to material in the collections of the National Museums of Scotland and the Victoria and Albert Museum. The objects will include a rare group of talismanic shirts from India.

Jennifer M. Scarce
Royal Museum of Edinburgh

AND Pilgrimage Sites of Hindu India

Among the thousands of tirthas (sacred places) existing in India, a few have attained pre-eminence in the course of history. There are the seven sacred cities which are said to grant liberation from the endless cycle of rebirths to all those who die within their boundaries. In addition, there are the four dhamas(`divine abodes') at the four extremes of India, thus sanctifying the furthest limits of the land: Badrinath in the north/Himalayas; Puri in the east; Rameshvaram in the south and Dvarka in the west. Moreover there are the one hundred and eight pithas (`benches or seats') of the Goddess, each a manifestation of the divine, female power Shakti.

There are other groups of tirthas, the one thousand and eight abodes of Vishnu, and the seven scared rivers. Some tirthas are of primary importance for the people of a particular region (e.g the Vithoba temple in Pandharpur, Maharashtra), some others have a pan-Indian significance like the Venkateshvara temple at Tirumala-Tirupati in Andhra, and Ramesvaram in the southernmost part of Tamil Nadu.

For Hindus, the contact with the divine is established through the eyes. Darshan seeing, beholding the divine image, whilst standing in the presence of the god, is the crucial, religious experience. In order to have darshan of a particular image, pilgrims embark on long travels of `sacred sightseeing'. the difficulties experienced on the way are seen as a means of refining the spiritual experience. Mementoes of this`sacred sightseeing' are multifarious.

In this presentation I limit myself to showing a few paintings, mostly from nineteenth century India, depicting holy places and images.

Anna Dallapiccola
University of Edinburgh

SESSION 10

Conveners: **Tessa Murdoch**
and
John Styles
Victoria and Albert Museum

NATIONALISM, POLITENESS AND COMMERCE: ENGLISH ART AND DESIGN, 1660-1760

This session arises out of the work currently being undertaken to redisplay the Victoria and Albert Museum's four galleries dealing with British Art and Design between 1660 and 1760. The Museum's British Art and Design galleries aim to provide a general overview of design and the decorative arts in Britain from the end of the Middle Ages to the start of the twentieth century. A primary concern in redisplaying the late-seventeenth and eighteenth century British Art and Design galleries has been to ensure that they engage with the new approaches to the material culture of the period that have emerged over the last twenty years. The session will explore a range of new approaches in order to arrive at an evaluation of the current state of research in the field and will consider how new academic work in the field should inform gallery display. It will focus, in particular, on a number of questions of style and taste as they relate to design and the decorative arts. What was specifically British about stylistic developments in the period? Were there significant innovations in the character of the design process that were common to various materials and media? Why was imitation, adaptation and enhancement of foreign products, both European and Asian, so important? To what extent was there a shift in the sources of cultural authority away from the royal Court to wealthy private patrons and to those aesthetic entrepreneurs who marketed high design goods, polite entertainment and cultural criticism? How did the rise of the culture of politeness affect the character, use and meaning of artefacts?

State bed from Melville House, Fife.
Made for George 1st Earl of Melville
Secretary of State for Scotland to William III
After designs by Daniel Marot and attributed to Francis Lapiere

Displaying English art and design, 1660–1760

The Victoria and Albert Museum has two principal types of galleries: Art and Design galleries and Materials and Techniques galleries. The purpose of the Art and Design galleries is to provide a general overview of the development of high design and the decorative arts in the period concerned. In other words, the Art and Design galleries present a sequence of objects that articulates a set of general propositions and arguments about elite material culture in the period, in the manner of an interpretative essay or text. In the past, those general propositions have been overwhelmingly concerned with issues of style. In redisplaying British art and design between 1660 and 1760, the gallery team has been concerned to ensure that the galleries should engage with a wider range of intellectual approaches to the study of art and design in the period, in particular those that have emerged from the explosion of new scholarship in this field during the last fifteen years. The paper will consider the range of new approaches and discuss the problems of incorporating new scholarship in a gallery display.

Tessa Murdoch
and
John Styles
Victoria and Albert Museum

Design for mass-produced housing in late seventeenth century London

The 1670s and 1680s saw an unprecedented surge in the expansion of London. The city spilled over into what had previously been green field sites, particularly to the west, with a rapidity which both astonished and alarmed contemporaries. And yet this building boom produced a new form of housing for this country in great quantities, characterised above all by a startling uniformity. This paper will examine how through a chaotic and fragmented development system and industrial structure such a harmony of style was both desired and achieved. How were these buildings designed and by whom? How was design communicated and what impact did this have on technological and constructional processes? The relationship between the design process and the form of the house will also be investigated, particularly with regard to what this can reveal to us about perceptions and understandings of the classical style in this period at this level.

Elizabeth McKellar
Victoria and Albert Museum

The Calverly Toilet Service
Silver chased and cast with designs after Guglielmo della Porta 1683-4

Allegorizing graphic culture: the medley print in early eighteenth century London

The medley print was a print that appeared to consist of a number of other prints fallen on top of each other. Essentially a montage that juxtaposed different qualities of printed work in a single print, it was a form that emerged in the early eighteenth century. This paper locates the phenomenon of the medley print in the changing commercial structure of the print trade in early-eighteenth century London. Developments on the retail side of the trade - in particular the rise of the print auction and the proliferation of print shops - resulted in commercial displays that juxtaposed many different types of print and contributed to an increasing heterogeneity of taste. At the same time the wholesale side of the trade became dominated by a handful of powerful publishers. The medley print was one means by which independent engravers negotiated this new commercial context, demonstrating a mastery of a range of techniques and catering to an audience schooled in eclecticism and diversity.

Mark Hallett
York University

Innovation and the transfer of skill in the London goldsmiths' trade 1650–1750

The late seventeenth and early eighteenth centuries were a period of intense technical and stylistic change in the making of fine silver. These changes have traditionally been associated with immigrant or 'stranger' goldsmiths and the adoption of 'French Fashion'. This paper, although it confirms the importance of the 'strangers' and the new style, considers the other influences making for technical and stylistic innovation in the period. Particular attention is devoted to the demand for new forms and styles of plate which resulted from changes in the use of the élite domestic interior and from the introduction of the new hot beverages - tea, coffee and chocolate. The paper also addresses the question of how the skills required for new forms of work were organised and communicated. It examines the precise nature of the new techniques, it considers the extent to which access to new skills was secured through the use of specialist subcontractors, and it assesses the importance of drawings, prints, models, moulds and verbal instructions in communicating design information between client, retailer and subcontractor.

David Mitchell
University of London

Gentility and conversation in England, 1660–1715

Perhaps the most important common theme that has emerged in recent studies of late-seventeenth and eighteenth-century culture has been that of gentility. Studies of the body, of the changing character of urban life, of social structure and of cultural consumption have all acknowledged the powerful sway the idiom of gentility, politeness and civility held over broad sections of English society. Ultimately a cultural category, gentility could refer to matters of physical and emotional comportment, to the composition of human sociability, and the widest range of cultural interests, values and pursuits. Gentility became a widely valued cultural norm, which was closely related to questions of taste. Its appeal extended well beyond the confines of the landed gentry. This paper considers the emergence of gentility as a response to the courtly and godly cultural norms of the early seventeenth century, and its role as an idiom of cultural sociability in the eighteenth. It asks how gentility functioned as a medium of associating and distancing, including and excluding, creating access and preventing access in the new venues of cultural sociability and conversation that emerged in the period.

Lawrence Klein
University of Nevada, Las Vegas

Changing places: the court, the city and English culture, 1660-1760

This paper examines the changing cultural significance of the court and the city in London between 1660 and 1760. It examines the court and the city as social institutions, sites of cultural display, places of fashion and objects of cultural representation, beginning by offering an analysis of the ways in which we might think about court and city. It then applies this analysis to three stories: the blasphemous drunken display by three courtiers at a Covent Garden tavern in 1663, which became an emblem of Restoration court vice; the foundation of the Kit-Kat Club in 1696, which epitomised the link between aristocracy, the printing press and the urban club; and the celebration of the Peace of Aix la Chapelle in Green Park in 1749, accompanied by Handel's Music for the Royal Fireworks, which embodied the tensions between the culture of the court and the town. Though the paper ends with the rather conventional conclusion of a decline in the importance of the court, it tries to offer a less unilinear and one dimensional account of this development.

John Brewer
European University Institute, Florence

SESSION 11

Conveners: **Malcolm Baker**
Victoria and Albert Museum
Richard Wrigley
Oxford Brookes University

ACADEMIC OUTCASTS? ART PRACTICES ON THE MARGINS OF ACADEMIES 1600-1900

The general process whereby academies in the seventeenth and eighteenth centuries were created so as to define them as liberal arts institutions is well-known. Far less attention has been given, however, to the way in which academies established their identity by excluding those types of art practice which were deemed to be incompatible with their own elite ideals. Art historians have tended to go along with academic rhetoric, and treat outsiders as peripheral artists, practitioners of minor genres, or merely representatives of an alliance between inept visual forms of popular culture and entrepreneurism. This session will explore the margins and underside of academic institutional history by focusing on:

i) conflicts regarding the professional status of various media in relation to academic ideals

ii) the nature of the art world outside the Academy

iii) discussions in theory and criticism of the negotiation of academic thresholds.

Abraham Bosse and the perspective controversy in the académie royale de peinture et de sculpture c.1650–60

My topic concerns Abraham Bosse and the perspective controversy in the Academie Royale de Peinture et de Sculpture around 1650-60, the years in which the Académie struggled to form itself into an institution. I have been working on how other aspects of Bosse's work shed light on his exclusion from the Académie - not only his perspective teachings per se, but their relation to his statements about stone-cutting (which relied on artisanal forms of perspective), and the language of labourers, and his genre representations in his prints. Most accounts of Bosse's troubles with the Académie deal only with his role as teacher of perspective, and considerably over-simplify the arguments that led to the printmaker's expulsion from the new institution. A broader approach helps to clarify not only this formative controversy in the Académie, but also the many contradictory forces that shaped representation in the mid-seventeenth century in Paris - shifting audiences and public expectations, the changing discourses of work and leisure, as well as an altered notion of represented space.

Sheila McTighe
Columbia University

Inventing the author in early modern France

This paper will examine the ways in which authorship in the visual arts came to be defined legally over the course of the seventeenth and eighteenth centuries culminating in the so called Act of the Rights of Genius of 1792. It will attempt to situate the legislation in the context of artistic practice paying particular attention to the respective roles played by Academies and Guilds in lobbying for protection. It will also attend to the interplay or lack of it between the discourse on rights and that of artistic invention with a view to understanding better the lack of interest in and sympathy for legal definitions of genius.

Katie Scott
Courtauld Institute

Ivory on the margins academic attitudes to small-scale sculpture in the early eighteenth-century

During the seventeenth century small-scale sculpture in ivory was an essential component of the *Kunstkammer* and figures and reliefs in ivory were produced by many sculptors better known now for their large-scale works. During the eighteenth century this class of sculpture became increasingly marginalised as sculptors conformed to the norms established and promulgated by the academies. This paper will discuss the problematic position of ivory carving within academic artistic practice around 1700 through two particular cases. The first concerns the ivory carver Jaillot who became engaged in a well-documented dispute with Le Brun and was eventually expelled from the Académie Royale. The second deals with the engravings published after ivories by Francis van Bossuit and their use by those involved in attempts to establish an academic system in early eighteenth-century Amsterdam. In examining these two cases in terms of their relationship to academic frameworks, I shall be addressing issues such as the associations of the material itself, the craft-based connotations of the techniques of carving and the tensions between the notion of the small-scale `collectable' and the large-scale publicly viewed sculpture.

Malcolm Baker
Victoria and Albert Museum

'A thing apart... which excelleth all other painting whatsoever': from splendid isolation to marginalisation? A closer look at miniature painting

Nicholas Hilliard's famous but unpublished assertion anticipated the notable place held by limning in English perceptions and writing about art in the seventeenth century; comparisons were drawn between leading Italian artists and English limners and limning was presented as an art fit for gentlemen.

A reputation was sketched out for limning that is firmly set within and delimited by the assumptions and discussions of those interested in art in seventeenth century England. This central, if problematic, role in practice and debate clearly implicates limning in the cultural twists and turns already mapped out for painting by Ian Pears in his *Discovery of Painting*, 1680 to 1768. Limning was a 'native' art practised by 'native' painters and closely tied for 150 years to the court and court patronage. Did its prior existence mediate the increasingly voluble concerns about the pre-eminence of foreign artists, the lack of and future nature of an English school, the growing uncertainty about the national taste for portraiture and debates about professional and gentlemanly status for artists? Had the limners in fact already severed the ties to their past, creating their own agenda by replacing the traditional use of vellum as a support with the novelty of ivory?

This paper will consider the nature of the inclusion, exclusion and accommodation of this art within the debates, language and institutions that developed in the eighteenth century; particularly the academic ideal and its putative representative, the Royal Academy.

