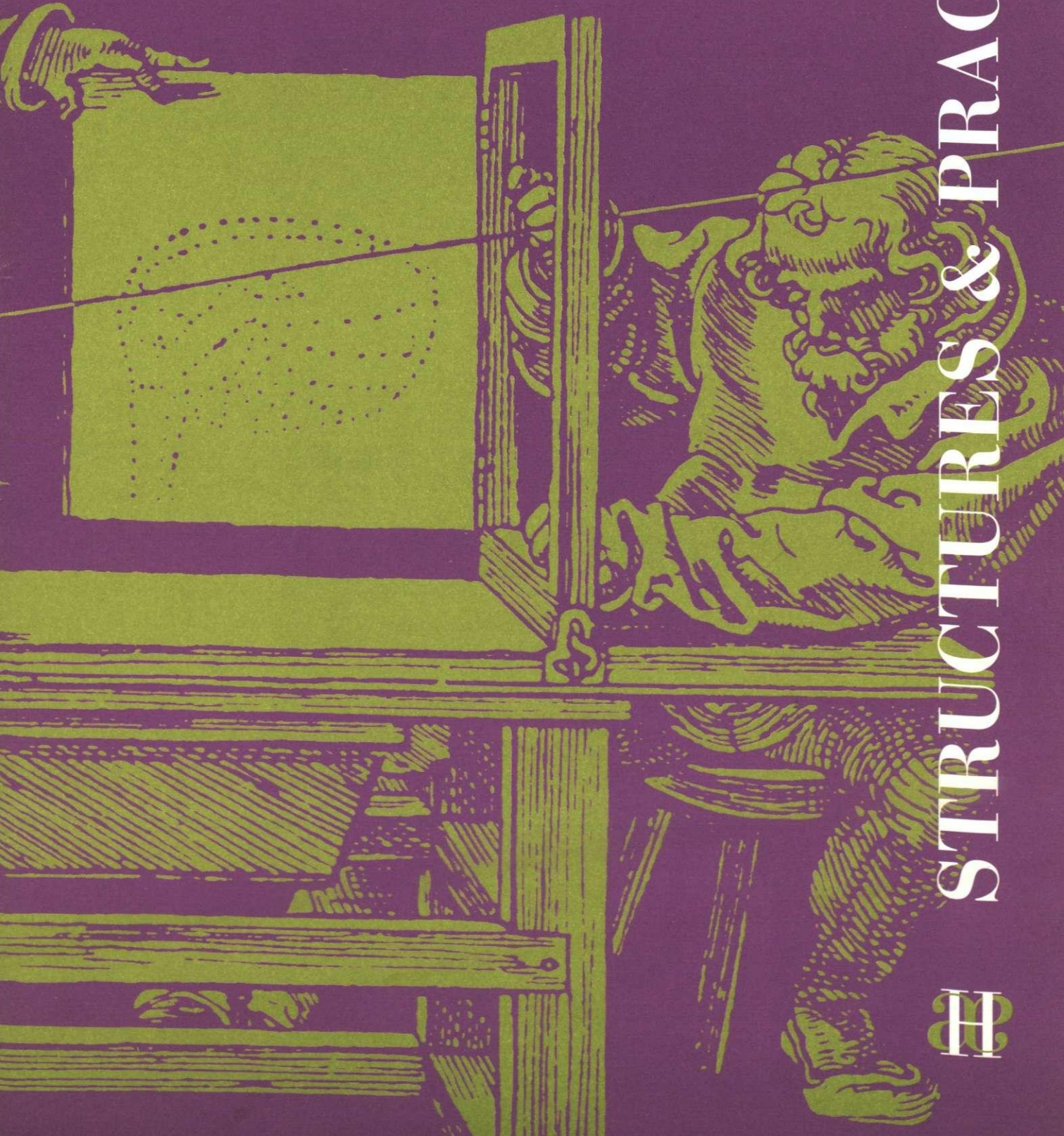


ASSOCIATION OF ART HISTORIANS

London Conference 1997
Courtauld Institute of Art



STRUCTURES & PRACTICES



The Conference would have been impossible without the help and support of a wide range of institutions and individuals.

First and foremost, we are indebted to the Courtauld Institute of Art, and especially to the Director Eric Fernie and the Registrar Jim Hearnshaw, for giving us free use of the Institute's spaces and facilities, and for much valued support and advice; the Courtauld is playing host to the Conference in the true sense of the term. We have also been most generously supported by the other institutions that have offered us the free use of their spaces: the National Gallery, for an academic session and a plenary; the National Portrait Gallery, for a session and a party; the Banqueting House, Whitehall, for a session and a party; and the British Library, for a session. We should especially like to thank Neil MacGregor and Kathleen Adler at the National Gallery, Charles Saumarez Smith at the National Portrait Gallery, Simon Thurley of Historic Royal Palaces, and Scot McKendrick of the British Library. We are particularly pleased that so many other London institutions have been keen to join with us in this Conference; it is an example of just the sort of inter-institutional collaboration that the Courtauld Institute is keen to foster.

We are also deeply grateful to the sponsors of the Conference, whose support has enabled us to mount it in its present form; without them, the receptions that will be the social core of the Conference would have been impossible. The Oxford History of Art (Oxford University Press) are the sponsors of both Daniel Libeskind's plenary lecture on Saturday and, in association with Moët & Chandon, the party that follows it at the Banqueting House. *Apollo* are sponsoring the Friday Plenary at the National Gallery and the party afterwards at the National Portrait Gallery; and the Friends of the Courtauld are sponsors of the Sunday party in the Courtauld Gallery. In addition, Atrium Bookshop are hosting a reception on Friday evening,

and the Henry Moore Foundation has made a generous grant towards the mounting of those parts of the programme that deal with modern sculpture. We are also grateful to the British Academy and the Goethe Institut for their contributions to the travel costs of overseas speakers.

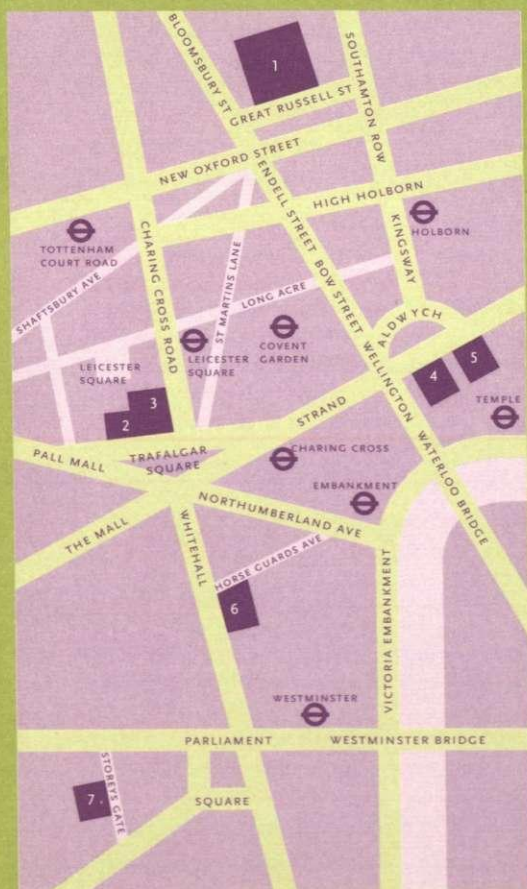
We should especially like to thank Kate Colquhoun and Simon Mason of Oxford University Press, Paul Josefowitz, Chairman and Publisher of *Apollo*, Timothy Llewellyn, Chairman of the Friends of the Courtauld and Director of the Henry Moore Foundation, and Jo Walton of Atrium.

The administration of the Conference and the Bookfair would have been impossible without the energy, enthusiasm and sheer effectiveness of Lyn Baber. We are also most grateful to Kate Woodhead whose experience and wisdom has been invaluable, as has her practical help with many aspects, particularly the Bookfair which she and Lyn have organized. We have also benefited greatly from the advice and experience of Joanna Woodall and Sarah Kane, from colleagues here at the Courtauld and the members of the AAH executive committee. For the smooth running of the event itself, we are indebted to our student helpers, and especially to Andrew Beddard, who has worked with us throughout the process, and Werner Freundel. It has also been a great pleasure to work with Pep Sala, who has designed all the Conference material with great flair and vision, from the booking form to the carrier bags and this booklet.

But, above all, the success of the Conference as an academic event lies with the session conveners and the individual speakers they have selected. The session outlines and abstracts of papers follow; we hope they prove stimulating and enjoyable.

Acknowledgements

- 1 British Museum and Library
- 2 National Gallery
- 3 National Portrait Gallery
- 4 Courtauld Institute of Art
- 5 King's College
- 6 Banqueting House
- 7 Westminster Central Hall
(Methodist Central Hall)



The National Gallery, the National Portrait Gallery and the British Library are all within easy walking distance of the Courtauld Institute. For the Banqueting House and Westminster Central Hall take the no. 11 bus from the stop directly outside Kings College, or the underground from Temple to Westminster.

REGISTRATION

All sessions, including those at other London sites, will be registered at the Courtauld Institute. Registration will take place in the entrance hall of the Courtauld Institute from 11am onwards on Friday and from 9 am onwards on Saturday and Sunday. The registration desk will be staffed continuously throughout the conference. On both Saturday and Sunday in-house academic sessions (those on the Courtauld/Kings site) begin at 9.45; out-house sessions begin at 10.15. Check the separate timetable for precise timings of sessions. A list of delegates registered for the conference up until Wed. 2nd April can be found in the delegate packs.

ACADEMIC SESSIONS: TIMINGS AND VENUES

Abstracts for the academic papers are printed in this brochure; they appear in the order in which they will run within each session. For precise timings, see the timetable; please check the notice boards in the Kings and Courtauld entrance halls for any last minute changes or cancellations to this published programme. The majority of the academic sessions will take place on the Courtauld/Kings site, which will allow for interchange between papers and sessions. Several sessions are partly or wholly on sites elsewhere – this is indicated with the session information in this brochure and on the separate timetable. Location of out-house sessions will be signed at the institutions in which they are hosted.

STUDENT HELPERS

There will be a team of student helpers working at the Conference, identifiable by their conference T-shirts. These T-shirts are on sale at the registration desk.