Katherine Coombs
Victoria and Albert Museum

John Singleton Copley, an American ex-centric

While he was still in America John Singleton Copley conducted a correspondence course with Joshua Reynolds and Benjamin West on British academic theory. Occurring in the mid-1760s, at the insurgent moment of British academicism and at the apogee of Copley's American career the exchange centred on two pictures sent to the Society of Artists-*Boy with a Squirrel* in 1765 and *Portrait of a Young Lady* in 1767. Typically in the literature on Copley these episodes are told from an English viewpoint - that is, that Copley was 'brilliant' but undertrained and thus in urgent need of correction, as if talent had a shelf-life when left exposed in American culture. Or, they are told from a chauvinistically American viewpoint - that is, Copley was misguided or even self-destructive for allowing himself to be persuaded by the British. In this paper I propose to reformulate that exchange of pictures, words, and theories by studying it in terms of the American consumer market. Even though Copley openly critiqued his professional environment as 'destitute' and his isolation from London as 'unluck' and claimed romantically to want nothing more than to be folded into the arms of the academy, he was - and he knew he was - the supreme imagist of late colonial British North American culture. His three hundred and fifty American portraits constituted what amounted to an academy of its own. Copley was its de facto president, determining by his own practice and production the terms and standards for visual culture in Boston.

This paper will position Copley's production within the imperfectly operating American market for anglicized goods, in the consumer-driven world that Copley typified, understood and accommodated. Though Copley lamented his situation on the margins of the British world, he was at the center of his own. His visual inventories of people and possessions fit the values of Boston's materialistic merchants. Seen this way, his descriptiveness, attacked by West, was a cultural force in the way it articulated and imitated the values and habits of a merchant culture.

Such a cultural reading of Copley, in replacement of the old centre-margin model, I feel is a more productive way of perceiving Copley. It retains his and his culture's sense of difference without pegging his work into an academic hierarchy.

Paul Staiti
Mount Holyoke College, Massachusetts

Academic outsiders at the Paris salons of the Revolution

Following the opening of the Paris salons to non-Academicians in 1791, several artists who lacked conventional academic training took advantage of the situation to exhibit their work in public for the first time. Prominent among these new exhibitors was a group of artists who had been trained as miniaturists in Lorraine and whose work aroused enthusiasm from a public more familiar with drawings and miniatures than history painting. The conditions of public exhibition stimulated these artists to experiment with ways of making their productions stand out on the walls of the Salon. Thus for example, JB Augustin showed *grandes miniatures* as big as oil paintings, JB Isabey achieved a sensational success with enormous drawings done in imitation of English mezzotints which inspired a generation of imitators many of whom lacked proficiency in oil painting. At first such works were favourably received by critics who thus endorsed, often explicitly, the judgment of the Salon public. As the decade wore on however, critical attitudes became increasingly hostile both to these works and to the taste of an untutored public in general. By the start of the Empire traces of such innovations had largely vanished from public view, but the two artists who had initiated them, Augustin and Isabey, had attained positions of importance in Parisian artistic life and at the new Imperial Court.

Tony Halliday
Courtauld Institute

'A true Siberia': art in service to commerce

When the Dresden Academy of Art was re-established with a more formal structure in 1764, there was a policy to link the main institution to a group of 'branch' drawing schools in the Saxon manufacturing regions. Based on the French model proposed by Colbert, the branch schools were principally associated with luxury manufactures in textiles and porcelain, with the exception of Leipzig and its association with the publishing industry. This paper will focus on the Meissen drawing school and its problematic relationship with the Dresden Academy between the years 1764 to 1830. Several prominent members of the Dresden Academy were engaged to teach in the school and to direct the painting department of the manufactory. The paper will examine the structure and objectives of the Meissen school, and the difficulties encountered on personal and institutional levels in trying to merge the interests of art and commerce, ostensibly to meet contemporary notions of 'good taste'.

Sarah Richards

Thresholds, margins and legitimations: the Royal Academy and the professionalisation of painting in early Victorian Britain

Beginning with the claim of the son of Sir Martin Archer Shee, that his father, as President of the Royal Academy, had been instrumental in defending this institution from a clique of Radicals, Republicans and Utilitarians with 'democractic tendencies', this paper explores the relationship between articulations of artistic identity and representations of cultural marginality in order to examine the way in which the profession of painting could be mapped out in the middle years of the last century. It does so at a moment in which one finds, on the one hand, a definition of the Royal Academy that claims it transcends institutional marginality because of its ability to resist being enveloped by the powers of the market, and, on the other hand, a form of analysis that proclaims the marginality of the institution because of its failure to incorporate itself into the sphere of manufacture.

This study poses the question: What are the thresholds of those modes of address in which the institutional morphology of the Royal Academy is taken to be the outcome of its relationship between the right of the individual and the customs, law and norms of the institution qua corporation? In such contexts, what are the processes, modes and conduits by which the idea of marginality is sustained? With what is it associated? How is it named and known? Which groups are seen to be absorbed by it?

Colin Trodd
University of Sunderland

From chemistry to oratory: etching criticism and the quest for academic status

This paper will seek to explore the different types of writing through which nineteenth century etchers progressively redefined the identity of their art in order to strengthen its claims for status and legitimacy within the established academic hierarchy.

These concern etching's distinctive technical qualities and its popularity with amateur aristocratic practitioners, the adoption of etching by painters who sought to professionalize the art in order to increase its status and the emphasis placed by etchers on the professional artistic skill required. These claims began to be carefully couched in artistic rather than technical terms in order to emphasize intellectual over manual input by the etcher, and to establish etching as an original rather than a reproductive art: a distinction which was crucial to its aims for re-classification and increased status in hierarchies of the arts. Having established the main areas of contention raised by this shift in identity, the bulk of my paper will then focus on the writings of Francis Seymour Haden and Philip Gilbert Hamerton in the 1860s and 1870s. These two writers were influential promoters of etching as an original art form practised by painters, and they built on the re-definitions begun by earlier writing. Haden and Hamerton used their writings to develop a new aesthetic for etching based on a theory of 'learned omission'. In this formulation the lines absent from the plate were as important as those present, and demonstrated the artistic skill and intellectual input of the etcher as he rapidly selected and delineated the essential form of his subject. Both writers also theorized the position of the viewer as an active participant in the creation of meaning in his reading of the interplay between line and blank paper in the etching. I will undertake a detailed examination of these theories and the questions which they raise about artistic creativity, the interpretation of visual language and the connection between the status of an art and the rhetoric which surrounds it. The self-consciously theoretical nature of the writings of Haden and Hamerton was, in itself, a bid for status, and their emphasis on intellectual over manual skill sought to bring etching within the compass of the liberal arts and enhance its claims for academic status.

Emma Chambers
University of Manchester

SESSION 12

Convener: **Paul Greenhalgh**
Victoria and Albert Museum

PREDICTIONS AFTER THE END OF VALUE

There can be little doubt that cultural institutions have so far failed to come to terms with the full implication of the collapse of value. The collection, presentation and teaching of art and design has been rendered problematical by the philosophical undermining of stable systems of appraisal, and on the level of individuals, both historians and practitioners have gone through insuperable difficulties because of the displacement of the idea of normative formal value. This would seem to apply not only to those movements and objects which accepted the formalism of the modernist project, but also to later, avowedly relativist developments.

The main purpose of this session is to encourage experimental theory. The role of value, its future revival or complete replacement, may be a starting point. It is intended that papers be millennial, and that this be expressed in one of two ways:

1. Through discussion of the next probable phases of practice in the visual arts

or

2. By outlining the next major theoretical developments, and their implications both for producers and consumers of visual culture.

Papers might focus on an earlier period, not earlier than 1945, in order to create a context for the present discussion. Particularly of interest are papers which propose to discuss the relevance to art and design history of developments in other disciplines.

Judgments and decision making

I do not believe there is an end to value, anymore than there is an end to history or an end to nature. On the contrary, I predict a new 'priesthood' - information experts who will be paid large fees to sift through the vast amounts of information that computer accessible data bases make available and who will recommend to their clients what is and what is not of relevance to their particular field. I predict an ever greater vigilance in areas of scientific knowledge against fraud. Both these predictions are concerned with 'Value' - economic and moral.

I predict that the *Art History* journal will continue to select papers suitable for publication and will continue to advise authors on suitable revisions - value again.

Those who argue that we are at the end of value should be watched very carefully, they wipe the slate clean and then romp in with their own, authoritarian precepts. Pluralism does not entail 'an end of value', it need not even entail a plurality of basic values. To quote from an old Tom Stoppard play, you may honour your grandparents by eating them or by buying them a small retirement bungalow but the value of honouring one's grandparents remains present.

Indigestion permitting I shall concentrate on value judgments and decision making in the curating of exhibitions, the directing of contemporary art museum, the awarding of fine art/applied art degrees. I predict more demand on curators, judges of art prizes, the museum directors, the givers of degrees in art to justify or at least explain the criteria for their judgments.

An end of value would entail an end of making judgments and choice. That would be death.

Peter Dormer

Predictions about the endlessness of value

A major tendency of recent criticism has been to announce the 'collapse of value'. This is a major claim which is, I will argue, misleading and erroneous. A particular set of values may have - fortunately - collapsed, but to suppose that value per se has died is to mistake a slumbering giant for a corpse.

The idea of an aesthetics, not of absence and collapse, but of abeyance, arguably links much postmodern creative and critical practice across disciplines, in that it indicates a shift from a 'traditional' reliance upon the notion of 'fill' presence (in the sense of Truth or Being), towards the idea of 'empty' presence (i.e. a presence which is always vulnerable to temporality and contingency - always porous to its situation rather than detached from it). But however vulnerable and contingent that presence, a presence of value it remains.

Much creative work undertaken since the Second World War reveals a marked shift from a Modernist concern with timelessness and single-moment, single-focus reading, to a concern - implicit - with duration, piecemeal reading, and the destabilising of established codes of authorship and interpretation.

It has been argued, notably by Habermas, that this kind of experimentation amounts merely to a negation of art and a collapse of value of the aesthetic 'sphere' inherited from the Enlightenment. The paper will argue, contrary to this view, that the shift towards a concern with duration marks not only a subverting of but also a re-engagement with Enlightenment aesthetics, and a confirmation of value. This re-engagement effects, through an intensification of modernist reflexivity, a constructive interrogation of fundamental Enlightenment structures of argument, logic and rational process which can be linked not only to recent developments in art, but also to the increasing millennial endeavour in critical practice to develop a vocabulary and orientation which can avoid the colonialising tendencies of mainstream Western criticism.

Diane Hill
University of Central Lancashire

Learning to love evaluation;

value and institutional contexts

This paper will examine the current and future roles of value in art historical practice, using an approach premised on the claim that value - being essential to art history - has not come to an 'end'. The paper will be informed by theory such as Barbara Herrnstein Smith's study of the contingency value and Gonzalo Munévar's work on a `performance' based model for the evaluation of scientific knowledge. Using these works the paper will define value, not as an inherent quality of art, nor as an impossibility in the absence of an objective basis for evaluation, but as the product of contingent conditions. The value of evaluations will be understood as largely dependent on their performance of contingently defined functions within art historical institutions.

The papers will be divided into two sections. The first section will examine the ongoing canon debate in literary criticism - through looking at the work of Frank Kermode, Gerald Graff, John Guillory and Herbert Lindenberger. This debate will be positioned within the context of literary institutions, and its ramifications for literary criticism will be examined. In the second larger section, evaluation in art history will be discussed with reference to the canon debate. In this discussion the institutions of art history will be examined as a frame for evaluation which is itself structured by the evaluations which define art as an honorific cultural category, and define the historical interpretation of art as a valuable activity. It will be argued that this institutional framework places certain limits on debate over the issue of value.

This latter section will discuss two types of evaluation. The first type includes those evaluations which are contained by the framework of `normal' art history - the evaluation of different art historical practices and the evaluation of artefacts. The second type involves the critical examination of this framework, and requires the recognition of the contingent nature of the values which structure art historical practice. This recognition enables the evaluation of the institutional structure of art history itself, and the consequential choice of whether to work to reproduce, or change this structure. With the former choice the consequences of the contingency of value are limited; in the latter contingency is allowed to undermine received structures of value.

The paper will discuss the possible relations between these two types of evaluation in the future. If the forces of inertia which maintain the institutions of art history remain strong, debate over value will occur mostly at the level of the first type of evaluation. But developments leading from evaluations of the second type are also possible. For example, the incorporation of art history into the wider field of cultural studies; which will require the dissolution of art as an honorific category. But the institutional structure produced by this change would still constitute a set of practices, which would require forms of evaluation of the first type. In relation to these observations the paper will predict a future in which institutional change causes the problems of value to shift repeatedly from debate framed by one type of evaluation to debate framed by the other.

Simon Faulkner

The taxonomy and the hierarchy of pleasure

Much avant garde practice was centrally involved in the struggle to transform normative value. As part of a larger social transformation, key movements within the modernist canon believed that cultural activity was to be changed through a three stage process: the deconstruction of existing normative value, its reconstruction and finally its universalisation.

Whilst the paper will support the idea that normative value has to be the site of struggle for all modernists, it will suggest that the monolithic value systems that inevitably resulted from universalisation have undermined and marginalised a significant proportion of groups and practices within the visual arts and in society in general. Moreover, the classificatory system which has structured the visual arts for the past fifty years is a direct result of the legitimisation of earlier forms of avant garde practice, which despite twenty years of relativism, are still based on the idea of universality. The regeneration of the visual arts we are desperately in need of will come principally through the undermining of this system of classification.