BOOKFAIR

The Bookfair will take place in the Great Hall and Council Room of Kings College, next door to the Courtauld Institute, on Saturday and Sunday from 9.00-5.00. An official opening ceremony will take place on Saturday lunchtime at 1.00. Over 20 exhibitors will be displaying and selling the latest range of art books and periodicals; there will also be antiquarian and second-hand books. A catalogue describing each of the publishers and book-sellers is to be found in the delegate packs.

THESIS PRIZE

This year there will be two awards, both undergraduate, sponsored by Yale University Press and Reaktion Books. The prize will be awarded at the Bookfair by the Yale University Press stand (in the Great Hall) at 12.15 on Saturday, when the Bookfair is officially opened.
Joint Studio Prize winners: Pamela Hawkes and Graham Sergeant. *Art History Based Prize winner:* Anne Ravenhill.

Conference Information

THE ART BOOK

Sue Ward, the executive editor, and Howard Hollands, honorary editor, will be manning *The Art Book* table at the bookfair and welcome enquiries from subscribers and contributors.

REFRESHMENTS

Coffee and Tea will be served on Saturday and Sunday before the morning session and after the afternoon session in the Great Hall and Council Room of Kings College. A buffet lunch will be served in the Great Hall at Kings. The lunch break has been extended to allow for travel to and from out-house sessions and for browsing at the Bookfair, and on Sunday for the Special Interest Group meetings. Tea and Coffee will not be served at the out-housed sessions.

BADGES

Please wear your badges at all times; they will function as your pass into the Courtauld Gallery, as entrance tickets to the parties at the National Portrait Gallery and Courtauld Gallery, to the academic sessions and as identification for security staff.

CONTACT PHONE NUMBER

To contact the registration desk, the conference conveners, or to leave messages phone 0171 873 2777 or fax 0171 873 2781

COMPUTERS AND THE INTERNET

A computer terminal where participants can access the internet will be available in the Witt Library of the Courtauld Institute.

COURTAULD GALLERY AND EXHIBITIONS

Free entrance to the Courtauld Gallery, and to the exhibition *The Art of Etching* (in the exhibition gallery off the Courtauld Institute entrance hall) on production of delegate badge. There will also be a display of sculpture by Chinedu Umenyilora (architect, London), which relates to his paper in the Plan/Non Plan session (no. 6), in the courtyard attached to the Gallery cafe. This can be viewed from the courtyard above or with access via the Courtauld Institute cafe. The East Wing Collection – an exhibition of significant contemporary art selected by Courtauld Institute students – can be viewed in Seminar Rooms 1, 2 and 3 and on the back staircase of the Institute (follow signs for seminar room 4).

AAH MEMBERSHIP

It will be possible to join the AAH at the registration desk and during lunch at a desk in the Entrance Hall of Kings. If you would like further information please contact the administrator, the Association of Art Historians 70-77 Cowcross Court, Cowcross Street, Clerkenwell, EC1N 6BP.

AAH BUSINESS

Executive Committee Meeting:

Friday 4th April, 11.00, Seminar Room I, Courtauld Institute.

Special Interest Group Meetings:

Sunday 6th April, 12.30-1.30.

These will take place in the Courtauld Institute. See separate timetable for locations.

Annual General Meeting:

4.45, New Theatre, Kings College

PLENARY EVENTS

Friday 4th April, 4.30:

National Gallery, Sainsbury Wing Lecture Theatre. Forum Discussion on National Galleries, National Identities and the Creation of Canons, sponsored by Apollo. Speakers are Neil MacGregor (National Gallery) and Ronald de Leeuw (General Director, Rijksmuseum, Amsterdam). Chair: Robin Simon (*Apollo*). Entrance by ticket only – if you requested one this will be in your conference pack. If you did not request a ticket but would like to attend, there may still be space available – ask at registration desk.

Saturday 5th April, 5.30:

Westminster Central Hall (Methodist Central Hall) Plenary Lecture by Daniel Libeskind (architect of the Boilerhouse project at the Victoria and Albert Museum): *Out/of History*, sponsored by the Oxford History of Art (OUP).

RECEPTIONS

Friday 4th April, 6.30-8.30:

National Portrait Gallery and Atrium Bookshop Delegates have a choice between a reception at the National Portrait Gallery, sponsored by *Apollo*, and a champagne reception at the Atrium Bookshop, Cork Street. Entrance with delegate badge.

Saturday 5th April, 6.45-8.30:

Banqueting House, Whitehall Sponsored by the Oxford History of Art (OUP), where this series will be officially launched (entrance by ticket only, to be found in the delegate packs).

Sunday, 6th April, 6.30-8.30:

Courtauld Gallery Sponsored by the Friends of the Courtauld Institute. Entrance with delegate badge.



Forum Discussions will take place on Friday afternoon, from 2.00-4.00

A. PUBLISHING

Chair: Shearer West

(University of Birmingham)

This forum will consist of a brief introduction followed by an opening discussion of some of the issues and problems shared by publishers and authors within the context of art history publishing. Particular emphasis will be given to editorial policies, targeting a journal or publisher, effective preparation of book proposals, submission of article and book manuscripts, as well as common concerns about

academic and commercial pressures. Audience involvement is essential, and it is hoped that members of the audience will come with questions they wish to explore with the publishers or comments about issues of mutual concern within academic art history publishing generally.

The participants in the forum will include Caroline Elam (*The Burlington Magazine*); Adrian Rifkin (*Art History*); Elly Miller (Harvey Miller), Michael Leaman (Reaktion Books), Simon Mason (Oxford History of Art).

B. COMPUTERS AND IMAGING IN ART HISTORY

Chair: Christopher Bailey

(University of Northumbria at Newcastle)

The panel session will provide an opportunity for delegates to learn about a number of newly founded services which aim to support the teaching and research of art and design history. The participants on the panel will include representatives of the Arts and Humanities Data Service, which has just established a Visual Arts Service Provider, the CTI Centre for Art and Design, newly launched at Brighton University, and the co-ordinator of the Association's own Web Site, which is based at Goldsmith's College. All these services are at a formative stage of development. This is an opportunity for delegates to contribute directly by expressing what you would like to see provided by these promising Internet projects. Each speaker will give a brief presentation lasting 15-20 minutes following which the session will be thrown open for general discussion of issues of interest to delegates.

Astrid Wissenburg:

The Arts and Humanities Data Service

www.ahds.ac.uk

Since January the interests of history of art and design have been represented by the Visual Arts Data Service, based at Surrey Institute of Art and Design, and managed by a consortium of Universities and Colleges. A Service Officer has recently been appointed. The AHDS User Services Development Officer Astrid Wissenburg will describe the work of the AHDS to date and outline what is expected of the Visual Arts Data Service over the next few years.

Suzette Worden:

The CTI Centre for Art and Design

www.bton.ac.uk/ctiad/

CTI Art and Design, based in the Faculty of Art, Design & Humanities, at the University of Brighton, is one of 24 United Kingdom subject-based centres working to encourage the use of learning technologies in UK higher education. A sister organisation, CTICH was set up earlier to cover Archaeology, History and Art History, while CTI Art and Design officially began operating on 1st June 1996. Subjects supported include Fashion and Textile Design, Film/Video/Photography, Fine Art, Graphic Design, Three-Dimensional Design, and Typography. The Centre runs a Web server, organises workshops and makes departmental visits to the Higher Education Art and Design sector. CTIAD publishes a newsletter (OutLine), and will build and maintain a database of IT resources for Art & Design education. Suzette Worden will talk about the range of services provided by CTIAD and how the centre fits into the context of the recent development of art and design practice and other computing initiatives of interest to art history such as IT in museums.

Duncan Branley:

The Association of Art Historians Web Site

www.gold.ac.uk/aah

The AAH Web Site is a new service launched in February 1997. It will include links to Association publications through Blackwell's home page providing abstracts and contents pages of the Journal, the Art Book and the Bulletin, to Internet resources of relevance for teaching and research, news of conferences and calls for papers, and details of Association officers and contacts. Duncan Branley, the site co-ordinator, will explore some options for the further development of the site.

Forum Discussions

C. ISSUES IN CONSERVATION

Chair: Sharon Cather

(Courtauld Institute of Art)

The concept of authenticity in relation to works of art has been quite naturally a central issue throughout the history of restoration. Yet with even the most cursory review of historic material, it is readily clear that notions of authenticity have meant different things at different times, as conceptions of the work of art have changed. The act of restoration or re-presentation of a work of art

is a necessarily profoundly interpretative act, and as such, the responsibility for the care and display of cultural heritage brings with it the need for constant assessment of attitudes. The session would hope to broadly examine contemporary and historic notions of authenticity, and to look at how these are practically realised.

Speakers will include Stepehn Gritt (Courtauld Institute), Timothy Green (Tate Gallery), Derek Pullen (Tate Gallery), Ian Jenkins (British Museum).

D. TEACHING AND LEARNING ISSUES IN ART HISTORY

Chair: Penny McCracken

(Chair of the Universities and Colleges Sub-Committee)

2.00 Annie Richardson (Winchester School of Art):

Learning from Experience:

Work Placements on an Art History Degree

This paper will examine the learning experiences of both students on work placements and the tutors who design and administer this element of the programme. It will address the following questions: Are placements worthwhile for both students and their departments? How do students perceive, utilise and value work placements? It will also examine the role of the receiving institution and the assessment of placements. It will consider how the evaluation of successes and problems has contributed to the current policy on placements on the B.A.(Hons) History of Art degree and Winchester School of Art and how courses can enhance the value of placements as learning experiences.

2.30 Bidy Peppin (University of East London):

A Bridging Unit for First Year Students

'Critical Languages of Art History' is the title of a first year modular unit at the University of East London. It is designed to give students in the subject areas of Fine Art, Design and Visual Theories, who are disadvantaged by language, access to some of the specialised linguistic conventions of Art and Design History and to the academic conventions of structure and presentation used in other units.

3.00 John Hewitt (Manchester Metropolitan University):
Studio Practice Options in History of Art and Design Degrees

Undergraduate and Postgraduate courses in the History of Art and Design Department at Manchester Metropolitan University include options which integrate studio work and art history as a way of understanding the process of visual production in history, through practice as well as the more traditional means. It has produced work of a unique kind as well as presenting the conditions for a fruitful, though at times difficult, partnership between history and studio staff. In this paper I want to look at the history and present developments of this integration.