Universalism and associated ideas resulted in the marginalisation of ornamentation. The paper predicts that the next meaningful phase of art practice will entail the radicalisation of that which has been marginalised. A case will be made for 'radical ornamentation', using as its historical examples the architectural fittings of Victor Horta and the *papiers collés* of Georges Braque.

Paul Greenhalgh
Victoria and Albert Museum

Cultural values, design history and the Design Council; the end of value of a tabula rasa?

From its origins as the Council of Industrial Design in 1944 the Design Council has been subject to assault on a number of fronts, whether as repository of metropolitan cultural values, the embrace of a particular set of social utopian ideals in the late 1940s which became increasingly at variance with notions of affluence and identity construction in the later 1950s and 1960s, culminating in the more recent debates surrounding the radical streamlining of the Design Council and the refocusing of its remit and structure.

Evidence will be drawn from the Design Council Archive, now located at the University of Brighton, which will position the Council in terms of the (changing) values which it has embraced in its fifty year history and assess the extent to which a centralised state-funded organisation can be thought to influence market economics or social value in the design process in the closing years of the century. It will be suggested that existing historical analysis of the Design Council has been relatively superficial in the ways in which conclusions have been drawn from a narrow range of self-selecting source material and that notions of 'value' in design are rather more complex than the Council's critics or proponents acknowledge.

Jonathan Woodham
University of Brighton

Pevsner's Angel

This paper takes as its starting point ideas articulated by Félix Guattai and Gilles Delenze regarding the way that the poetic economy of discourse produces value in inventing the significance of its system of objects. It focuses on Nikolaus Pevsner's poetic realisation of the world in his *Pioneers of Modern Design* and looks at some of the possible social circumstances of this arch-modernist historian's use of old and established cognitive and predictive models.

Rob Stone

SESSION 13

Conveners: **Stuart Currie**
Birkbeck College
Peta Evelyn
Victoria and Albert Museum

THE SCULPTED OBJECT 1400-1700: EXPANSIVE PROJECTIONS AND PENETRATING INSIGHTS

The Martelli Mirror - bronze, gold and silver Milanese 1490s

This session provides a forum for the reappraisal of the role played by sculpture as a stimulus to creativity in other artistic fields during the period 1400-1700. It will also draw attention to the many-sided suggestiveness of sculpted imagery by expansive projections from, and penetrating insights into, the wide-ranging potentiality of three-dimensional imagery across the Renaissance era and into that of the Baroque.

Whether regarding sculpture as religious paradigm, intellectual accessory or prototype for study and emulation; or viewing it as a vehicle for the prestigious display, decorative embellishment or technical innovation; the session will facilitate reassessment of the medium's propensity for expansion from a wide variety of starting points.

The twelve papers highlight specific manifestations of sculpture's continued potential for forging new expressive directions through sensitive advances in the manipulation and combination of materials spurred by the constantly-changing patronal demands of the time. They will also focus on transformations of sculpture into two-dimensional imagery via graphic interpretations and portrayals in paint, as well as elaborating upon the medium's capacity for projection into artistic ventures of hugely contrasting scale, as exemplified on the one hand by small desk-top objects, the imagery on medals, and the decoration of bells, and on the other by public monuments and complex interconnections with painting and architecture.

Although focusing mainly on Italian works and settings, the session expands beyond the mythical period boundaries of traditional approaches to bridge the divisive categories and false hierarchies which tend to isolate the various areas of the visual arts in both geographical and aesthetic terms. Thus, through coverage of a broad range of the topics, sculpture's capability for redefinition will be confirmed in relation to the continual fluctuations in taste, theory and practice during the period in question.

Art or artefact: Madonna and child reliefs in the early Renaissance

The Virgin and Child were focal points of devotion in medieval and early modern culture and, hence, were a popular subject for paintings displayed in private homes in this period. In the early fifteenth century, a new Marian genre emerged in central Italy from this well-established tradition of small-scale, domestic Madonna and Child paintings. These new icons depicted Virgin and Child in half-length reliefs made of marble, metal or terracotta. This paper will examine how these reliefs were incorporated into private devotional practices, as well as how they may have served as fertility talismans to help insure the birth of healthy children. Over the course of the fifteenth century, some of these objects also began to be valued as works of art which could be judged in aesthetic terms, rather than as efficacious religious or magical artefacts. In addition, this paper will explore the new technologies (such as glazed terracotta and low-relief marble carving) and new optical effects derived from the study of perspective and anatomy which were deployed in these reliefs. Although fifteenth-century Madonna and Child reliefs have important links with paintings of the same subject, the particular qualities of sculpture as a medium meant that these objects would have affected viewers differently from two-dimensional Marian images.

Geraldine A. Johnson
University College London

Learning from the medal: likeness and commemoration in fifteenth century Italian portraiture

Although likeness in fifteenth-century Italian portraiture was often a key ingredient, it is increasingly recognised that other means could be employed to denote the particular virtues of a subject and, indeed, that likeness might on occasion be abandoned altogether. An investigation of portraiture on medals, both on the obverses and, less expectedly, on the reverses, presents fundamental questions as to why portraits in a variety of media were made and what they were expected to represent. This paper will examine particularly the issue of likeness with respect to women and, using the inscriptions of the medals discussed, seek to link beauty with determined female virtues. An examination of the reverses introduces the question of nudity and decorum as well as raising issues about combined imagery - the intended message of a Hercules, for example, who carries a particular coat-of-arms or device associating him with a contemporary individual. By examining medals, paintings such as Piero di Cosimo's Chantilly profile and Botticelli's Venus and Mars in the National Gallery will be re-assessed.

Luke Syson
British Museum

Dimensional tension in the work of Antonio Pollaiuolo

This paper addresses the question of the interrelation of two- and three-dimensional ways of thinking and designing in the work of Antonio Pollaiuolo. Pollaiuolo has often been regarded as an artist who was primarily concerned with three-dimensional form, a view encouraged by the consideration of his putative use of three-dimensional models for paintings. This paper seeks to demonstrate that a more complex and idiosyncratic awareness of the interrelationship between two- and thee-dimensional form is a hallmark of his work in all media. Pollaiuolo seems to have been stimulated to apply the illusionistic anomalies of the classical relief to his two-dimensional designs in a highly original way. Unlike Andrea Mantegna, who had clearly comparable interests, Pollaiuolo's attitude to the role of contour seems to relate to statements about the importance of the circumscribing line referred to by Ghiberti and others in describing ancient painting. This tension between contour and three dimensional form is also striking in Pollaiuolo's sculpted work and, as I shall argue, this interest is closely linked to his investigation of the possibilities of the turning figure, highlighted in the new genre of the bronze statuette.

Alison Wright
University College, London

The decoration of Italian bells and mortars

It is often possible to identify the makers of North Italian bells, mortars and other related functional bronzes by the signatures and foundry marks which the objects display. In some cases, as with the de Levis family of Verona, research has provided substantial information about the production of a particular workshop. The inclusion of dates and coats-of-arms of the owners, together with pictorial representations of these objects, help to set them in context. However, there remain many problematic areas regarding their production, and the relationships between various groups of bells and mortars sometimes make it extremely difficult to establish even the city of origin. Similarly, dating is frequently complicated as the motifs continued to be used over long periods.

In addition to summarizing existing knowledge of some of the sculptors and founders, such as the Grandi, who were active in both Padua and Trent, this paper will discuss such problems of identification. While acknowledging their functional role, the bells and mortars will be considered in a sculptural context, with the sources of the decorative elements (including architectural sculpture and antique gems) being investigated.

Peta Evelyn
Victoria and Albert Museum

The presentation of everyday life in Renaissance bronzes, drawings and prints

The representation of the everyday in art was by no means a Renaissance discovery. The margins of medieval manuscripts and the carvings of misericords teem with low life scenes, many of them scabrous in character. Sculptural ensembles and calendar pages devoted to the occupations of the months show humble people engaged in routine tasks. By the fifteenth century the backgrounds of religious paintings often contain similar episodes of day-to-day life of a sort that would not have been considered appropriate as the sole subject of a panel or a fresco. What is a genuinely new development towards the end of the *quattrocento* is the way in which this kind of subject-matter is treated in a range of new media. Bronze statuettes and plaquettes, better known for their tendency to revive antique themes, also concerned themselves with more humdrum aspects of life excluded by the conventional genres. Prints indulged in a similar freedom of approach, and at times ran into difficulties with the authorities. In a related development, drawings - previously exclusively executed in preparation for paintings - began to enjoy the status of works of art in their own right, and artists recorded their experiences with unprecedented spontaneity. The purpose of this paper will be to compare and contrast these various innovations as they affected three very different media.

David Ekserdjian
Christie's

Andrea Riccio and the applied arts in Padua in the sixteenth century

The sculptor Andrea Briosco, called Riccio, spent his entire working life in the milieu of the University of Padua. For his patrons and friends, who were teachers at the University, he developed a new symbolic repertory of images. This finds its fullest expression in his great bronze Paschal Candelabrum in the Basilica of St Anthony in Padua, but he also exploited it for minor artefacts in bronze made for the desks of his learned patrons. Until recently Riccio was credited with an extensive oeuvre of small decorative artefacts that reflect in one way or another the repertory of images and motifs of the Candelabrum. Now, however, it can be demonstrated that he himself actually produced very few works of this type, the vast majority being the products of Paduan workshops of the mid-sixteenth century that borrowed his imagery. Riccio's own small decorative works are invariably programmatic, even if we cannot always immediately apprehend their meaning, and are coherent in their design; whereas in the products of the imitative workshops there is no symbolic programme and the designs are usually incoherent. Thus what began as a vocabulary of symbolic images became a repertory of decorative motifs. Furthermore, while Riccio's own artefacts are unique, each cast directly from a modelled wax, the imitative workshops developed a technique that enabled them to reproduce popular models as required, often with minor variations.

Anthony Radcliffe
Former Keeper, Victoria and Albert Museum

Discerning the sculptural content of Bronzino's early male portraits

This paper will consider the depiction of sculpture in a selection of Bronzino's early paintings of sophisticated Florentine youths. The pictorial function of the statues, statuettes, utilitarian sculpted objects, figurative carvings on furniture, and decorative architectural details within Bronzino's precisely-structured, two-dimensional images will be assessed alongside their roles as significant enhancers of these enigmatic visualizations of contemporary character.

Whether viewed as a complex sub-text to the personality portrayed, or as straightforward adjuncts to the sitter, suggestive of status, wealth, intellectual acumen and style; the function of the sculpted object as a striking means of articulating subtle expressive nuances which either echo or contrast with the dominant mood of the image will also be considered, both in terms of witty visual repartee relative to the human pretensions of the adopted pose, and as evidence of the artist's ability to employ sculptural imagery as an extension of the painted portrait's expressive range. Thus, the possible meanings of such three-dimensional presences within these illusionistic encapsulations of each sitter's world will be examined, and general notions of sculptural imagery within the context of late Renaissance portraiture in general will be investigated in relation to its specific utilization in Bronzino's works.

Stuart Currie
Birkbeck College

Two German monuments – histories and interpretations

This paper will focus on the sculpted works and interior decoration of two monuments constructed on the eve of the Reformation: the Fugger Chapel in Augsburg founded by the three Fugger brothers in about 1505-6; (completed in 1518), and the Neues Stift in Halle, a major artistic project commissioned by Cardinal Albrecht von Brandenburg during the 1520s and 1530s. Artists like Albrecht Dürer, Matthias Grünewald, Peter Vischer the Younger, Lucas Cranach and Hans Daucher were involved in the decoration of these sumptuous foundations which shared the fate of being rendered obsolete or partly destroyed and dispersed after the Reformation.

A comparative study of the two monuments and their interiors, including bronze sculpture and paintings (and particularly the function of the three hundred and fifty reliquaries, known as the *Hallesches Heiltum*, for the Neues Stift in Halle) is most revealing for the intentions of the patrons and their approach to the function of the works of art in different materials. This discussion will include an examination of previous interpretations, which have often isolated specific media or overemphasized the personality of the patron, as in the case of Albrecht von Brandenburg.

Norbert Jopek
Victoria and Albert Museum

Sculpture versus painting: the iconographic programme of the Lüneburg Council Chamber

During the sixteenth century, vernacular collections of biblical and classical exempla enjoyed great popularity in German-speaking countries. In such publications it was stressed that exemplary stories were more memorable and effective when seen in pictures. The books themselves tended to be abundantly illustrated and artists were encouraged to represent the same subjects in painting and sculpture, to serve as visual reminders of virtue. The illustrations in these books provided ideas and pictorial models for edifying decorative programmes, for example for the facade cycles of the town halls of Ulm (1530s) and of Regensburg (1570s). Most cycles of this kind are painted, but the council room in Lüneburg is unusual in the prominence given to sculpture. The room was completed in 1564 and over the next twenty years Gerd Suttmeier and Albert von Soest decorated it with elaborate oak carvings representing Virtues, while Daniel Frese produced a series of nine painted political allegories. The imagery of both cycles was derived from book illustrations, but the artists naturally used these models in different ways, since they were working in different media. At the same time, one can see here how the iconography of the sculptures complements and competes with that of the paintings.