3.30 Howard Hollands (Middlesex University):

Art History in Schools: Where to Now?

This session will outline some of the new developments in the light of revisions to the 14-19 curriculum. The questions to be addressed will include: Who is teaching art history in schools? How are they being prepared for this? What are the art histories being taught? What are the art histories being learnt? What kinds of relationship exist between making and critiquing in art and art history?



PERFORMANCE AND THE PERFORMATIVE

Convenor: Andrew Stephenson (University of East London)

Critical writing since the 1960s has acknowledged a shift towards a performative conception of artistic subjectivity as well as asking how issues related to performance and the performative have revised any understanding of the dynamics of artistic production and consumption. In broad terms, the subject of performance has engaged with those contextualised rituals, pageants and tableaux vivants that provide the theatricalised space within which the art work was sited. Papers will investigate the ways in which these stagings and environments informed the spectacular nature of this encounter and provided varied viewing practices and sites for the activity of looking. They will also examine the roles that social rituals and institutional framings played in endorsing the cultural prestige of the art work and in validating certain modes of viewing.

On another level, the session offers historical and theoretical reassessments of body-orientated art practices (including performance art, video and photography) that questioned formalist frameworks and challenged modernism's exclusions and phallocentrism. The sexual politics of embodiment and body art as part of a wider feminist enquiry, and how performance art offered a means of interrogating body codings, will also be considered. Beyond this, speakers also explore the theoretical issues that underpin the notion of 'performativity' in contemporary critical writing, and investigate its potential to question the operations and constraints of discourse and its effects in the artistic field.

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Gabriele Griffin
(Leeds Metropolitan University):

***Mind and Matter:
The Body in Women's Performance***

In 'Aller à la Mer', a text which has been highly influential in Theatre Studies, Hélène Cixous proposes a particular idea of the woman's relation to her body and the staging of self in (theatrical) space. The question which this text raises are constructed by Cixous as diametrically opposed to the issue of the body in performance on screen. Considering inter alia, the work of Orlan, I shall therefore analyze the implications of diverse performance spaces on notions of women's relation to their bodies as theorized by French feminist positions on the one hand and queer theory on the other.

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Reina Lewis
(University of East London):
***'Looking Good': The Lesbian Gaze
and Fashion Imagery***

This paper is concerned with the different forms of pleasure and identification activated in the consumption of dominant and subcultural print media. It discusses the forms of lesbian visual pleasures generated by fashion editorial in the new lesbian and gay lifestyle magazines in contrast to those obtained through a transgressive reading of mainstream women's fashion magazines. The development of the lesbian and gay lifestyle magazines, in the context of the pink pound, produces a situation in which one could expect an eroticised lesbian visual pleasure to be the overt remit of the magazine. The apparent difficulty of staging an overtly eroticised lesbian fashion spread

is discussed in relation to the social experiences of the magazines' readership. Arguing that dress is particularly important to lesbian and gay subcultures as a way of identifying oneself and others, the paper explores the relationship between textual consumption and the reader's own participation in lesbian visual spectacle.

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Amelia Jones
(University of California, Riverside):
***Dispersed Subjects and the Demise of
the 'Individual': 1990s Bodies in/as Art***

After a decade of disinterest in the corporeal subject, the body has re-emerged in recent years as a central artistic concern. This paper addresses this re-emergence focusing on the work of Laura Aguilar, Maureen Connor, Orlan and others – artists who enact their bodies through technologies of representation to interrogate the unified, creatively transcendent Cartesian subject of modernism. I argue that these artists suggestively produce themselves through their work as embodied rather than transcendental; as multiply identified (particularized in terms of the intersecting identifications of gender, race, sexuality, nationality and class) rather than reducible to a coherent, unified 'individual'.

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Karen Lang
(California Institute
of Technology, Pasadena):
Kantian Performativity in Art History

This paper will explore Kant's own construction of an idealized subject and the incorporation of this subject into the discipline of art history. The idealized Kantian subject is a self overcome; a subject subjected to the kind of self-mastery necessary for disinterested, 'objective' evaluation. Indeed, Kant's idealized subject resembles the connoisseur, a disembodied, non-temporal subject defined through the faculty of judgement. The inclusion of this idealized subject into the foundational matrix of the art historical discipline has validated 'certain forms of seeing' and circumscribed the ways in which the body can perform in the aesthetic experience.

Fionna Barber
(Manchester Metropolitan University):
De Kooning's Women and the Performance of Femininity

De Kooning's paintings of women from the 1950s occupy a canonical status in histories of Abstract Expressionism. This paper is an attempt to destabilise some of the dominant readings associated with these works arguing that the femininity they construct is not necessarily fixed and reductive. I intend to investigate aspects of subject matter and formal construction in relation to notions of both excess and the Grotesque as gendered categories (Russo, Kristeva) with the aim of problematising issues of meaning and spectatorship.

Gavin Butt
(Central Saint Martin's College
of Art and Design):
Larry Rivers: The Greatest Homosexual?

This paper considers the queerly performative construction of Larry Rivers' artistic subjectivity in the context of a largely lesbian and gay bohemia in New York in the late 1940s and 1950s. Rivers' fascination and identification with the codes of 'homosexuality', from the effeminate deportment of the male body to the protocols of a gay male vernacular, will be viewed as characteristic of the 'hipster' or 'beatnik' who was fast becoming the paradigmatic bohemian type of the 1950s. My analysis will concentrate upon a reading of selected paintings by Rivers alongside the poetry of Frank O'Hara in order to foreground their 'camp-ness' and to consider how they might be seen to challenge dominant constructions of artistic subjectivity and meaning in 1950s art.

Philip Ursprung
(Swiss Federal Institute, Zurich):
'Catholic Tastes': Hurting and Healing the Body in Viennese Actionism in the 1960s

The actions of Hermann Nitsch, Günter Brus, Otto Mühl and Rudolf Schwarzkogler in early 1960s Vienna figure among the most spectacular events in recent art history. Few other movements have generated such a polarized reception and nowhere else has such a drastic and literal iconography of the body's violation and repair developed. Were these artists' references to the body and their symbolic (rather than indexical) use of the body, an expression of a reactionary attitude in part motivated by frustration in a quick-moving art world? Or was it rather the revelation of subversive, anarchic action per se? Since the Actionists' ideology refuses easy categorisation within 'Modernism' or 'Postmodernism', I would like to suggest that Actionism's history demands a separate category: as an 'anti-Modernism' which has its roots in the late 19th century German-speaking art world. From this perspective, the Actionists can be seen as proposing a fundamentally different 'European' use of the body in art: one correlated towards a different understanding of 'modernity' and opposed to the dominant American models of the 1960s.

Brandon Taylor
(University of Southampton):
Walking a Line in England

Certain themes stand out in early conceptual art in Britain and elsewhere. Apparently marginal behaviour governed by rules and repetition serve as structural features of a group of artists who negotiated a melding of absurdist ritual with emancipatory re-working of the relations between artist, institution and viewer. Ludic and pastoral elements are examined in the early work of Flanagan, Arnatt and Long.

Joanna Lowry
(Kent Institute of Art and Design):
Performing Vision in the Theatre of the Gaze: the Work of Douglas Gordon

This paper considers the way in which the visual is staged in the video installations of Douglas Gordon. The three works considered each re-enact in a fetishistic, obsessive way scenes that represent a conjuncture of sexual knowledge and a violent production of that knowledge. The question that is posed by the installation is the deictic invocation of the spectator as an embodied subject in relation to that traumatic staging of vision. Gordon's work suggests ways in which a performative concept of vision might enable us to rethink the relationship between the viewer and the visual apparatus in video installation art.

Peter Horne
(University of East London):
Fops, Favourites and Faggots: Homosexuality and Homosexuality in Representations of Edward II

In mid-19th century England, the story of Edward the Second and his favourite Gaveston was frequently told in popular histories of the British monarchy which, though euphemistic, countenanced desire between men. The paper argues that these narratives were drawn upon by Marcus Stone for a history painting that displayed a homo-eroticism which could be disavowed. The paper considers the way the reception of this work changed as emergent sexological notions, public scandal and attention to Christopher Marlowe's play gave a public form to the homosexual body in the later 19th century.

Michael Hatt (Birkbeck College):
'We Will Burn Him': Race, Ritual and Responsibility in the New South

The lynching was a modern cultural form that provided a means of reinstating antebellum Southern identity and its notions of honour, and of recreating its racial economy. In this paper, I shall offer an account of lynching in the American South in the 1890s as a ritualised public event that enabled a racial hierarchy to be reinstated, free from the demands of argument and reason required by political, juridical and cultural debates in the North. At the same time, I shall challenge recent theories of the performative that have disputed the primacy of agency and will. I shall argue that only a view of performativity underpinned by intentional moral choice is philosophically and ethically tenable.

Melissa McQuillan
(Wimbledon School of Art, London):
Pablo goes to the Ball: Performance, Play and Diversion in the Early 1920s

In post-war Paris two traditions of masquerading converged. While the comte de Beaumont embellished his legendary costume balls with the talents of Picasso, Laurencin, Satie, Cocteau and Massine, at artists' masquerades a carnivalesque spirit ensured their attraction as chic spectacles. These *bals costumés* intersected with other cultural practices. They inflected the field of staged spectacle and performance, and their photographic records display affinities with a spectrum of documentary and imaginary images. They both enabled an enactment of fantasies of the *rappel à l'ordre* and implemented a destabilisation of the visual signs of identity.

**Conveners: Steven Adams (University of Hertfordshire)
Anna Robins (University of Reading)**

This session examines issues around landscape and gender in visual culture. It explores ways in which both the representation and the consumption of real and imagined spaces have taken on a gendered inflexion in western and non-western cultures, and aims to provide an interdisciplinary platform for art, architectural and cultural historians.

Particular areas of interest include the gendering of modernist discourses around landscape painting – how, for example, the representation of the countryside was cast as an essentially male activity while landscape imagery might be gendered as feminine.

The representation of the city and the suburb, and the ways in which these spaces were articulated through gendered discourses, will be a further concern. The production and consumption of landscape imagery in the popular culture of the 19th and 20th centuries will also be explored, as well as the ways in which romantic and realist iconography could create imaginary realms for women.