Antje Schmitt
Warburg Institute

Tintoretto's drawings of sculpture

Tintoretto's interest in studying the work of contemporary sculptors, particularly that of Michelangelo, and the fact that he obtained models of the sculpture, are well documented in the sources. There are numerous drawings by Tintoretto or his school after particular Michelangelo sculptures, and others after the antique, several of which feature studies of the famous head, thought at the time to portray the Emperor Vitellius. This paper will consider the ways in which these powerful drawings reinterpret the original sculptures, rather than being straightforward copies.

Ridolfi's statement that Tintoretto wished to combine the drawing of Michelangelo and the colouring of Titian has often been cited in the literature on Tintoretto and Venetian art. It formed part of the aesthetic debate which arose during the first half of the sixteenth century concerning the merits of sculpture as opposed to painting and which polarised Florentine *disegno* exemplified by Michelangelo and Venetian *colorito* as demonstrated by Titian. This paper aims to analyze how Tintoretto crossed the barriers between the practices of sculpture and painting within these drawings after sculpture, and, by copying Michelangelo, how he invaded the territory of the central Italians in this debate. Finally, an attempt will be made to relate this group of drawings to Tintoretto's figure studies for paintings and will examine in what way they form part of his workshop procedures.

Lucy Whitaker
Christ Church Picture Gallery

Daniele da Volterra, Roberto Strozzi and the equestrian monument to Henry II of France

On 10 July 1559 Henry II of France died from an eye injury sustained in a joust at the Palais de Tournelles in Paris. Almost immediately, his consort Caterina de' Medici, set about arranging for the creation of a bronze equestrian monument to commemorate the King. Michelangelo was unsuccessfully approached for the commission but, as an alternative, suggested Daniele da Volterra who would work under his guidance. By the time of Daniele's death in April 1566, only the horse had been cast.

This paper will examine newly discovered autograph letters from Daniele da Volterra, and other Italian correspondents to Roberto Strozzi, a Florentine *fuorescito* at the French court, who was appointed by the Queen to oversee the realization of the monument. In addition to providing details about the complicated financial background to the commission, the letters discuss the sources and amounts of metals required for the casting of a horse, and supply important information about contemporary metal mines and markets.

As a consequence, we can now reconstruct the earlier stages of the commission with even greater detail, and place Daniele's preparations for the casting of the horse within the wider context of Italian bronze casting practices in the sixteenth century.

Antonia Boström
Courtauld Institute

'Dialogue' between Sculptor and Architect. The statue of San Filippo Neri in the Antamori chapel

Built between c.1708 and 1710, the Cappella Antamori in San Girolamo della Carità in Rome is of outstanding quality. Working closely together, the architect Filippo Juvarra and the sculptor Pierre Le Gros concentrated on creating an environment which would bring about a spectacular perception of the statue of San Filippo Neri.

The purpose of this paper is to demonstrate that there was an artistic 'dialogue' between Le Gros and Juvarra in order to achieve the perfect final form. This interchange of ideas can be followed through a series of drawings, starting with Juvarra's alternative architectural proposals, including sketches for the altarpiece inspired by well known sculptures and paintings. This was followed by the sculptor's 'comments'. After establishing that the San Filippo image should be carved in the round rather than in relief, and should portray him as being carried up to heaven, a second eclectic approach took place. Both architect and sculptor tried suitable architectural and painted prototypes for their now defined common goal, transforming them more or less according to their needs.

Gerhard Bissell

SESSION 14

Convener: **James Steward**
University Art Museum
University of California at Berkeley

QUEERING THE GAZE

Diane Arbus - Two friends at Home New York City 1965
Jeffrey Fraenkel Gallery

From antiquity to the photographs of Robert Mapplethorpe, sensually explicit male and female figures have directly engaged the gaze of the viewer. Such figures often suggest signs of sensual/sexual feeling, and seem to seek a rapport with the viewer. While such images have traditionally formed the focus of gay/homoerotic interpretive strategies, what does it mean for a viewer to engage with a same-sex represented figure, both in the past and the present? How is the nature of the engagement with the 'queer' object of art to be addressed with the emergence of Queer Studies as a potent field within the academy? More importantly, how can the critic working within a Queer Studies framework engage with the non-erotic object? How can Queer investigation ultimately be expanded to encompass broader questions of sensibility, queer/straight interaction, or larger cultural issues?

In this session, 'gaze' is taken from Foucault's discussion of the power relationship between viewer and viewed, putting primacy both on the object and its critic. This session seeks to explore notions of a Queer aesthetic on two levels: first, the projection backwards of Queer interpretive strategies onto art and art criticism made before the rise of the modern gay movement (commonly traced to New York's Stonewall Riots in 1969); and second, analysis of art in which both maker and critic have worked in awareness of Queer perspectives. The papers in this session address a range of issues centred on the question of identity, hopefully without reducing this to the least common denominator of sexual preference. Instead, queerness, for both maker and viewer, emerges as one of a range of considerations, including gender (despite the unintended absence of papers addressing women art makers), politics, and cultural formation. Throughout, I hope to focus attention on certain emerging areas of critical concern: the history of reception of the Queer object, the relationship of homosex to socio-political contexts across history. Substantial time has been allowed for panel discussion, where I shall pose the question 'Do we need a Queer art history?'.

The Kouros as sex object

This paper explores the relationship between the homoerotic aesthetic of the ancient Greek (male) viewer and the development of naturalism in Greek art.

The role of homosexuality in Greek society has been treated in a number of studies, and is readily demonstrated on painted pottery. Pottery, however, was relatively inexpensive and used every day; sculpture was expensive and set in formal settings. Connecting the formal role of sculpture with the development of naturalism in the sixth century is less obvious. Gombrich's stress on the narrative aims of Greek art is important for understanding the depiction of motion and complicated compositions, yet it does not explain the increasing naturalism visible in the kouros, which is not in any way narrative. The kouros's use as a funerary monument will help us most to understand its larger purpose, against the ancient Greek term for these images, *agalma*, literally *'something that is pleasing.'* This paper will examine the notion of pleasure in the kouros, its role at the sanctuaries of male deities, and its departure from the notion of the ideal athlete.

Timothy J. McNiven
Ohio State University

Caravaggio's fruit with fruit

Caravaggio's *Bacchus Malato*, *Youth with Basket of Fruit*, and Uffizi *Bacchus* depict young men, half-length with studio accessories suggestive of *luxuria*, sexual gluttony, and *vanitas*. Due to the Youths' parted lips, direct gazes, and display of flesh, critics, uncomfortable with the alluring promises of homoerotic seduction and their own gender provocativism, rendered these features insignificant in order to neutralize viewership, or they have giggled or hissed at gay prurience. This paper will explore the methodologies and critical vocabularies used over the centuries to censure the romantic power of the paintings.

It will focus on seventeenth- and eighteenth-century findings that Caravaggio, without decorum, design, or literary conceits, debased art to a shameful level of vulgarity. Nineteenth-century critics viewed his oeuvre as a reflection of his evil mind which fed upon the horror and ugliness of sin. In this century, reading the private life of the artist into his art, critics have psychoanalyzed Caravaggio as unbalanced, alienated, and sexually ambiguous. His genius was tarnished by labelling him homosexual. Collectively, this criticism has suppressed the true beauty of Caravaggio's Youths.

Randall Rhodes
Buffalo State College

The early American queer nation

During the five decades of the American Early Republic (1780-1830), monumental epistemological and social changes were taking place that made it one of the most volatile periods for the construction of identity within American history. This paper seeks to explore how these political, social, economic, philosophical and religious changes affected visual conceptions of masculinity. More precisely, this project argues that only through a 'queer' perspective, one that foregrounds difference and an opposition to normalcy as central defining tropes, can we understand the radical implications for a monolithic conception of gender and sexual identity within certain cultural contexts of the period.

Drawing on contemporary psychoanalytic discussions of masculine insufficiency and textual excess, this paper focuses on those texts which indict male identity by artists such as Washington Allston, John Vanderlyn, Benjamin West, and Rembrandt Peale. Looking at issues of narcissism, man-boy love, sexual and gender non-conformity, and Oedipal scenarios, this paper will use visual texts as the site for intersection between theories of subjectivity and historical condition.

Todd Smith
The Kinsey Institute

Cutting up bodies: the vicissitudes of gender in the work of Thomas Eakins

This paper reads Thomas Eakins's work in the light of recent writing in queer studies. Unlike the work of feminist scholars, who have seen it as engaging in the pathologization of the female body and installing modern paradigms of gender representation, it will seek other ways that Eakins's work (notably *The Gross Clinic*, as well as representation of wrestlers, swimmers, and rowers, and in the photographs) can be seen in terms of sexuality and the erotics of the body. In particular, it examines the meaning inherent in the undiscernible gender of the body being operated on in *The Gross Clinic* and the shock value of the way this body is exposed.

The paper will propose that the ways Eakins positioned nude bodies in his work are a queering of the conventions of the nude. Further, it will propose a reading of *The Gross Clinic* and other works as representations of a kind of sexual panic.

Jennifer Doyle
Duke University

Von Gloeden, imagined places and lived spaces

This paper examines Von Gloeden's photographic representations of Hellenistic youth and asks how the contemporary viewer reacted to them: aware of Von Gloeden's gaze in them, or through the conduit of Victorian Hellenism or pervasive popular mythologies of ancient history generally. This raises the question of the public perception of images more often restricted to the private, as well as the clothing of atemporal aestheticism necessary in the elevation of photography to art form. Photographic space, in relation to lived space, will be examined as well, with reference to Proust's negotiations between public life and private space. The period's colonialist urges, creating a dominant viewer and a dominated viewed, consuming and reducing yet at the same time giving concrete expression to a denied and proscribed group, will be explored as well. Finally, this paper will suggest that the interest in Von Gloeden's images lies in the kind of modulations inherent in the uneasy readings oscillating between public and private.

Nicholas Jagger
University of Leeds

The image that dare not speak its name: homoerotica in the new deal

When looking at photographs, we see what was. Yet we must remember that seeing becomes a way of framing differences and forming boundaries to define normative society. Examining the documentary photographs of the Civilian Conservation Corps and other New Deal era programs, this paper will argue that a homogenizing into heterosexuality was attempted. Yet despite governmental and juridical attempts to control the viewing and performing of sexuality, these images are not at all precisely readable in terms of gender and sexual construction.

Using Foucault's analysis of discourse and the reinforcement of gender identities and sexuality, it will be suggested that the ambiguity of this imagery occurs at the precise moment when a heterosexual, monogamous ideology was being articulated in American popular culture. Within this dominating ideology, however, unarticulated contradictions remain, including images of an enormously subversive homoerotic content. By reading these images 'against the grain,' areas of slippage where the heterosex ideal is not maintained will be found.

Shelley Kowalski
University of Oregon

Buried in the text: Robert Indiana and the construction of queer identity

Robert Indiana's paintings from the late 1950s and early 1960s have been seen as the artist's conscious construction of an American cultural pantheon, with reference to literary figures such as Walt Whitman, Herman Melville, and Gertrude Stein and painters such as Charles Demuth and Marsden Hartley. This paper will argue that, rather than forming an anti-European tactic, this formation is based on Indiana's own identity as a homosexual. The series of paintings then forms a history of American homosexual writers and painters that in turn formed a queer historical context for Indiana's own work.

The series will be seen against a larger movement among New York artists examining America's gay past. Indiana's paintings thus became a code through which he could announce his identity and form a patriotic and culturally significant 'family tree' for his own work against the backdrop of the Red Scare. This paper focuses on the text-based references of Indiana's series (devoid of homoerotic references) as his method of enunciating his own sexual difference within a national/sexual matrix.