Julie King
(University of Canterbury,
Christchurch, New Zealand):

***Marianne North in New Zealand:
the Intersection of Femininity, Science
and Art in the Colonial Landscape***

While painting the colonial landscape was largely a masculine enterprise, the conjunction of art with science, exploration and industry that stimulated the production of landscape images in view-books, popular illustration and for display at international exhibitions, provided the Victorian artist, Marianne North, with a receptive context for her images – albeit painting of a discrete feminine category. This paper examines how North's representation of native plants set within the New Zealand landscape represents a gendered as well as a colonizing response to the landscape, and considers how women artists' experience of place in the colonial world was frequently mediated through flower painting.

Denise Oleksijczuk
(University of British Columbia):
***Subjectivity and the Doubling
of Space in the Panorama***

In heterotopic sites a 'doubling' of space is produced by two kinds of viewers – one authorized, the other a visitor – who look at the same thing but construe two different objects. In the case of the panorama at the turn of the 19th century, however, I intend to problematize contemporary descriptions of viewing practices which use gender difference as the basis on which to account for double vision. My paper argues that texts feminizing delusional states of apprehension within the panorama not only represented female subjectivity as the loss of a sense of self, but were also a means of compensation for the (mostly male) writers who feared the exhilaration and anxiety that attended the rise of the autonomous subject.

Nina Lübbren
(Anglia Polytechnic University):

***Beyond the Gaze:
Landscapes of Immersion***

Current theories of representation tend to figure the gaze as masterful and distanced from its object. This is the gaze of the male panorama painter, surveying the (feminine) landscape. However, 19th century artists increasingly rejected the panoramatic gaze in favour of a mode of painting and experiencing nature that suggested the surrender of visual mastery in favour of a merging with nature. By giving up the controlling gaze, male painters of the *sous-bois* (forest interior) were 'feminising' their own subjectivity. This paper closes with an analysis of the works of Otilie Reylaender, a painter of the *sous-bois* which problematized the conflation of femininity and landscape.

Steven Adams
(University of Hertfordshire):
***'Gros garçons': Modernism and
the Construction of Masculinity
in 19th-Century French Landscape
Painting***

Although recent attempts have been made to locate 19th-century French landscape painting within the broad fabric of 19th century bourgeois culture, a wide spectrum of commentary from Salon reviews to romantic novels and serialised short-stories insisted upon the essential autonomy of the practice of the landscape painter and grounded that autonomy within a carefully formulated notion of masculinity. Looking at the work of painters who were later earmarked as 'founders of the modern French school' – Rousseau, Millet, Daubigny, Díaz de la Peña and others – this paper explores the diverse ways in which concepts of childhood, innocence and masculinity were bracketed by mid century writers both as essential qualifications for good painting and membership of the early avant-garde.

Paul Smith (University of Bristol):
Blurring the Line: Impressionism, Gender and Landscape.

This paper explores the possibility that some Impressionist landscapes express an ambiguously gendered or 'blurred', identification with the landscape. Working from the premises that the psychic processes of projection and introjection are involved in correspondance, or the expressive perception of nature, and that expressive projection involves seeing a metaphorical, bodily aspect to 'nature', the paper seeks to examine how landscape by the male Impressionists may sometime express a 'feminine' or un-gendered ways of seeing, incompatible with the notion of the artist as the subjugator of the 'natural', 'female' world.

Jillian Cassidy
(University of Canterbury,
Christchurch New-Zealand):

Landscape Fragments: Dame Eileen Mayo in Australia and New Zealand

This paper considers the ways in which Eileen Mayo's distinctively graphic style brought out a sense of time and location in the land; how in her intimate glimpses of nature, she set limits to the landscape while at the same time acknowledging the greater order underlying it, be it the wild places England, the desolate landscape of Australia, or areas of lush New Zealand bushland. The paper goes on to examine whether or not her particular responses can be related to cultural concerns, aesthetic sensibility, or the specificity of gender.

Sighle Bhreathnach-Lynch
(University College Dublin):
Landscape, Space and Gender: Their Role in the Construction of Female Identity in Newly-Independent Ireland.

This paper explores issues of gender, space and landscape which intersect with the construction a new Irish post-colonial identity. In the decades following political independence in 1922 the image of Ireland and the Irish projected by successive governments was that of the rural countryside, peopled exclusively by a Gaelic-speaking, Catholic people. In the visual arts, these ideological concepts were sustained by numerous paintings of the West of Ireland, now promoted as the 'real' Ireland. Many of them included women, dressed in peasant costume thereby anchoring the Irish female to nature and to the landscape. This paper studies a range of such representations, examining their meaning in terms of both national and gender identity as well as looking at the multi-

layered relationship between landscape and the feminine in these visualised realms. The manner in which religious sculpture came to occupy a politically gendered as well as spiritually significant space in the actual landscape itself is also analysed.

David Peters Corbett
(University of York):
Landscape, Interior Space and Modernity in English Art after the First World War

This paper examines the gendered revisiting in the 1920s by Edward Wadsworth and C. R. W. Nevinson of the themes and techniques of modernism practised before 1914. I consider their post-war work as a revisionist but nostalgic commentary on Vorticism's more direct engagement with modernity. This commentary is implicated with a revision of the overt masculinism of Vorticist identity – now reformulated to sustain a newly pessimistic view of the landscapes and morphology of industrial England. The result is a gendering of the landscape that embodies a series of shifting homologies between particular sites, overt and embattled masculinities, and post war cultural politics.

Pat Simpson
(University of Hertfordshire):
Soviet Superwoman in the Landscape of Liberty: Aleksander Deineka's Razdol'e, 1944

In this paper I explore some of the complex and contradictory significations of the imagery – sportswomen running through the Soviet countryside – in Aleksander Deineka's painting *Razdol'e 1944*. In Russian 'razdol'e' conveys spatial expanse and liberty. How is this linguistic game played out through the imagery in the context of Soviet cultural and political discourse in 1944? I will suggest that the play of signification lies within parameters created by the intersection of mythologising patriarchal discourses on the representation of women in Socialist Realist Art, on women's gender role as defined by the state, and on the landscape as signifier of 'motherland' in contemporary anti-fascist propaganda.

Caroline Jones
(Boston University):
Robert Smithson and the Technological Sublime

Stung by descriptions of Earthworks as aggressive, Robert Smithson complained in 1973 about his opponents' 'Ecological Oedipus Complex' in which 'penetration of 'Mother Earth' (is taboo as) incest...' Rather than critique the gender assumptions behind their attack, the artist responded in equally loaded terms: 'sex isn't all a series of rapes'. Seen as an important engineer of the 'post modern turn', Smithson is justly celebrated for the complex dialectic found in his work.

Few, however, have parsed the gendered nature of that dialectic: crystalline versus organic, dry versus wet, technological versus 'natural', bounded versus oceanic. This paper explores the complexities of Smithson's dialectical relationship to the land, which find their synthesis in his magisterial Spiral Jetty and its enactment of the technological Sublime. I read the sublime from Longinus to Lyotard, as offering the ultimate aesthetic resolution of the interaction between 'man' and the landscape as it is gendered in discourse.

Anna Robins
(University of Reading): *Global*
Richard Long: Cultural Explorer.

The subject of this paper is the artistic project and practice of Richard Long. It argues that Long follows the career trajectory of a latter-day Victorian explorer with echoes of the colonial impulse. This is reflected in his encounters around the globe in India, Canada and South America, and in his identification with Somerset and Avon, his home county. It examines the gender basis of Long's project within the tradition of the odyssey of the male explorer pursuing virgin nature. It looks at aspects of his dropping and marking, the repetition-compulsion that drives Long's project. Further, it examines the support of Long by the British Council and other bodies, and the publication of approved critical texts that reinforce these gender biases and assumptions.

Conveners: Shulamith Behr (*Courtauld Institute of Art*)
Joan Weinstein (*The Getty Grant Program*)

From the reign of Wilhelm I through the years of the Third Reich, the historical discontinuities of German history highlight the problems of adopting generalised models of social and cultural development. Papers are invited that address the narratives of patronage operative in the art world during this period, particularly as they relate to the search for 'national' identity. Topics will include the interplay between public and private patronage and collecting; the role of marginal groups, including women, in promoting artistic practice; and the discursive formation of the modern patron in the press. It is hoped that some contributors will bring theoretical issues to bear on particular exhibitions, publications, institutions, curatorial practices, dealerships or examples of dilettantism as they relate to the larger issues of patronage in Germany.

Margaret E. Menninger
(Minda de Gunzburg Center for European
Studies, Harvard University):
***Public Patronage with Private Funds:
Leipzig's Grassi-Museum, 1880-1900***

Franz Dominic Grassi was a local business man trading in Russian goods, indigo and tropical fruits. Upon his death in 1880, he left the bulk of his estate to the city of Leipzig for 'improvement and beautification'. The city applied the funds to expansion of its cultural resources; half of the bequest went to the construction of the Grassi-Museum which housed the museums of applied arts and ethnology. The paper explores the 'making' of this museum as a means of revealing the structure and context of 'high' culture patronage in German cities. This is characterised as the *civic sphere*, encapsulating that 'middle time' when the cultural aspects of the public sphere were drawn into a more state – and especially more municipally-organised structure, marking an evolution from 'private' bourgeois associations to cultural institutions. This model also shows how the arts acquired representative status in defining the city both for outsiders and for the citizens themselves.

Helen Shiner
(University of Central England):
***A Temple to the Lebensreform
Movement? Karl Ernst Osthaus
and the Gropius-Meyer Model
Factory 1914***

This paper explores the role of the patron and museum director, Karl Ernst Osthaus, in the promotion of art within industrial design. Little has been made of the decorative schemes within the Gropius-Meyer Model Factory exhibited at the Werkbund Exhibition in 1914, some of which were threatened by the row about nudity that coloured the reception of the exhibition. The iconography of the dance utilised by the Russian Jewish sculptor, Moissey Kogan, will be considered in relation to Osthaus' promotion of *Körperkultur* and associated aspects of *Lebensreform*. The evident discontinuity between avant-garde artistic practices and the complexity of political allegiances of those

involved will be examined in relation to the building and its integral decorative schemes.

Nicola Lambourne
(Courtauld Institute):
***Patronage and Pillage:
The World War One Bergungsmuseen***

During the First World War, works of art from public and private collections in occupied France were removed by the German army and rehoused in temporary 'Bergungsmuseen' (literally rescue museums), ostensibly for safe-keeping. Presented as evidence of the German love of and knowledge of art, these were regarded by the French as proof of institutionalised German pillage. The 'true' motivation for their establishment is obscure, as the contemporary documentation is of a propagandist nature conducted by French and German art historians. Rival characterisations of the relationship between the Germans and art were offered: while the *Bergungsmuseen* emphasised their skills as curators, collectors and art historians, the 'Exposition d'oeuvres d'art mutilées', held at the Petit Palais in Paris in 1916-17, portrayed them as the destroyers and enemies of art.

Sherwin Simmons
(University of Oregon):
***Expressionism in the Discourse
of Fashion***

The paper keys off a fashion show which took place in Bern in September 1917 and was organised by Otto Haas-Heye for the German Werkbund. It argues that fashion played an important role in expanding the market for Expressionism during the war and linked the style to national economic interests. This development contrasts significantly with the treatment of fashion in early expressionist discourse where it was figured as a topos of mass culture 'lacking in Geist'. The paper tracks this change through the pages of *Elegante Welt*, *Die Dame*, *Der Sturm*, *Die Aktion*, *Zeit-Echo*, and *Wieland*; the promotional activities of Otto Haas-Heye and Irene Eucken; and the artworks of August Macke, Ernst Ludwig Kirchner and Annie Offterdinger.

Kathrin Hoffmann-Curtius (Tübingen):
The Discursive Structures of Images of Frauenmord

Towards the end of the Wilhelmine era, numerous representations of murdered women appeared in the visual arts of the avant-garde. Unlike the most recent account that aesthetically condemns them on the basis of the links with pornography (Maria Tatar), this paper will study the *Lustmord* images of Georg Grosz, as well as those by Dix and Wollheim, in terms of their collectability, the First World War context and the artists' confrontation with the media culture of the period. It will explore the interrelation between the image of the German 'soldatische Mann' (Theweleit), his mendacious metaphor 'Im Felde unbesiegt', and the dismembering or dissolving female body featured in the works of male artists at the time.

Malcolm Gee
(University of Northumbria):
The 'Art Business' in Berlin c. 1916-1924

In 1923 the critic Paul Westheim castigated the modern art scene as 'Kunstbetrieb' in which the essential spiritual qualities of art were subordinated to promotion and profit. As editor of the journal *Das Kunstblatt*, Westheim was in fact a part of this 'business' and his criticism was a fairly standard strategy for asserting one's own purity in relation to an expanding commercial system. The conditions of the post-war years, combining the triumph in adversity of progressive forces in German society with general instability and growing inflation, were reflected on the art market by a fragile boom which at first seemed to favour the producers and promoters of German modernist art. This paper aims to establish the principal structural features of the Berlin art market 1918-1924, to identify the range of interests and ideological positions represented within it and to assess the impact of economic and political developments on patrons of contemporary art in Berlin.

Brenda Danilowitz
(The Josef and Anni Albers Foundation, Orange, Connecticut):
Josef Albers and Patrons 1916-1928: In-and-Outside the Bauhaus

Between 1920 and 1928, Josef Albers designed four large scale stained-glass windows for architectural projects: the Sommerfeld House 1920-1, the residence of Dr. Fritz Otte in Berlin 1923, the Grassi-Museum in Leipzig 1923 and the Ullstein Verlag 1928. All of these works, documented in black and white photographs, were subsequently destroyed. Though these commissions were closely related to Albers'

work at the Bauhaus, the circumstances of each were unique. The paper will briefly look at Albers' early encounter with stained glass construction through his association with Jan Thorn Prikker in Essen in 1916-17 and his commission for a stained glass window in the church of St Michael in his home town of Bottrop. It will pay particular attention to the politics of patronage at the Bauhaus and the role of the public versus private patrons in analysing the known histories of the 1920-8 commissions.

Marsha Meskimmon
(Staffordshire University):
The Third Sex? Politics and Patronage of Lesbian Imagery in the Weimar Republic

During the course of the Weimar Republic, issues concerning gender roles and sexual identity were debated fiercely within many different contexts. Scientific and medical theories were developed alongside sociological, political and representational models of both gender and sexual 'norms' and deviations. The 'Third Sex' was a common trope for the 'androgynous' as well as having homosexual overtones in the period, yet, in a popularised form, could be linked to notions of the 'New Woman' in certain key, critical ways. Such fascinating categorical slippages are typical of Weimar debates on gender and sexuality and this paper explores the theme of 'lesbian love' through an examination of a series of twelve two-tone lithographs by Jeanne Mammen illustrating Pierre Louys's 'Songs of Bilitis', commissioned by the Galerie Gurlitt in Berlin 1930.

Ann Stieglitz
(University of Tübingen):
Tobacco Road: a Tale of 'High' and 'Low' in Germany; 1927-1947

After the momentous exhibition of Grünewald's *Isenheim Altar* in Munich in 1919, research into the artist's identity and work began in earnest, culminating in a monograph by W. K. Zülch, published by the Munich firm Bruckmann, with photographs by Hanfstaengl, on 20 April 1938 – Hitler's birthday. The publication was made possible by the sponsorship of a tobacco firm *Reemtsma* which, by then, had control of all tobacco factories in Germany. The firm introduced 'Cigaretten-bilder' which consumers were encouraged to stick into books and these played an important function in disseminating ideas of cultural identity. In one major 'history', Grünewald is posited as the apotheosis of 'German-ness'. This paper traces how the relationship between 'high' and 'low' culture was made possible through the tobacco industry, and reveals how *Reemtsma*'s exploitation of Hitler's conquests enabled him to forge a 'tobacco road' into Eastern Europe.

Ines Schlenker
(Courtauld Institute):
Transformations in Patronage: the Grosse Deutsche Kunstausstellungen 1937-1944

The annual Grosse Deutsche Kunstausstellung that took place at the Haus der Deutschen Kunst in Munich from 1937 until 1944 was intended to present a cross-section of the entire artistic production of National Socialist Germany. Huge efforts were undertaken to make the exhibition possible, the most effective being the patronage of the NS establishment. This paper seeks to explore the role Adolf Hitler and other members of the Nazi elite played in the manipulation of subject-matter, style and the choice of artists. Using the surviving sales records, programmatic statements, contemporary newspaper coverage, commissions and awards, the paper will investigate the patterns of patronage and their transformation in light of the impact of the war years.

Peter Vergo
(University of Essex):
'Monuments to Horror': Memorialising the Concentration Camps: the Function and Significance of the Memorial Site at Dachau

This paper examines some of the issues raised by the preservation and display of what have been termed 'negative spaces', namely those physical remains of the past which afford evidence, not of heroic personal or national achievement, not of individual artistic or intellectual accomplishment, but of human cruelty, suffering and deprivation. It will touch on aspects of the current debate concerning the memorialisation, and the destruction, of the sites of the former concentration camps in Nazi Germany and elsewhere; and will focus by way of a particular case study on the various, in some ways conflicting functions ascribed at one time or another to the site at Dachau: museum, monument, memorial or place of worship.

Plenary discussion chaired
by Joan Weinstein

THE MAKING OF THE ILLUMINATED
MANUSCRIPT BOOK

4



This session will take place in the British Library, in the Seminar room off the Kings library

Conveners:

John Lowden

(Courtauld Institute of Art)

Scot McKendrick *(British Library)*

This session will focus on the illuminated manuscript book primarily as a physical object, with special emphasis on its manufacture and use. It will examine manuscripts of varied types from many periods and sources, exploring the making of manuscripts from a wide variety of perspectives.

Issues relating to the scientific examination of manuscripts, an area which is just beginning to be explored, will also be covered. New technology for such examination will be demonstrated and discussed. The session will take place in the seminar room of the British Library, and manuscripts relevant to the papers will be on display to participants. There will be considerable time available for the discussion of papers and for the pooling of ideas and expertise.

Tony Parker

(Conservation Department,
British Library):

Equipment for the Technical Examination of Illuminated Manuscripts in the British Library

The Reading Rooms and the Conservation Department of the British Library are able to provide a range of equipment and techniques that can be applied to the study of illuminated manuscripts. The equipment includes the Video Spectral Comparator, microscopes, fibre optic lights, visualtek, and close circuit television camera systems. Other equipment for the identification of pigments and inks will also be discussed. Imaginative use of existing equipment is often able to resolve questions about the sequence of writing or painting, or to permit the viewing of underdrawing. But a positive result cannot be guaranteed.

Andreas Petzold

(Records Section, Victoria
& Albert Museum):

The Question of Colour in the Study of Illuminated Romanesque Manuscripts

The question of colour in the study of illuminated manuscripts is too often ignored. This paper looks at certain aspects of the question with a focus on the Romanesque period. Particular attention is paid to modern methods of describing and identifying colours, focusing on recent research on the Bury Bible and Dover Bible using false colour infra-red photography. The nature of medieval technical treatises, notably those in the British Library, as working documents is also investigated. And the question of the semiotic and iconographic interpretation of the use of colour, emphasizing an interdisciplinary approach, is considered.

Patricia Stirnemann

(Département des manuscrits,
Bibliothèque Nationale, Paris):

The Recipient of the Copenhagen Psalter

A range of evidence is brought forward in this paper to suggest that the well-known illuminated Copenhagen Psalter was made for presentation to Canute VI, heir-apparent to the Danish throne, on his coronation in 1170. The artist of the sister manuscript, the York Psalter, is shown to have been working at the abbey of Saint Victor in Paris around 1160, and there is a further link via the Danish Archbishop Eskil, exiled in France between 1161 and 1168. Internal evidence of the Copenhagen Psalter's production and contents such as the Augustinian liturgical emphasis) are explained in light of its destination.

John Lowden

(Courtauld Institute of Art):

Making a Pair of Bibles Moralisesées in Paris in the 13th-Century

Manuscripts of the type known as Bibles moralisesées contain by far the most extensive cycle of illustrations devised in the Middle Ages. Their production raised remarkable difficulties, which in turn suggested unusual solutions. The images in the four-volume Bible moralisesées now divided between the Bodleian Library, Bibliothèque Nationale, and British Library, were produced by tracing over a workshop model that was also used to produce most of the gatherings of the three-volume Bible moralisée in Toledo Cathedral. Careful examination of the books shows how this was done. Why it was done is an intriguing question to which the manuscripts can also supply an answer.