Michael Plante
Tulane University

Romaine Brookes
'Peter - a young English girl' 1923-4

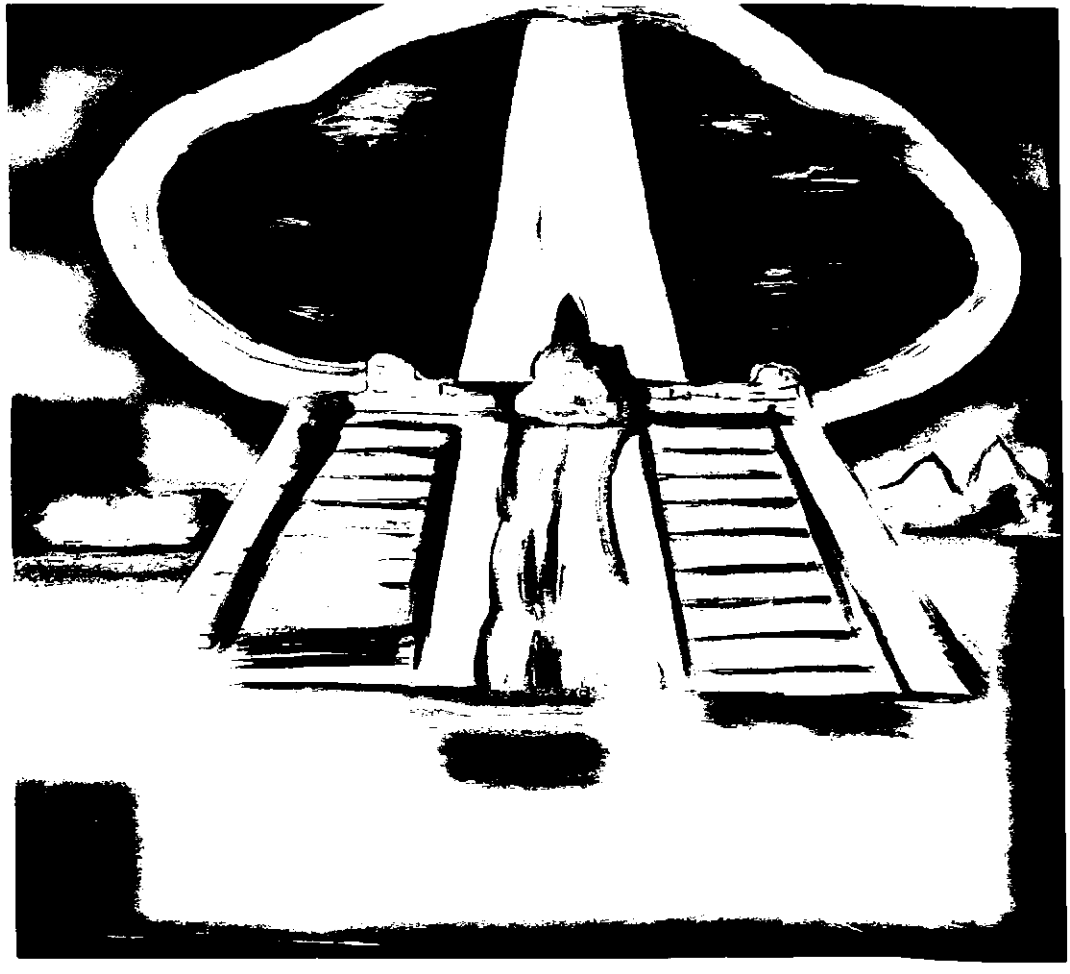
Toward a gay male rhetoric: queer readings of authorship in cold war America

As queer studies begins to make its mark on the art historical academy, art history has recently come to consider gay male meanings in the work of Jasper Johns, Robert Rauschenberg and Andy Warhol. Much of this work has taken the form of a traditional art historical concern with a reading of 'the works themselves'. This paper will, in contrast, focus on the cultural mythologies of artistic subjectivity which framed the production and consumption of works by these and other artists in the 1950s and early 1960s, throwing into relief the ways in which the figure of the artist itself came to be powerfully suggestive of homosexuality at this time. Such homosexual meanings of authorship will be viewed as radically indeterminate, fraught with the homophobic disavowals of the culture of Cold War America, and yet central to the discourses of art in the period. The paper will draw on recent queer theory to analyse the structural character of this signification of homosexuality, in order to comprehend the specific rhetorical (and arguably homophobic) construction of homosexual meaning.

This paper will examine popular conceptions of the artist as a socially and sexually unconventional figure; the homosexual connotations of artistic identity in gay folklore and the developing homophile discourse; and how becoming an artist became a way of carving out a sexual identity for gay men, avoiding the danger of more 'obvious' queer visibilites while according a degree of social worthiness.

Gavin Butt
Central Saint Martins College

+ DISCUSSION SESSION



Marsden Hartley 'Cascade of Devotion' Mexico 1932
University Art Museum, University of California, Berkeley

SESSION 15

Convener **Clive Wainwright**
Victoria and Albert Museum

THE MAKING OF THE APPLIED ARTS COLLECTION OF THE SOUTH KENSINGTON MUSEUM

Following the large influx of modern manufactures from the 1851 exhibition into the Museum of Manufactures at Marlborough House modern objects continued to be acquired, but the acquisition of ancient objects soon began to play a more important part at this date. Following the move to South Kensington, the collection, however did not grow smoothly or indeed logically because, in the interests of building it quickly, several large mixed private collections were purchased en bloc. The study of the nature and the character of this growth and the curatorial strategy which drove it is only just beginning. Both the objects themselves and the documentation which accompanies them survive in such profusion that discerning any pattern is a complex process. Not only did the laying of the foundation stone of the Victoria and Albert Museum in May 1899 signal a change of name, as the new parts of the building were completed the collection was completely reorganized. It is premature to attempt any wide-ranging analysis of the collection as it existed in 1899 therefore to lay the foundation for further research several specific aspects of it will be examined.

John Charles Robinson and the early collecting of Spanish sculpture in the South Kensington Museum

John Charles Robinson (1824-1913) was Art Referee for the South Kensington Museum in the early 1860s. He was responsible for recommending works of art for acquisition, and for commenting on the majority of works submitted to the Museum as possible acquisitions. During his time as Art Referee Robinson made three extended trips to Spain, where he purchased a number of outstanding pieces, particularly in the fields of sculpture and metalwork. He commented extensively on Spain in his letters back to Henry Cole, and subsequently in his reports on his acquisitions, and recommendations of suitable subjects in Spain for reproduction as plaster casts or to be photographed after he had returned home. Robinson is renowned for his acquisition of Italian sculpture, but his Spanish pieces have been less well studied, and this paper reveals his remarkable range and astuteness. As Art Referee Robinson had a comparative degree of freedom, which enabled him to purchase extraordinary objects, but which ultimately led to his dismissal, almost certainly because his temperament and intellect caused irreconcilable clashes with Henry Cole.

Marjorie Trusted
Victoria and Albert Museum

Lewis Cottingham and collecting the medieval in the early nineteenth century

In this paper I will focus on the early part of the nineteenth century and place the collecting of Medieval artefacts in the context of that time, considering attitudes to the medieval heritage of this country, the activities of a small group dedicated to its preservation, and its presentation and interpretation in museum collections.

The V&A Sculpture Department has a large collection of nineteenth century casts of Medieval fragments, some of which came from the Museum of Medieval Antiquities of Lewis Cottingham, 1787 - 1847, an architect, restorer, designer and antiquary. Cottingham's museum, amounting to some 30,000 items, was sold and dispersed in 1851, despite the efforts of Scott, Waterhouse, Norman Shaw and others to save it as a national collection. The British Museum declined to buy it in its entirety, stating that they had no interest in, and no room for, the Medieval heritage of Great Britain.

I will compare Cottingham's approach and his collection, its composition and arrangement, with others in the early nineteenth century who appreciated the Medieval, such as Sir John Soane and Alexander Lenoir with his Musee Royale in France. In this way we can assess the significance of Cottingham's museum, as a worthy forerunner to the V&A, as a catalyst for the Romantic movement in England, and as an influence upon the development of the archaeologically correct Gothic Revival.

Janet Myles
De Montfort University, Leicester

'Every cloud has a silver lining': the role of the loan in the development of the metalwork collection

The validity of the loan to the Museum and its collections has been questioned in recent years and this paper provides an opportunity to reassess the purpose of the loan and its historical significance.

Loans, and the lenders have always had an important role to play in the collections of the Victoria and Albert Museum. From its inception the Museum depended upon the goodwill of those lenders and on the substance of large or prestigious loans to aid its establishment as a viable entity. Even as late as 1860, a quarter of the Museum display consisted of loaned material. The curator J.C.Robinson, encouraged the support of lenders through the founding of a Collectors Club for those interested in the decorative arts and many of the members became lenders and subsequently donors to the Museum.

Under his stewardship the huge and prestigious Special Loan Exhibition of 1862 was held at South Kensington which generated enormous public interest for the historic applied arts and for the Museum. This paper will examine the role of loans in the development of the silver collection (particularly in regard to church plate) within the context of the broader background of the relationship between the Museum and its lenders.

Ann Eatwell
Victoria and Albert Museum

The role of William Morris in the formation of the textile collection

William Morris claimed to have used the South Kensington Museum 'more than any man living' yet the relationship between the man and the institution was one of mutual benefit. Morris always had a great interest in textiles never demoting then to the role of decorator's tool like many of his contemporaries. The first work of art to make an impression on him as a small boy was a Medieval woven tapestry and he developed a very unusual understanding and love for the tactile qualities and technical make-up of weaving, printing and embroidery as well as a fascination for their history.

As the foremost textile historian of his age the South Kensington Museum was quick to take advantage of his 'great archaeological knowledge'. A close professional relationship developed and for thirty years Morris acted as the major external adviser on purchases under consideration by the Textiles Department. He also initiated the acquisition of a number of seminal examples of the weaver's art. Without Morris's intervention the Museum would own neither the *Chelsea* nor the *Ardebil* carpets, no *War of Troy* or *Pity restraining Justice* tapestries. With a retrospective assessment of the work acquired and by piecing together details from Museum records and Morris's own diaries and letters the significance of this consultation will be discussed.

Linda Parry
Victoria and Albert Museum

Japan and its representation at South Kensington

The Victoria and Albert Museum is well known for its collection of Japanese decorative arts of the Edo period (1615-1868). It also, however, has important holdings of Meiji period (1868-1912) artefacts, many of them acquired at the time of their manufacture. Recently renewed interest in the latter has been coupled with a growing concern with the history of the Museum's collection as a whole. It is within this context that the research summarized in this paper has been conducted. the network of debates that surrounded ideas of Japan and Japanese culture in the later nineteenth and early twentieth century Britain affected which objects the Museum acquired, how it displayed them, and how they were perceived by Victorian and Edwardian audiences. The Museum itself was an important part of this discourse, not only reinforcing but creating ideas about Japanese art and design. By consulting a wide range of contemporary sources, including the Museum's annual reports, guidebooks and archive records, an attempt has been made to discover something of how Japanese material culture was understood, represented and experienced at South Kensington.

Rupert Faulkner and Anna Jackson
Victoria and Albert Museum

The formation of the V&A glass collection

In the study of the decorative arts, Museum collections have tended to function as the basic source material around which the history of objects or technologies are constructed. Curators have in the past seen themselves as accumulators and guardians of the 'basic material', and have used their judgment and skill in acquisition which make collections 'representative' so that a proper history may be written. The fallacy of this view is revealed by an approach that takes in a wider spectrum of material: documentary and literary sources and, especially in the case of ceramics and glass, archaeology.

The recent re-display of the V&A's glass collection has revealed quite what a partial and pre-judged system of acquisition has prevailed in the past. While the Museum's collection is undoubtedly one of the world's most 'representative' it nevertheless grew in direct response to very narrow views of what was excellent and interesting. By the end of the nineteenth century, the collection was far from 'balanced', and far from what only a decade later or so would have been regarded as 'interesting'.

Oliver Watson
Victoria and Albert Museum

SESSION 16

Conveners: **Michael Douglas Scott**
Birkbeck College
Valerie Mainz
University of Leeds

Andrea Andreanni (after Mantegna) Woodcut 1599

HISTORIES IN ART AND THE MAKING OF THE PAST

This session will not focus upon images from the past and their value as historical evidence as in Haskell's *History and its Images* (New Haven and London, 1993), but upon images of the past and conceptions of history in narrative art. It will deal with the depiction, from the Renaissance to the modern period, of events located in real and mythical time. The extent to which history in art can be distinguished from myth will be central to our discussions. In visual representations of the past, it is often impossible to separate fact from fiction. Whether from the legendary Golden Age to classical mythology, biblical and ancient history, Arthurian lore, hagiography, the chronicle and modern reportage, the past could be used to provide moral exempla, to legitimize regimes and to consolidate collective identity. We shall be dealing with processes of selection in the imaginative construction of the past, and the narrative techniques employed to structure and make sense of historical experience. How changes in historiography have conditioned the pictorial representation of the past will also be discussed.

The range of objects considered will not be confined to paintings but will include other media; sculptural reliefs, ceramics, tapestries, prints and book illustration, photographs, film, etc., as all of these can be vehicles of narrative representation of the past. How did the transposition of a story to a new medium alter its meaning, and how were historical myths popularised through divulgation and multiplication across various media?

The problem-ridden relationship between word and object and the fidelity of works to canonical texts will be raised. The written sources of narrative art are diverse. Have obvious differences in the status and nature of these written narratives been understressed in assessing the parameters of artistic invention? How much licence did artists have in their interpretations of texts and to what extent did the character of their humanist adviser, prefix their narrative choices? Whether history paintings are translations of written accounts will also be questioned: are they not categorically different, addressing different mental worlds, and are we mistaken in viewing pictorial objects as 'texts' to be read?

The genre of history painting will be considered from Alberti, who placed the istoria at the pinnacle of artistic achievement to its formulation as a genre of art by the seventeenth and eighteenth-century academic theorists. The concept of history painting itself has a history and its changing meaning will be a recurrent topic.

Finally is history painting dead? How is the past visually represented in the postmodern world? Does the old category of history painting have any relevance in contemporary art and design or has it died with the academic tradition that placed such value on it?

Can sculptures tell a story?

The dominance of Alberti's theory of painting which privileged the istoria above any other genre left practitioners of sculpture at a disadvantage, sometimes attempting to accommodate, and much more rarely reacting against bits and pieces of the Albertian premise.

In so far as a theory of sculpture emerged, it was totally dependent on a theory of painting. Yet it may be argued that the Albertian paradigm, which was not offered in any case as an empirical view of the image-making arts, provided a poor model for sculpture and a highly problematic account of painting. This paper explores some of the effects which its acceptance entailed.