Rowan Watson

(National Art Library, Victoria & Albert
Museum):

A Mercifully-Unfinished Treasure: Harreteau's Book of Hours

The Victoria & Albert Museum recently acquired a Book of Hours made in the West of France in the 1480s, and owned in the 16th century by 'Harreteau'. Only one of its miniatures and several of its borders are fully finished; the others are merely sketched in. Close investigation of the various layers of finish allow conclusions to be drawn about the production process. The variety of styles suggests that more than one family unit was involved in the book's manufacture. Harreteau's Hours contributes to recent discussion of the nature of manuscript book production in the Late Middle Ages, and the possible role of major artists.

Mark L Evans

(National Museum and Gallery
of Wales, Cardiff):

Making, Mutilating, Completing, Dismantling, and Reconstructing a Renaissance Illuminated Manuscript: The Sforza Book of Hours

The Sforza Hours was begun in Milan in the late 15th century, but a substantial number of its unbound gatherings were stolen from the workshop. Its text and decoration were completed in the Netherlands in 1517-21. Following its rediscovery in the 19th century it was unbound, its bifolia split and tipped into four volumes. Since the replacement bifolia are distinguishable from the earlier leaves, however, dispersed gatherings can be identified, and the original collation reconstructed. This sheds light both on the attribution of hands in the original work, and the problems faced by the scribe and illuminator subsequently commissioned to complete the manuscript.



PRODUCING THE PAST: ASPECTS OF
ANTIQUARIAN CULTURE AND
PRACTICE 1600-1850

5

**Conveners: Lucy Peltz (University of Manchester)
Martin Myrone (Courtauld Institute of Art)**

Antiquarianism was a popular and increasingly widespread activity throughout the early modern period. Although it encompassed a heterogeneous and shifting set of practices and discourses for dealing with the past, it has long been considered marginal by cultural historians.

The session starts from the belief that it had a significant role in shaping modern culture and social relations. By considering its diverse visual and literary products and their impact upon both public and private spheres, the session will reassess the importance of antiquarianism and evaluate its socio-political implications. It is hoped that some of the following questions will be addressed. Who were antiquarians, and why? How did antiquarianism package the past? Is there a specific antiquarian aesthetic? How did market forces and entrepreneurs shape the antiquarian project? What relationship did antiquarian texts have with 'high' art? Did antiquarianism lay the foundations for modern art history and museum culture?

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Sam Smiles (University of Plymouth):
***British Antiquity and Antiquarian
Illustration***

This paper examines the epistemological status of antiquarian illustration in late 18th and early 19th-century England. As visual codifications of knowledge illustrations stand in a peculiar relation to the subject they are presumed to enhance; by condensing discursive treatments of the remote past into iconic formulations they move from a supplementary role to a more complex status as bearers of meaning in their own right. Samuel Rush Meyrick and Charles Hamilton Smith's *Costumes of the Ancient Inhabitants of the British Islands* (1815) epitomises these issues with its illustrations. This paper will consider these antiquarian illustrations in light of the work of Barthes (the reality effect), Derrida (on supplementarity) as well as the issues of iconicity and the semantic field.

.....
Heather MacLennan (Cheltenham
& Gloucester College of Higher Education):
***Antiquarian and Connoisseurial
Interest in the Northern Renaissance
Print in the early 19th century***

This case study draws upon the unpublished correspondence, notebooks, and print collections of two antiquarian print collectors, Douce (1757-1834) and Kerrich (1748-1828). I discuss early 19th-century antiquarian print culture and connoisseurship of collectors unhampered by classical taste in their regard for early northern Renaissance prints, otherwise marginalised in 'high' aesthetic accounts. I reconstruct the 'conversations' held by antiquarian print enthusiasts about questions of authorship, technique and print history. I propose that antiquarians were in a special position to uncover the history of the autograph print which was outside fine art discourse.

.....
Maria Grazia Lolla (Wesleyan University):
'Ceci n'est pas un monument'

This paper seeks to locate the publication of monuments in the context of 18th and early 19th-century theories of art and poetry. Drawing of a wide range of examples it will argue that despite antiquaries' oft-proclaimed intention to preserve antiquities, antiquarian illustrations were produced as artistic objects. This was the case not only in the work of Piranesi but also in the engravings produced under the auspices of the London Society of Antiquaries. Artistic concerns were evident in the profusion of decorations, in the creation of 'compositions' of antiquities, or in their links with the development of Romantic aesthetics.

.....
David Alexander (York):
***Trumpeting the Findings:
Antiquarians and Printmakers***

At the end of the 18th century the costs and difficulties of employing professional engravers encouraged a number of English antiquarians to turn to print making themselves. They included university men such as Daniel Lysons, architectural draughtsmen such as John Buckler and self-taught provincials such as Joseph Halfpenny and William Fowler. This talk discusses their different experiences, and examines their introductions to print making, working practices, and the aesthetics of the work, as well as the relationship of text and illustration in their publications and their links with learned bodies and the commercial print trade.

.....
Lucy Peltz (Manchester University):
***The Extra-illustration of London:
The Gendered Spaces and Practices
of Antiquarianism in the late
18th century***

Thomas Pennant's antiquarian account of London (1790) is significant for its frequent reconstitution in extra-illustrated form. This paper presents this practice of embellishing

published texts with diverse illustrations as one of the products of antiquarian leisure. It explores the development of extra-illustration in relation to the gendered spaces and practices associated with antiquarianism. By considering legitimate and satiric representations it argues that the interests and homosociability of the antiquarian in the public sphere were increasingly problematized. Consequently, there was a widespread withdrawal from the Society of Antiquaries to the domestic sphere. By focusing on the extra-illustration of Richard Bull and his daughter, Elizabeth, it will argue that it was in the feminized ethos of the home, and as a consumer of commodities, that the antiquarian could safely pursue a heterogenous set of practices and perform the civic duties of a modern man.

Annagret Pelz
(Universität de Paderborn):
The Desk: Excavation Site and Depository of Memory

In the late 18th century the idea of public museums became significant in the north of Europe. At the same time a series of texts appeared, in which famous German women writers looked upon their lives with an archaeological interest. These texts transformed the authors' desk and writing rooms into excavation sites of personal memory. There diverse texts, clippings, souvenirs and ephemera were assembled into new books. Through these a personal museum to authorship developed that turned the woman author into an antiquarian of her own cultural practice. In producing the author's own personal past the texts exercise a spatial aesthetic and technique memory that can equally be identified in the nascent museum.

Ralph Hyde
(Keeper of Prints & Maps,
Guildhall Library):

***Artists and Antiquaries:
The Recording of English and Welsh
Towns, Early to mid-18th Century***

The Society of Antiquaries was founded in 1717. Its early fellows showed a keen interest in the recording of antiquities and in the systematic recording of historic cities and towns. This paper will explain the antiquarian interest in long, engraved town views, and demonstrate the influence that the Society and its Fellows had on the choice of towns that were drawn, engraved, and published. The new market had a positive effect on the utilitarian style of town view which developed in this period, a style which was adopted by non-antiquarian artists such as Thomas Sandby. Special attention will be given to the careers of Samuel and Nathaniel Buck.

David Haycock (Birkbeck College):

William Stukeley: Avebury and Stonehenge

This paper discusses the ways in which the antiquarian Dr. William Stukeley (1687-1765) pictured and wrote about the prehistoric stone circles at Stonehenge and Avebury in Wiltshire. It is suggested that in the way he structured the texts and prints of his books, and in his interpretation of the Avebury site as 'a picture,' he was influenced by contemporary ideas of landscape gardens, prospects and circuit walks. This is seen both in his description of the sites, his reflections upon their awe inspiring qualities, and in his interpretation of them as temples that may be read in both their individual parts and within their broader landscape. By placing his interpretations of Avebury and Stonehenge within their visual context, it is possible to draw conclusions about both his theoretical interpretation of these antiquities, and contemporary ideas of landscape design.

Stephen Bending (Leeds University):
***The True Rust of the Barons' Wars:
Gardens, Ruins, and the National
Landscape***

Antiquarianism came under increasing pressure during the 18th century, marginalized by alternative cultures, and characterized as the amateur and unsystematic studies of a leisured elite. Outside antiquarian circles, agricultural writing, guidebooks, and polite essays offer accounts of the historical landscape which reject antiquarianism as abstruse rambling. But antiquarians constructed some of the most influential histories of the nation: the conception of a gothic past, Alfred's constitution, and England's hard-won liberties. In the English landscape garden antiquarian reconstructions engage with populist sightseeing: fake ruins proffer images of the national past, to be consumed as objects of pleasure and as comforting reassurances of national greatness. But here the problematic nature of an authentic past and a shared present comes to the fore. Focusing on accounts of the landscape, this paper will explore the complex relationships between antiquarianism, authenticity and a socio-aesthetic engagement with the national past.

Johann JK Reusch
(Baruch College, CUNY):
***The Influence of English
Antiquarianism on Caspar David
Friedrich's Artistic Production***

During the late 18th and early 19th centuries the English Antiquarian movement sparked great interest among German intellectuals, who turned their attention toward discovering an often nebulous

but prototypical Teutonic past and national identity. Caspar David Friedrich's artistic production operated within an intellectual context marked by a set of German Anglophile thinkers, among them the pastors Theobul Kosegarten (1758-1818) and his son Ludwig Gotthard. German antiquarians were also influenced by the English antiquarian William Gilpin. His *Observations on Western Parts of England* contained a description of the Isle of Wight which offered obvious parallels to Kosegarten and Friedrich's beloved island of Rugen. This paper will explore how Friedrich's choice of historical and scenic sites as a subject and his obsession with topographical accuracy suggests his awareness of Gilpin's writing and cataloguing procedures.