Tony Hughes
University of Leeds

Imaging the myth of Venice: the role of history painting in the construction of Venetian renaissance identity

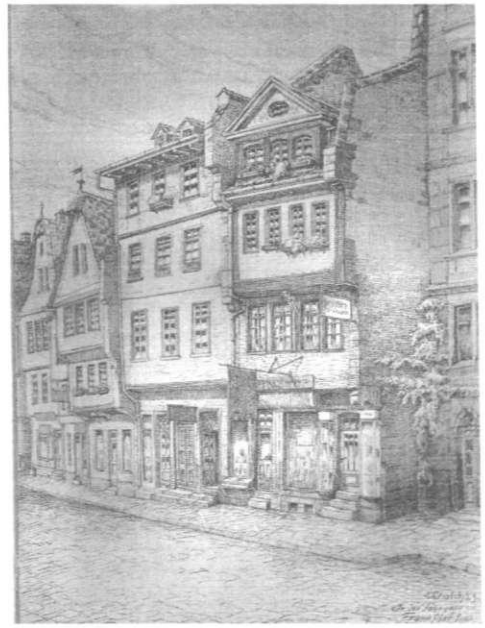
This paper will focus on the contribution of artists to the so-called 'myth of Venice' in the Renaissance period. In the traditional society of Renaissance Venice, the meaning of the present was typically formulated with reference to the past. Paradigmatic historical episodes stood as unchallenged exempla, providing semantic patterns for contemporary existence. Visual art has often been seen as playing a determined role in the construction of Venetian identity, with history paintings understood as the passive receptors of already circulating oral and written narratives. This reading underestimates the formative power of native visual tradition which was undergoing fundamental and rapid change. This paper will examine the creative (although sometimes uneasy) relation between a conservative concern with historical precedent, and an artistic commitment to innovation. It will end by suggesting that the use of progressive artistic styles to visualise traditional historical subject-matter produced open-ended meanings which, although typically unacknowledged by the producers or consumers of art, were essential for the survival of the myth of Venice.

Tom Nichols
University of Aberdeen

Claude and Arcadia: time and timelessness

This paper will discuss the ways in which the landscapes of Claude Lorraine, drawing on images and ideas associated with a complex literary tradition which stretches from Virgil to Jacopo Sannazaro, create the sense of another, purer world and a time not present: It will discuss both the formal and iconographic strategies which Claude uses to bind the real and the imaginary and the remote and the near and the association of Arcadia with related myths of Paradise and the Golden Age. It will emphasize Claude's response to the elegiac note in Renaissance pastoral, and his use of ruins, themselves emblems of transience, in landscapes which suggest eternity; this will be set in the context of Renaissance poetry and prose (Montaigne, Joachim du Bellay). It will suggest that Claude's concept of time developed, and that the Arcadian elements in his landscapes with subjects from the early history of Rome evoke a cyclical concept of time, and develop the idea of cyclical return, again associated with Renaissance responses to ancient authors (Virgil, Propertius, Petrarch).

Helen Langdon



Stammhaus der Familie Mainz (1622) Frankfurt 1923

1791; the past in service of the present

1791 was a year of significant transformation in France's constitutional history when the right to inclusion and participation was being redefined in political discourse. This paper will focus on three images produced in 1791 which represented the immediate past, challenged its values and carried either a warning or an emulative function as part of the legitimating process of the new régime: a study - David's Tennis Court Oath, a painting - Lemonnier's Allegory of Commerce, and an anonymous print - Discussion of Men of Colour.

I would like to argue that amongst the challenged values encoded within these three representations was the practice of exclusion from power sites of certain categories of people and one question I shall explore is how the notion of exclusion was accommodated by these artists. What languages were they drawing on or inventing and what were the exclusions, which are overtly or inadvertently signified? What texts lay behind and alongside these images? David was developing a new language for contemporary history painting; Lemonnier was restating a well-worn language of allegory, which was entrenched in the history of History Painting; the anonymous print appeared to draw on contemporary caricature and on fantasies of colonial life. How did these diverse pictorial forms and styles function effectively in their different forums in 1791 to address the issue of past and present exclusions?

Helen Weston
University College, London

The English satirical print and the history of France during the revolution caricatures and public opinion

The English satirical print due to its graphic and political experience largely surpassed its European counterparts and reflected a passionate and deformed vision of France during the Revolution which in turn imposes a grotesque and stereotyped image of the French events throughout counter-revolutionary Europe.

Confronted with the revolutionary upheaval the English satirical print first of all likened the 'sans-culotte' to his ascendant, the 'Fop' of the old Régime. Then the course of the Revolution gradually transformed this image and created new symbolic codes, which were more in tune with the historical events of the time. It is this distorted representation of a Revolution in the making that we shall apprehend through certain characteristic events which reveal the English vision in this period of bouleversement.

Finally we shall establish the impact of these stereotypes on the nineteenth and twentieth centuries through literary and in particular cinematographic sources to demonstrate the contribution of the image as creator of public opinion.

Pascal Dupuy
Universite de Rouen/I.R.E.D.

The Nazarenes and the medieval tradition

During the Napoleonic Wars, an utopian vision of the Middle Ages was highly popular in Germany. It was encouraged by the political stimulus of resistance to the French invasion. While the sources for this image were largely literary, it did draw as well on pictorial representations. This paper will look at visualisations of the Medieval world by a variety of German artists of the time, and will focus in particular on the work of Franz Pforr, a leading member of the Brotherhood of St. Luke (later known as the Nazarenes), who set out to paint scenes from 'the time of the Middle Ages, when the full force of human dignity was still manifest'. The paper will consider as well the ways in which pictorial style became involved in this construction of the past, and the extent to which such elements helped the resultant image to retain a currency beyond its original context.

Will Vaughan
Birkbeck College

Narrating history/ constructing history:

on the function of history painting in mid-nineteenth-century France

It is only in 1863 that the study of contemporary history became a mandatory part of the national curriculum in France where central government controlled the teaching of history in defining both school programmes and the content of history text books. The presence of history paintings at the yearly Paris Salons provided a unique platform to debate French History and politics, the more animated in the period 1852-68 that censorship muzzled the press.

The object under scrutiny in my study is the technique of narrative symbolic historical moments as an indivisible part of the process of thinking about history. My discussion focuses on Gérôme's painting of the execution of Marshal Ney, its narrative structure and the historical narratives it inspired in art critics on the occasion of its display at the Salon of 1868.

The significance of a history painting was assessed on the basis of a narrative scheme which, though unfolding in the present tense of the depicted moment purported to embody a meaningful perspective on history. In the diversity of the political viewpoints projected in the critics' account of Gérôme's 7 December 1815, 9am, the painter was blamed for having `failed history'.

In comparing techniques perfected and rehearsed by artists and art critics to those which shaped the account of this event in Ducoudry's first text book, I want to show how the notion of historical time' was constructed thanks to narrative devices which underlay the chronological order and the crucial role history painting had in this process.

Claudine Mitchell
University of Leeds

The Easter rising 1916:

constructing a canon in art and artefacts

The Easter Rebellion which took place in Dublin in 1916 was to exercise a profound influence on the shaping of modern independent Ireland and in consolidating a national identity. Although initially regarded unsympathetically by the majority of Irish people, after the execution of its leaders, it quickly metamorphosed into a triumph. The dead acquired the status of national heroes and the event itself assumed a near mythical significance. Written accounts of the next half-century reinforced and sustained that construct and it is only within the last twenty years that historians have re-evaluated the evidence and attempted to separate fact from myth.

To date however little analysis has been done in relation to visual material connected with the rebellion. I propose to examine a selection of images in a range of media to see how it and its leaders were portrayed in visual terms, both at the time and later. The degree to which both high art and popular art forms contributed in establishing `1916' as Ireland's most important watershed will be discussed. The role of permanent museum displays as an influential force will also be explored. Questions of interpretation, the effect of the written in shaping and informing the visual and the underlying tensions between the reality of the actual event and its subsequent transposing into visual form will be considered.

Sighle Breathnach-Lynch
Dublin

The recuperation of international modernism and its implications for historical painting at the end of the cold war

The end of the Cold War saw, amongst other things, a concerted effort on behalf of both the United States and Western Europe to increase the latter's independence from direct American supervision, exemplified by the Marshall Plan programme. This period was also marked by vigorous cultural exchange programmes between Western Europe and the United States. In regard to the fine arts - and in the scope of this paper, painting in particular - these State and museum sponsored exhibitions consistently privileged abstraction, for what will be argued were specifically ideological reasons. Throughout the Cold War, the Soviet Union had maintained its commitment to socialist realism, which usually took as its subject contemporary as well as historical scenes from revolutionary activity in countries where dissident activity had been strong. Importantly, its practitioners could still be found in countries outside of the Soviet Union's orbit, such as Italy and France, which were still run by coalition governments with an active Communist party in them. It has been argued that by this time the members of the PCF and the PSI were for their part in favour of working within the extant government institutions in their respective countries. Such accommodation of the left within a liberal institutional framework was facilitated ideologically by their joint effort to disassociate radical agency from collective, class-based action and relocate it in the private world of individual subjectivity, a transferal in which the fine arts played an active part. It will be argued that 'Stalinist' and 'retrograde' forms of painting were deliberately excluded from the travelling shows in favour of pure abstraction since the latter was now justified as the true embodiment of radical consciousness, a justification contingent on redefining the concept of revolution in relation to history, and, tangentially, historical painting. Arguing that revolutionary sensibility could only occur in a country which had no past and no tradition and in painting with no narrative, no context which invoked a sense of nationalism or history, art which addressed these issues - socialist realism - was based on an aesthetic of social control. The assertion of international modernism, because of its connections with a redefined radical agency, can be seen as symptomatic of a new orientation of leftism within liberal democracy, of collaboration and the abandoning of revolutionary ideals in favour of its pragmatism, its policy of piecemeal reform.

Nancy Jachec
Birkbeck College

From history painting to the history of painting

The 'crisis' of modernism, that had assumed an irrepressible momentum by the late 1960s, may be linked to two major factors. Firstly, the redefinition and expansion of the nature of contemporary art practice itself in terms of what counted as appropriate or acceptable materials out of which art was to be made (or according to some was not to be made, viz 'the dematerialisation of art'). Secondly, the reinstatement of agendas of social and political effectivity of/for art. More often than not these two factors were closely linked, especially when the first was cast as a shift to more supposedly 'democratic' modes of cultural production and distribution (e.g. photography, video, performance) seen as ideologically accountable. Paradoxically, whatever might eventually take on a broadly defined 'public' role corresponding to that once performed by history painting, it was now unlikely to be painting. This paper will argue, however, that painting continued to offer the most pressing and potentially most interesting possibilities for addressing questions of history 'after' modernism, even, or more precisely because these possibilities lay within an art practice formed out of the conditions that defined and determined modernism. If it can be argued that there can be no feasible return to any full blown form of history painting, a practice of painting that establishes a critical relationship to its own historical conditions of possibility (or non-possibility) may yet be the best bet to provide a dialogical basis for contemporary art practice and the means for going-on.

David Green
University of Brighton

The last things.

From eschatology to ecology, and the practice of depicting history

Within the grand academic of History Painting, from Alberti's *Historia* to Poussin to David, the classic texts are derived from the Bible or the antique past. The significant moments depicted usually imply the antecedents and consequences of the historical map in which they are placed. In a certain sense the landscapes/scenarios of these histories are twofold. Jerusalem or the Garden of Eden, the utopian future or the archaic past, virtue or sinfulness, masculine power or a different 'other', the garden city or the wilderness.

This eschatology of History Painting, particularly in its religious form derived from the Classical and the Judaic/Christian tradition, becomes rapidly secularised in the late eighteenth and nineteenth centuries, as new concepts of history take hold in modernity. It is often transmuted into history as reportage and particularly into landscape with new concerns in relation to Nature, the Wilderness and the Nation State. Reference, here, will be made to the work of Thomas Cole and the wilderness, and to the suburban *banlieu* of certain Impressionist works in relation to modernity.

Finally some observations will be offered around the work of Robert Smithson in relation to history and nature, site and non site.

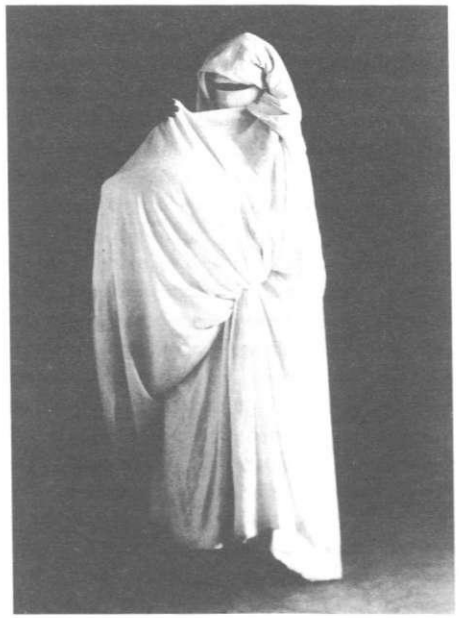
Lastly a personal statement on the difficulty of constructing a practice of history painting, adequate to confront the end of the cold war and a triumphant market about to run into ecological chaos, will be attempted a situation which could be said to represent a return of the repressed in a new and spectacularly gloomy eschatology.