Alexandrina Buchanan (University of York):
***Science and Sensibility:
Architectural Antiquarianism
in the Early 19th Century***

Historians of the modern discipline of architectural history have identified a key to its emergence in the adoption of a scientific methodology by its early 19th-century practitioners. They have thus marginalised antiquarianism, defining it as the 'other' in opposition to which such modern disciplines as history, architectural history and archaeology have been characterised. But does this model really fit? Arguing that the concept of 'scientificity' is itself problematic, I shall draw on writings by practitioners of science and of architectural antiquarianism in order to re-examine their relationship. My paper will concentrate on British studies of medieval buildings and will discuss such writers as James Hall, Thomas Rickman, Thomas Kerrieh and William Whewell.

Susan A Crane (University of Arizona):
***Story, History
and the Passionate Collector***

The figure of the antiquarian, as Arnaldo Momigliano illustrated, became a figure of ridicule from the 19th century onward. Writers such as Sir Walter Scott caricatured the older type of historical collector as out-moded, in an era when the passions of historical collecting had shifted from personal, idiosyncratic and elite to nationalist, collective and representative. This transition can be described as a shift from stories to histories, from fragments to totalities, from cabinets to museums. The displacement of the antiquarian and the attendant burial of the personalized expression of historical consciousness came to characterize the museum and historiography. The antiquarian thus represents a pivotal figure, both as actor and artefact, in the story of the shifting desires for history in modern Europe.

**Conveners: Simon Sadler (Open University)
Jonathan Hughes (Courtauld Institute of Art)**

Should architecture obey, deny or subvert the logic of planning? The question has persistently underwritten architectural theory, practice and polemics throughout the 20th century. The power of the 'rational' modernist plan, for example, considered by some to be the guarantor of freedom and progress, soon became regarded by its critics as a tyranny shaping everything from domestic space to the city, and from matters of taste to the conduct of life itself.

This session examines a range of projects and critiques that have sought to transgress the limits of architectural rationality and permanence, and to challenge the profession's entrenched modernist structures and practices. Furthermore, it will ask where the limits of architectural liberty lie, and whether indeed their continued survival is either desirable or inevitable.

Cedric Price
(architect, London):
***Non Plan/A True Mirror
of Social Appetites?***

The proposal of Non-Plan to remove the majority of physical planning restrictions, particularly aesthetic control, is seen as no more than matching the rate of change of most of the other forms of artifactual endeavour. Such re-balancing enables freedom of choice to become a public right with all of its concomitant risks and opportunities. This exercise in constructive doubt (or calculated uncertainty) is deemed preferable to imposed codes derived from standards which are not so much elitist, as of no realistic pedigree at all. The latter are increasingly divorced from the true architectural form of societal change. In planning terms such imposed standards, e.g. land use, are even more capable of producing large scale aberrations; for example, subsidising agriculture or the centrality of existing urban conurbations, and maintaining the 'natural' coastline all constitute an adverse interference or reactionary distortion. Trial finite zones were proposed for initial on-site testing, primarily to observe the boundary areas so formed.

Simon Sadler (Open University):
Experiments in Freedom

With the ink on the Town and Country Planning Act of 1947 barely dry, demands for new freedoms from architectural orthodoxy and from the constrictions of planning became steadily more vocal in Britain. By the 1960s the Archigram Group was a focal point for half-Futurist, half-Hippie disaffection; the Milton Keynes planners were preparing the Buckinghamshire countryside as a tabula rasa organised only by a wavy grid; and progressive thinkers from architecture and urban studies were rallying to the cause of 'Non-Plan'. This paper begins to piece together the ideologies and inspirations motivating the new 'experiments in freedom'.

Benjamin Franks
(University of Nottingham):
New Left, New Right

The original Non-Plan proposal of 1969 appeared in the liberal-left *New Society* (now part of the *New Statesman* magazine) at a time when radical anarchic thinking, characterised as 'New Left', was greatly in vogue. In this paper the ideas, presuppositions and ambitions of the Non-Plan proponents are contrasted with other variants of spontaneist architecture, in particular those emanating from contemporary British anarchist traditions. For, as will be shown, the main ideas and presuppositions of the Non-Planners bear more in common with the theories of the New Right, especially those of Friedrich Hayek, than those of the New Left milieu from which they appeared.

Eleonore Kofman (Nottingham Trent University) and Elizabeth Lebas (University of Middlesex):
***'Le Cybernatrope': Art and Technology
in the Writings of Henri Lefebvre***

As Henri Lefebvre's writings have become of increasing interest to cultural studies and debates concerning the nature of postmodernism, his ideas on technology and technocracy, and art as artefact and relationship, have acquired a new pertinence. This paper proposes an analysis of these themes in the context of politics and research in post-war France and in their relation to complementary strands in Lefebvre's work, particularly with regard to everyday life and the city.

Ben Highmore (University of Bristol):
***Enhanced and Abandoned:
A (de)tour through Bristol***

In an effort to engage with Henri Lefebvre's writings on everyday life and the production of social space I examine two sites in Bristol: one is a recently 'enhanced' green in the symbolic centre of Bristol; the other is a 'hole in the road' shopping area and underpass that is being considered for redevelopment. I examine the social

imaginings that were mobilized for the development of these very different sites and compare them to the uses to which they are presently put and to the various practices they allow. The non-fit between symbolic meaning and 'use' is the subject of this paper.

Yona Friedman (architect, Paris):

Function Follows Form

The principle 'form follows function' refers to only one of design's facets. The other facet, 'function follows form' is thoroughly ignored. Inhabitable spaces not designed for a specific function are not less useable than those having their form adapted (in the designer's mind) to a particular kind of use. Thus, through history, caves have been used for dwellings, churches sometimes for factories, and so on. Functions are not linked to forms. Buildings became 'functional' if their users find them suitable to their expectations. Thus 'function-adaptedness' depends on the user's judgement rather than on form. Criteria for such judgements vary with each individual user. Users' attitudes can be more influenced by the specialised equipment within an enclosure than by the enclosure's shape. If equipment (work-bench, sanitary features, etc.) are movable from enclosure to enclosure, functions will literally 'follow' the user. This is the case with furniture. The principle 'function follows form' is valid for space-complexes, for even access-ways can be movable. The 'non-plan' attitude depends on functions staying undetermined. The most undetermined disposition of space-complexes cannot be mapped by planar graphs: 'space-plans' should substitute for 'floor-plans'.

Barry Curtis (University of Middlesex):
'The Heart of the City' – Discussing the Last C.I.A.M. Conferences

In his introduction to the proceedings of C.I.A.M. 8, its President, J. L. Sert, proclaimed: 'The period of house cleaning of the 1920's is over!' In 1952, the imperative was to create urban spaces for freely associating individuals. Architects sought to rediscover 'bare naked man'. This was a planning practice informed by Sartre in terms of a restorative primitivism, whilst at the same time seeking to seize the opportunity afforded by the world consciousness and enthusiasm for new social orders generated in wartime. The project of the conference was to re-establish an 'urban core' and discover a formula, both formal and functional, capable of creating a 'heart' for the city. This paper explores a lost discourse of humanist and organic planning, conceived both in terms of an antidote to modern rationalism and as advocacy for a politics of space capable of opposing the 'rule of the few'.

Jonathan Hughes
(Courtauld Institute):

The Brutal Hospital: Indeterminacy and Northwick Park Hospital

One of the most architecturally important hospitals to be built in Britain since the War, Northwick Park Hospital offered a thorough-going critique of notions of architectural flexibility under the banner of 'indeterminacy'. Conceived in the early 1960's, the project has since been eclipsed by the fantastic paper architecture of Archigram, yet the scheme's conceptual rigour and architectural brutality imbue it with a significance which deserves recognition once more. Moreover the building's designer, John Weeks, was associated with Constructionist and Independent Group artists during the 1950's, and the building might also be seen to rehearse some of the concerns of these abstract and pop artists.

Ian Horton
(Open University):

Legislating for Aesthetic Content in Planning Proposals 1945-60

This study focuses on the advisory role played by the R.I.B.A. in formulating and maintaining legislation controlling aesthetic aspects of architectural planning and design in the immediate post-war period. The R.I.B.A. assisted the government in the creation of the Town and Country Planning Act of 1947 and provided panels of architects to advise local authorities on aesthetic matters relating to planning applications. Aesthetic issues continued to be central to debate on R.I.B.A. planning committees throughout the 1940s and 1950s particularly in relation to planning. Though the R.I.B.A. never 'officially' sanctioned any one particular housing solution it was clear by 1955 that its leading architects favoured planning solutions utilising high-rise blocks. This design philosophy is explored in this study in relation to concurrent architectural theories centred around the notion of the Picturesque as an essentially English planning device eminently suited to aesthetically regenerating the urban environment.

John Beck
(Darwin College, Cambridge):
Fordist, Futurist or Fabulist: Buckminster Fuller and the Politics of Shelter

The caricature of Buckminster Fuller as a Kennedy-era technocrat with countercultural pretensions obscures the importance of the Depression as the crucible for his work as an architect, engineer, designer and social critic. The Depression revealed to Fuller the bankruptcy of corporate capitalism, and the New Deal showed him how industrial manufacturing and organisa-

tion could be used for large-scale public projects. Fuller wanted to use capitalism against itself, to cancel out the notion of shelter as 'property' and property as coterminous with freedom by mass-producing cheap, portable, generic housing. This paper will examine Fuller's proposals for a recharting of physical, economic, and cognitive space. It will look at his battles with the architectural profession and with modernism. Radical as his ideas are, Fuller had no qualms about working for the US military, and the contradictory historical and ideological motivations behind his work will be addressed.