Peter Seddon
University of Brighton

SESSION 17

Convener: **W Ray Crozier**
School of Education,
University of Wales College of Cardiff

PSYCHOLOGICAL AESTHETICS: CONTEMPORARY TRENDS AND ISSUES



Photograph - de Clerambault Morocco 1917

The discussion of psychological responses to art objects has frequently concentrated on psychoanalysis to the neglect of empirical aesthetics, a branch of psychology that has developed a large body of research applying a range of psychological theories and methods to issues in aesthetics. The discipline of empirical aesthetics is as old as scientific psychology itself, and can be traced to the end of the last century and Fechner's studies of museum visitors' reactions to the Holbein Madonna and his investigation of the aesthetic properties of the golden section. Current approaches draw upon a number of paradigms that include gestalt psychology and Gibson's theory of perception as well as the insights of psychoanalysis, but the principal stimulation to research has been provided by Berlyne who offered a comprehensive theory of responses to a range of art forms and designed objects, a theory that was embedded in psychological principles. Berlyne was instrumental in forming the International Association of Empirical Aesthetics in 1965 and this organisation has continued to provide a forum for the dissemination of research into psychological responses to painting and sculpture, as well as to music, literature, film and dance.

This session comprises nine papers that present original findings and critical reviews of research on a range of topics in the psychology of art. Many of the issues are long-standing but the papers draw upon fresh and diverse approaches. Martindale considers the impact of art works from an evolutionary perspective while Freeman considers it in terms of the development of the individual. Crozier discusses the value of biographical information for understanding creativity. Beloff offers an interpretation of the photographic work of de Clerambault. Winston considers sentimental art. Cupchik compares two approaches to the interpretation of art, with their implications for the display of information in museums. Locher and McManus apply experimental methods in investigations of the compositional properties of paintings. Kreitler asks whether exposure to art has discernible effects upon the later behaviour of spectators.

Evolutionary forces in art history

Difficulties with reflectionist theories of art history are discussed briefly. A psychological approach to art history patterned along the lines of Darwinian evolution is described. It is argued that many basic trends in the history of art forms arise from artists' continual necessity to produce novel works in order to counter the effects of habituation. That leads to monotonic increases in the impact value (novelty, complexity, incongruity, etc.) of art works. These increases are achieved by movement toward more primary process (autistic, dreamlike) cognition by artists during the inspirational stage of creation. This is because primary process thinking increases the probability of novel or original productions. When thinking in a more and more primordial manner becomes difficult, impossible, or counterproductive, a stylistic change allowing more impact value at the cost of less primary process thinking occurs. Then, the movement toward primary process cognition begins anew. The oscillation between more and less primary process thinking can be objectively measured in the content of art works. Quantitative evidence supportive of the theory has been gathered in studies of American, Egyptian, English, French, Greek, Italian and Japanese painting. Further evidence comes from studies of poetry, music and architecture in several traditions.

Colin Martindale
University of Maine

How school children change the way they think about pictures

Between entering primary school and early adolescence children normally undertake a conceptual revolution in the way they reason about pictures - that is more than a sea-change in what they like and dislike. Sure, they come to articulate criteria of taste, and to some extent that determines their views of what pictures ought to be like, but more important, they develop a way of reasoning out relations between Picture, Artist, Spectator and States of Affairs that pictures purport to represent. It is in the interest of curators and exhibitors to understand something of the child's theory of the pictorial in order to assess whether the children get out of a display what the organisers have put into the display. In this talk we focus on recent experimentation into children as amateur art-critics.

Norman Freeman
University of Bristol

The artistic career: psychological perspectives on creativeness

A considerable body of psychological research has addressed the question of the development of artistic creativity, looking, for example, at the influences of socio-economic status, family relationships and educational and training experiences. This research has relied heavily upon biographical evidence, treated either as individual case studies or as aggregated data. Simonton's seminal application of mathematical models to aggregated data has shown that the distribution of the quantity of artists' output is predictable across the life span and that the judged quality of output is influenced by cultural and social factors. Recent approaches to case study research have also emphasised these social influences, and it remains a task for psychology to integrate social and temporal perspectives on artistic achievement. This paper addresses these issues through an exploration of the concept of the artistic 'career'. The notion of career encompasses a number of aspects that are potentially valuable for understanding the temporal dimension of creative achievements: work and the meaning of work; personal and social identity; a sense of direction in life; social institutions that regulate entry to careers, provide training and confer status. The notion also suggests the benefits of closer links between the disciplines of history and psychology.

W. Ray Crozier
University of Wales, Cardiff

Fabric and fascination: de Clerambault's photographs of veiled women

The French psychiatrist, de Clerambault (1872-1934) was preoccupied with woven material and its draping. The veiled women of Morocco held a particular interest. He made some thousands of posed photographs of them. The collection of glass negatives mouldered in the Musee d'Homme after his suicide, until a few years ago. Using Joyce McDougall's (1986) concepts of theatres of the mind and of neo-sexuality, we may understand how for him art = pleasure, but the work may also be related to concepts of female and male gender and to the hidden meaning of the school of Orientalism in nineteenth-century French and British painting. In Judeo-Christian societies the body is not primarily a machine for living in, but a secret object, an object of temptation. Through the curbing of our impulses, in sexuality and indeed in looking, civilisation was possible, according to Freudians. De Clerambault overcomes the cultural deprivation through the creation of these images of order and beauty. The figure of woman in art, and perhaps life, can be studied here in a particular role. The paper will present a survey of the veiled women's images, as examples of fine 'erotic daydreams carried out in reality'. Although they might be seen as evidence of the perversion of voyeurism, it is argued that they are more clearly a sublimation into art. In a limited interpretative repertoire, they show a specific cultural form of life's natural object which is, of course, to experience intense pleasure.

Halla Beloff
University of Edinburgh

The comforts of home: psychological aesthetics and sentimental art

Sentimental art idealises its subject by emphasising the intertwined themes of goodness, sweetness, dearness, blamelessness, nobility, purity, and vulnerability. This paper explores the psychological benefits these themes provide for the viewer, such as reduced negative feelings, enhanced sense of peace and warmth, and reassurance for a conservative ideology. These effects make the sentimental artwork well-suited as 'objet' for the bourgeois home, and ill-suited as vehicle for disinterested contemplation. I describe how preference for sentimentalised scenes of wildlife, family life, and country life may be studied through empirical research. The results of these studies point toward the immediate and unencumbered pleasure such scenes provide for the naive audience. For experienced viewers, sentimental artworks violate explicitly or implicitly held rules concerning the appropriate aims of art. Such rule violations, although fruitfully considered as psychological processes, must additionally be understood in historical context. Thus the rise of a distinctly pejorative meaning for 'sentimental' during the nineteenth century and the Realist devotion to unsentimentalised depiction, as well as the history of the Salon and the licked surface, provide a backdrop for the contemporary psychological study of sentimentality.

Andrew S. Winston
University of Guelph, Canada

Whose interpretation is it anyway!?

Two opposing camps can be distinguished when it comes to the interpretation of art or literary works. One group of experts is concerned about conveying the 'correct' view or interpretation of these works to recipients (gallery visitors or readers). The notion of 'correctness' encompasses a variety of ideas ranging from informed knowledge regarding the intentions of artists or authors, to the socially meaningful, or politically appropriate. Radical reception theorists, on the other hand, could not care less about such 'noble' (some might argue .. bourgeois) intentions and emphasise instead the importance of personal meaning in the interpretative act. How can one achieve some sense of balance between these opposing views? If one favours providing 'correct' information, then what kinds of information should be presented for emotionally or intellectually oriented works? A contrast will be drawn between information which focuses on isolated aspects of works and socially contextualising information. If individual interpretation is preferred, then how can one avoid aesthetic solipsism and the consequent 'denial' of the artist or author? The self as a context for aesthetic experience will be examined along with implications for bonding between recipients and art or literary works.

Gerald C. Cupchik
University of Toronto

Using eye movements to study how compositional balance influences the perceptual analysis and aesthetic judgments of paintings

The distribution of various pictorial elements of a painting create what has been called its structural framework or skeleton. Artists and art theorists believe this 'induced structure' is established spontaneously by vision, and that it influences how the elements of a composition are visually scanned, interpreted, and evaluated aesthetically. For centuries textbooks of composition have asserted that balance is the primary design principle for unifying pictorial elements into a cohesive narrative statement. Methods for creating an equipoise among the components of a composition can be found in most treatises on painting. Missing from these writings, however, is empirical evidence of the influence of balance on visual exploration during an aesthetic episode. Recent eye-movement recording techniques have made it possible to study how scrutiny and interpretation of a composition is influenced by the presence of balance. The present paper describes research conducted by this author on the role of balance, both dynamic and static (i.e mirror symmetry), in directing exploration of paintings varying on the stylistic dimensions abstract versus representational and linear versus painterly. In addition, the way in which formal art training changes how these compositions are scanned, processed, and evaluated is described. Findings are discussed in terms of Arnheim's and Berlyne's theoretical expositions of the role of balance in visual composition, and in terms of the author's model of balance perception.

Paul Locher
Montclair State College

Balance, structure and composition in painting: experimental approaches

Good pictures are often described as 'balanced', 'well structured' or 'properly composed', although the concepts are rarely defined by theoreticians. In this paper I will describe a series of experiments which investigate how these concepts are used by non-expert observers, and how they are determined by differences in pictures. Balance is investigated by subjects placing a fulcrum beneath a picture to indicate the balance point. Subjects carry out this task reliably, and experiments show how the balance point depends on the position, size and colour of objects in the visual field, and on the integration of objects across the entire picture space. Pictorial structure is often described in terms of 'compositional geometry', an implicit structure of diagonals, isosceles triangles, semi-circles, etc, within the picture frame and upon which lie the significant points of a picture. Having located significant points, pictures are modified to disrupt the implicit geometry; also synthetic stimuli are used in which geometry is present or distorted. There is little support for compositional geometry as a psychological concept. Composition is further examined experimentally in the mature works of Mondrian. Studies in which the composition can be altered by small amounts suggest that the painter indeed achieved some form of optimum, although its precise nature is still not clear.

I.C. McManus
University College London

Art and life: How does art affect the spectator's behaviour?

A common assumption of art theoreticians, critics, art historians, educators and spectators is that art affects the behaviour of art spectators and that the effect is at least often positive. Empirical studies relevant for the testing of these assumptions will be reviewed. The most frequent tests have focused on the concept of catharsis which, however, deals more with the emotional effects of art rather than overt behaviours and more often in regard to negative emotions than positive ones. In order to better comprehend the findings in the domain of art and behaviour and promote further research, a comprehensive theory of the elicitation of behaviour will be briefly described. This is the theory of cognitive orientation which assumes that cognitive contents guide overt behaviours. The theory has been applied successfully for predicting and changing behaviours in numerous studies. A study performed within the framework of this theory will be summarised. It deals with the effects of exposure to visual and verbal art on helping behaviour. Implications for the effects of art in historical and cultural contexts will be discussed.

Shulamith Kreitler
Tel Aviv University

SESSION 18

Convener: **Lucia Scalisi**
Victoria and Albert Museum

WHEN AN OBJECT'S HISTORY AND CONSERVATION MEET: NEW PERSPECTIVES, OLD DILEMMAS

Objects and collections have histories which are more than the sum of their parts. This session looks at aspects of decision-making in conservation through case histories which have provoked dilemmas in the field. There will also be a presentation of new work being undertaken to help resolve some of the issues encountered as we question the way we care for and interpret works of art.

Conservation practice is usually achieved by consensus, where soundly based assessments are made before action is taken. Liaison between curator and conservator is essential when criteria for display, loan and storage all place different emphasis on the perception of an object's condition. Where the environmental factors of display are detrimental to the life of the object or when a spiritual context may be best observed, conflicts and dilemma are not easily assuaged.

It is often the case that treatment by a conservator is not essential to the physical stability of an object but aesthetic and environmental considerations may demand some physical intervention. For example, a discoloured varnish may interfere with the 'reading' of a painting but it is not necessarily causing the object to deteriorate, or a painting may have to undergo lining to withstand the rigours of loan. The process of conservation provides an opportunity for reassessment not only of the condition of an object but of materials and techniques of manufacture leading to better understanding of our collections.

Papers to be presented cover a range of topics including definitions of damage, a consideration of the decision-making processes in approaches to treatments and a look at collaborative ventures, all of which lead to new understandings and the discoveries made in the process.

Study of a winged nude male figure falling headfirst Lodovico Carracci (1555-1619)
Black chalk on paper

Definitions of damage

The role of art objects in museums and galleries is to promote enjoyment and understanding for both general and expert audiences. All objects change as they react with their environment. Sometimes this change lowers the object's potential to be used, that is to be enjoyed or understood. This happens as material is lost, colours change, or contrasts diminish. Attempts to slow the rate of change, by creating barriers or by controlling the quantity and quality of light, may also limit the degree to which the object can fulfil its role. Physical intervention by conservators, to slow down this deterioration or remove its visible effects, can also seriously alter the nature of the information that the artefact can provide.

There is thus a well-recognised conflict between use and preservation. The curator and the conservator, with their different interests and motivation, both provide information which can help them decide on a course of action that maximises benefits and minimises costs. One of the costs to be assessed is the amount of damage inflicted on the object by the proposed action, for instance transport to another venue or exposure to light. Because different groups, such as conservators and curators, perceive objects in different ways they will not necessarily agree on the degree to which physical change affects the object's ability to perform its function. They will have different definitions of damage.

This paper proposes qualitative and quantitative definitions of damage that can be used to assist decisions that relate to care and access in museums and galleries.

Jonathan Ashley-Smith
Victoria and Albert Museum

Critical decisions in the conservation of an old master drawing

When a double-sided, chalk drawing attributed to Lodovico Carracci was selected for display its condition was assessed and plans were made for its conservation. Release from a tight deadline allowed further contemplation of aesthetic issues, which in the end became the main motivation for a greater level of intervention. This talk will present the process by which decisions were made and will identify acceptable and unacceptable levels of intervention in this case.

While there are no right or wrong decisions, it is the responsibility of conservators and curators to work together to reach the best decisions which can be made at the time with the information available. Furthermore, it is not on the amount of intervention which the decisions should be judged but on the process by which the decisions to act are reached and on the willingness of the conservator, while working on the object, to continually ask questions about what he or she is doing, and if necessary to change approach, to decide how far to go and when to stop.

The Conservation Department at the V&A has promoted a process of good decision-making by introducing a list of questions which may be used as an aid in reaching consensus.

Alison Richmond
Victoria and Albert Museum

'Conservation' versus 'Interpretation' — sacred oriental textiles

There has recently been much discussion in the museum world over issues relating to sacred remains in Western collections. The Victoria and Albert Museum is by no means exempt from this discussion as the diversity of the collections' cultural origins leaves us with many accessions of sacred or religious connection.

Do we as a museum think about the sacred nature of these objects or does the fact that we are a museum of the decorative arts negate such considerations ?

Spiritual value is not usually considered relevant when a conservator is confronted with a degraded textile; discussion with the curator is more likely to turn towards the fact that the object is required because it illustrates a particular design feature and therefore 'how to make it safe for display' is normally the question raised. Static displays restrict movement. However, this is often the only practical solution to the problem of long term display but how do you interpret a Buddhist banner which was intended to hang in the open emanating prayers with the breeze?

This paper will aim to cover these issues, often raised, when conserving oriental textiles. It will discuss the cultural background of the textiles, their intended use and portrayal in the museum environment.

Anne Godden Amos
Victoria and Albert Museum

Outside museum walls: the conservation of in situ mural painting

Conservation as a profession has developed, in part, from the care of museum collections, fine art objects and paintings where the aims of treatment are typically defined by certain expectations within the museum environment. Such expectations - for example undertaking conservation treatment for mostly aesthetic reasons - are sometimes an unachievable luxury for the preservation of cultural property in situ. The conservation of wall paintings is a field of preservation in which such dilemmas are constantly having to be reassessed.

This paper looks at examples of wall painting conservation projects in various countries including China, Egypt, Cyprus and England and examines the ways in which expectations of treatment both differ from and overlap with those of the museum environment. The large scale of many wall painting sites, their location, usage, ownership and complexity of their deterioration problems are factors which redefine the objectives of current conservation interventions in situ. However, drawbacks of treatments have often only been realised after mistaken interventions, based on limited information and lack of consensus of opinion, have caused irreparable damage. A growing movement away from intervention now emphasises monitoring and diagnosis, historical research and the study of original techniques as methods of preventing unwarranted treatments.

Stephen Rickerby

What is a surface? – surfaces on eighteenth and nineteenth century sculpture at the V&A

Some practical observations of the surfaces of sculpture in the Victoria and Albert Museum by Canova, Gibson and Nollekens.

The Three Graces, *the Sleeping Nymph*, the *Theseus* and the *Minotaur*, *Relief of a man* by Canova

Pandora, the *Edith Mosley* and the bust of *Grazia* by Gibson.

Diana the Huntress by Nollekens.

The surfaces of the sculptures are compared. The implications of the marks left by the chisel and the drill are examined and the significance of the direction and the depth of cut made by these instruments is considered. The use of strong and soft shadows in a white translucent material is investigated and also how this creates the illusion of hardness and softness. The use of various abrasives as polishing materials is discussed and related to the surfaces of these sculptures, as is the way in which the sculptors manipulated the surface to create the illusion of various materials (such as skin and clothing).

These white marble objects have a confusing array of colours on their surfaces. The possible sources of these colours are considered in order to bring understanding to the hints in the literature that stains have been used to mellow the white of the marble.

Richard Cook
and
Timothy Stevens
Victoria and Albert Museum

The Three Graces c1814-17
Antonio Canova (1757 - 1822)
V&A collection and
National Galleries of Scotland, Edinburgh

Conservation and curatorship

After many years in store and having been separated from its original frame a decision was made to clean and conserve Sir George Hayter's large painting of The Angels Ministering to Christ. The frame was relocated and required extensive repair. It was intended that the work should be hung in Room 121 with other mid-Victorian artefacts. The results of conservation were so spectacular that it was decided to create a public display with the picture, explanatory texts and photographs for a few months. This proved a great success with the public - an intrinsically interesting and striking painting, highlighted on display in a prominent place.

This display was a successful collaboration between conservator and curator, and presented to the public information about a work of art that would otherwise be confined to Conservation Department and Paintings Catalogue files. It also seemed to respond to a perceived demand by our museum visitors for information concerning the physical history of a work of art.

Our intention is that new definitions of works of art in the collection are not only made, but are made public, and, we hope, made popular. This paper presents the results of the venture so far and plans for the future.

Ronald Parkinson
and
Lucia Scalisi
Victoria and Albert Museum

SESSION 19

Conveners: **Karen Kettering**
Getty Center, Santa Monica
and
Nancy Owen
Northwestern University, Evanston

HISTORICIZING THE BOUNDARIES BETWEEN THE FINE AND DECORATIVE ARTS

Modernist art historical and museological discourse have traditionally defined the decorative arts as intellectually less complex than the fine arts. Recognizing that this has not always been the case, this panel seeks to interrogate the historical and theoretical borders between the fine and decorative arts as well as the timing and rhetoric of this split. The critical marginalization of the ornamental and the decorative contributed to the positioning of the production of a number of cultures as ethnographic or anthropological artifacts rather than works of fine art. Critical writing has also reiterated a feminization of the decorative arts in part due to the preponderance of women as both producers and the intended consumers of such works in the modern period. Finally, the conjunction of the decorative arts and the bourgeois home produced a number of uninvestigated objects which served to render images of the exotic or colonial 'Other' palatable for consumption in the domestic sphere. The conveners are presenting a variety of papers that address questions such as the history of the decorative arts within museums of all varieties, the gendering of decoration and ornament, decorative art production by 'fine' artists, the use of fine art to market decorative art objects, and the relation of the decorative arts to ethnographic discourse.

Matisse, la Décoration, and modern art

During the course of his sixty-five year career, Henri Matisse (1889-1954) repeatedly affirmed his belief that the decorative was integral to high art, that is, to his own painting and sculpture. His fusion of the easel picture and the decorative mural in La Danse and La Musique (1909-10) helped to point the way to the hybrid type of expressive, large scale canvases characteristic of much modernist painting. In his concern for the effects of the whole, the relationship of the painting to its frame and to its surroundings, Matisse not only followed upon ample precedent from the later nineteenth-century but, with his emphasis on using colour to generate both openness and light, he anticipated and informed mid-twentieth-century abstract painting and site-specific installations. Indeed, it was his unabashed interest in the abstract, formal, and affective possibilities offered by la Décoration that led to those paintings that first identified Matisse as a leader of the Parisian avant-garde c. 1905-08. This paper will examine Matisse's grounding and practice in the decorative arts and theory, demonstrate his importance in legitimizing interest in decorative projects by 'fine' artists, and suggest some of the gendered and institutional reasons why his decorative projects are still largely excluded from major exhibitions of his work.

John Hallmark Neff

The studios of Frances and Margaret MacDonald

Frances Macdonald (1873-1921) and Margaret Macdonald (1864-1933) studied at the prestigious Glasgow School of Art in the early 1890s. By 1894 the sisters had opened the 128 Hope Street Studio. The Macdonalds became designers during a time when women entered a highly competitive and segregated market, and they 'succeeded'. Nevertheless, they have been written out of the discourse in a most effective way: they are mentioned but denied any importance. The minimization of their contribution ensures their secondary place in established traditional art historical discourse. That they made decorative art eases the shift into the feminine and permits (in fact, encourages) their dismissal from the canon. Challenges to this location require that one enter into the discourse surrounding our firmly entrenched notion of quality which is, as post-structuralism and post-modernism have established, a constantly shifting and discursively made space. I have not debated therefore the quality of their art; but I seek to understand how their work was received by critics during their lifetime, immediately after their deaths, and in the present. I seek also to interpret some of their art as it might have been read when they first exhibited and how it might be read now. At no time do I intend a fixed reading: my interpretations are some among many possibilities.

Janice Helland
Concordia University, Canada

From good works to works of art: Elena Polenova and the place of the decorative arts in fin-de-siècle Russia

The Russian designer, illustrator, and painter Elena Polenova (1850-98) has routinely been omitted from the standard histories of early Russian modernism. Her brief career marked a critical shift in the connotations of the 'decorative' in Russia, moving it from the periphery to the center of the art world's intellectual concerns. Polenova's career initially followed the path laid out for 'lady artists:' education in a St. Petersburg design school where 'the minor arts' were considered appropriate to those with 'small talents' and an eight year period of voluntary service as art director to an experimental carpentry workshop for peasant boys. By 1898, she had become the undisputed leader of a new national school of decorative art similar to the arts and crafts movements prominent in western Europe, England, and the United States. When her works began to be exhibited by the World of Art Group, they entered the heady intellectual context of Symbolism with its emphasis on intuition and synaesthesia, from which all reference to the feminine and the philanthropic was dropped. My paper examines this change in the reading of Polenova's work as a clue to broader shifts in the relationship between the fine and decorative arts in Russia. My purpose is not to rehabilitate Polenova for the history of modernism by forging connections between her ornament and the rise of abstraction, or between her design work for the Abramtsevo or Solomenko workshops and the Constructivist ethos of the 1920s. Rather, I seek to expand the boundaries of how Russian modernism can be discussed by exploring the connotations of the decorative, the feminine, and the utilitarian in relation to the high intellectual pursuits of painting.

Wendy R. Salmond
Chapman University, Los Angeles

Home hobby or professional vocation?: the struggle for the future in the victorian china painting community

The decoration of ceramics within the home was seen as an admirable hobby for the late nineteenth century woman of culture. Emerging from concerns of the Aesthetic Movement, the main period of development was from the 1870 until the late 1920s. The little that has been written about this subject has been content to chart the chronological development of the china painting 'craze,' and to emphasize its marginal position. The proposed paper will instead analyze the nature, causes, and outcome of a debate which developed in Europe and American during the 1890s. This was between those who wished to retain the amateur, gendered status of the activity, and those who saw in it a vehicle for female emancipation and independent status. The analysis will place the debate in the context of discourse surrounding the role of woman in the home. It will demonstrate the use of contemporary anthropological evidence by male critics to validate china painting as a fundamentally feminine, domestic, and amateur activity. The opposition to this view came primarily from a series of journals devoted to china painting, most notably Adelaide Alsop Robineau's *Keramic Studio*. The paper will consider the background to Robineau's belief in china painting's ability to liberate women from the home and dependence on the husband. Crucially it will also explore her view that this was an activity which could lead to an essentially feminine form of fine art, unhindered by the strictures of the male art establishment

Graham M. McLaren
Staffordshire University

Playtime for art history?

placing the study of toys in the intellectual universe

The paper places itself in the conference by recalling that the V&A has always collected toys as decorative art objects. These are now at the V&A's branch, the Bethnal Green Museum of Childhood (launched 1974), much augmented by later acquisitions. Are they still art in their new context?

The paper reviews the literature of the history of toys (such as it is) and the backgrounds from which students of the subject have come - e.g. the decorative arts (in turn of the century England and France), folk art (Germany), ethnography, economic history, and (now, especially) education and psychology. Much of the literature is 'collectors literature' and this mode of communication is assessed: it is central to the study of the decorative arts but usually scorned by serious scholars. Current attempts to forward the history of toys are considered.

Where to go now? Should we rescue toys for art history, re-investing in doctrines of art as play (Schiller, Huizinga), focusing on artists influenced by toys (Calder) or toymakers who have become accepted as artists (Sam Smith)? Rather, the history of toys can be considered as a paradigm for a 'New Decorative-Arts History,' in which notions such as 'material culture' and 'signification' are crucial.

Anthony Burton
Bethnal Green Museum of Childhood

Riegl's concept of style in the decorative and the fine arts

The work of Alois Riegl reflects the meeting of the decorative and fine arts, at a time when both fields were just beginning to emerge. In his writings Riegl incorporated the study of the so-called applied arts into the field of art history. Yet Riegl's contemporaries, as well as his followers, did not follow his precedent, and still today art historians hail Riegl as the founder of a theory of stylistic development in the fine arts, overlooking his vital contribution to the history of ornament. The crucial question is why Riegl's seeming attempt to merge the two fields remained an isolated endeavour. In this paper I would like to explore the possibility that Riegl himself, in his own intellectual development, may have left the decorative arts behind. In his earlier publications, Riegl used his analysis of ornament in the decorative arts to argue for the freedom of artistic creativity, reacting to contemporary 'materialistic' interpretations of stylistic development. His later writings, however, focused on defending unappreciated periods of art history proper, where he there developed his definition of Kunstwollen. In this talk I will compare Riegl's investigation of stylistic change in ornament to his examination of stylistic development in the fine arts (late Roman art and Dutch portrait painting). Such an examination may reveal that Riegl's writing offered the possibility for merging the two disciplines, but one which he himself undermined.

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