Chinedu Umenyilora
(architect, London):

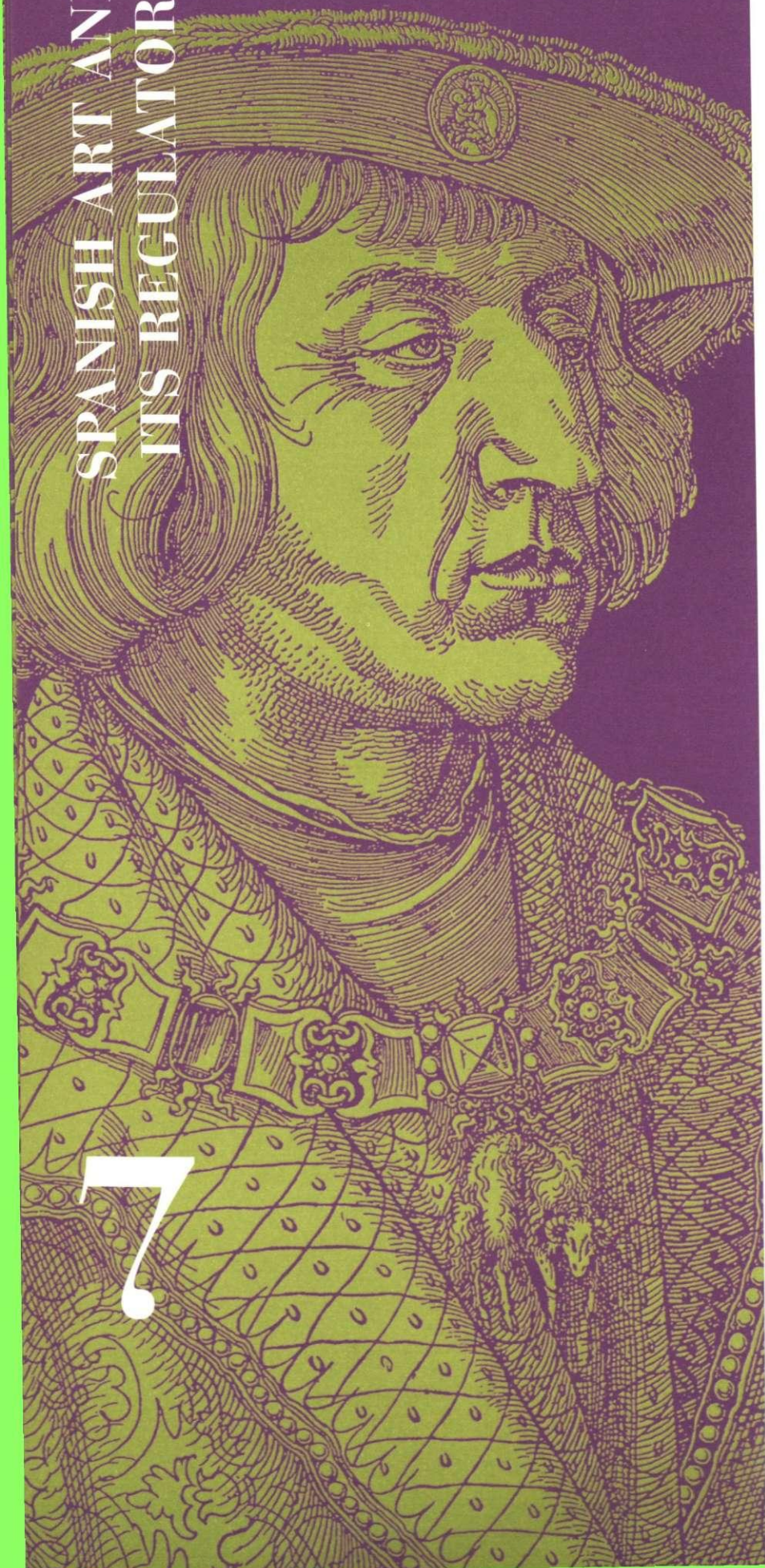
Empowerment through Self-Build: Township Housing in South Africa

A radical intervention to arrest the prognosis of calamity threatening the continent of Africa on many levels, including housing, needs to be addressed. Riverlea, South Africa: tackling the apartheid architected flats, my premise is that housing must equal empowerment, my proposal is to upgrade through self-build. The strategy intervenes to make new and better what is a bad situation, by creating a support infrastructure for locally based product manufacturers through an architectural clinic, which develops skills for future employment whilst investing in the community for long term benefits. A prototype clip-on kit of parts is introduced to accommodate the process of self-build, and transform the perception of the flats, whilst addressing issues concerning quality of internal and external living space.

Malcolm Miles
(Chelsea College of Art and Design):
Living Lightly upon the Earth – Alternative Urban Futures?

The city of modernity is contradictory. Urban development inscribes a new tomorrow on the blank ground of an abolished yesterday, enclaving corporate wealth amidst abjection; the product of an abstract conception of the city which depends on what Lefebvre terms 'representations of space', it is embellished by modernist art which affirms its tabula rasa. This utopia supposes a radical break with a past which is the everyday life of urban dwellers, mirroring what Laclau sees as a contradiction in the notion of emancipation. But by and for whom is the city constructed? How sustainable is its tomorrow? Do alternative, participatory forms of art practice, or communities which 'live lightly upon the earth', offer a model which could be mapped onto urban planning and design?

SPANISH ART AND ITS REGULATORS



Convener:

Nicholas Tromans (*Sotheby's Institute*)

Rose Walker

(Courtauld Institute, London):

Visual Strategies: Confronting Change in 11th-Century Spain

Historians have often dismissed the change from Mozarabic to the Roman liturgy as a minor event. Pope Gregory VII's letters offer a great deal of rhetoric, but state no requirements beyond the adoption of the new liturgy. Yet contemporary liturgical manuscripts tell another story. When compared with earlier manuscripts, they reveal major structural changes and a very different approach to illumination. The new missals appear to be tightly regulated in content and presentation. The breviaries on the other hand display protean attempts to adjust. The overall impression is of a prolonged period of confusion in which scribes and artists sought to construct a new identity untainted by heresy.

Ian Charnock

(Birkbeck College, London):

The Status of the Artist: Seneca and his Spanish Critics

This paper will examine the efforts made in the 16th century by Spanish artists and their supporters to improve their social standing, with particular reference to the replies made by Juan de Butrón and Gaspar Gutiérrez de los Ríos to Seneca's criticism of painting. To begin, a sketch will be given of the position of the artist in society with reference to the law and to systems of evaluating commissioned works of art; El Greco's career will be compared with that of his Toledan contemporaries. The position of Seneca within 16th-century literature will then be defined, and an account given of what he has to say in his Letter LXXXVIII about painting and the

The session will consist of papers examining processes of control, censorship and administration imposed upon Spanish artists by institutions beyond their own profession. The most obvious form of policing was at the hands of the Church; countless commentators upon 'Golden Age' Spanish art writing since the 18th century have generalised crudely about the effects of 'the Inquisition'. But clerical pressures were multifaceted and frequently subtle, and theological concerns might act as a catalyst as well as a hindrance, encouraging the evolution of a peculiarly Spanish repertoire of Christian iconography. In this context, speakers will examine how the theological interests of particular monastic orders and lay confraternities informed the art they commissioned.

Less immediately conspicuous was the influence from legal and governmental administration. Speakers will address problems relating to specific judicial wrangles, or to the effects on iconography of fiscal systems that taxed different types of pictures at varying rates.

Another rewarding area of study is the relationships of artists to the Court. Beyond the questions of royal patronage and propaganda, there is the problem of the artist's professional position within an institution with its culture of highly codified etiquette. Finally, the impact on the visual arts of Spain's turbulent 20th-century political history is considered.

Liberal Arts in general. The arguments put forward by Butrón and Gutiérrez de los Ríos to counter Seneca's dismissal of painting will be set out and analysed.

Xavier Bray
(Trinity College, Dublin):
**Conservatism versus Innovation:
Royal Commissions of Religious
Paintings in Later 18th-Century Spain**

This paper will examine problems of artistic practice in Spain during the second half of the 18th century, when the Court was increasingly dominant within ecclesiastical affairs. Because the Court was still employing foreign artists, the artistic environment of Madrid was very cosmopolitan, and its international character had a profound effect upon Spanish artists. Alongside the growing use of drawing, this period witnessed the sophisticated development of the oil sketch (*boceto*, or *borrón*). The unfinished aspect of these sketches, and their role as a vehicle for experimentation and innovation, contrasted strongly with the academic Neoclassical style of the polished finished commissions. This contrast will be analysed in terms of a growing freedom of artistic expression and its potential conflict with the Court's requirements in terms of taste and religious decorum.

Nicholas Tromans
(Sotheby's Institute, London):
**'Murillo mania': The British Institution
and the Regulation of Taste in Early
19th-Century London**

The little-studied British Institution for Promoting the Fine Arts (B.I.) was the principal focus of debate in early 19th-century London over the relative merits of the different schools of Old Master painters.

Relying primarily on contemporary press reviews of the annual Old Master loan exhibitions held there, this paper sets out to reconstruct the reception of 17th-century Spanish painting at the B. I. Spanish pictures were included from the very beginning (1806), and later concerted attempts are discernible on the part of the Directors to promote them. Thus the exhibition of 1828 marked the first real impact of Velázquez upon the consciousness of the London art-world, and that of 1836 initiated an extraordinary 'mania' for Murillo. This phenomenon will be investigated as a function of broader shifts in aesthetic perception, and its concrete implications for the art market and the National Gallery described.

Sarah Symmons
(University of Essex):
**Antonio Gisbert Pérez:
'Fusilamiento de Torrijos y sus compañeros en las Playas de Málaga'**

Completed in 1888, this large work is one of the greatest execution paintings of the 19th century, and memorialises victims of a firing squad in Málaga during the last years of the absolutist monarchy of Fernando VII. For dramatic intensity and originality of vision the work bears comparison with Goya's *Third of May* and Manet's *Execution of the Emperor Maximilian*. This paper examines the portrayal of national history by a painter whose commitment to liberalism in artistic terms fuelled the desire in Spain for images of a volatile political epoch.

Marko Daniel
(Southampton University):
**Art and Propaganda:
The Battle for Cultural Property
in the Spanish Civil War**

Studies of the impact of censorship on art in the context of the Spanish Civil War have tended to point to the strong differential in art production between Republicans and Nationalists. They have seen both the quantity and quality of art as explicable by reference to the differences of official policies on either side. This paper will propose a different model for examining the relationship between art and politics in this period, based on Republican and Nationalist approaches to the *management* of art. This will enable a more comprehensive account of the different political usages of art as they apply not only to specially produced ('propaganda') art but also to the exploitation of other, already existing artworks.

This approach will in addition avoid the conventional intentionalist fallacy which would make the political content of a work of art a function of the artist's politics; it will instead remove the study of the reception of specific works from the private sphere into the public arena of managed and controlled spectacles. Finally the paper will re-examine two widely held notions: that the Nationalists had no interest in art, and that the Republicans' attitude to art was one of liberal encouragement of the avant-garde.

ARS LONGA? THE TROUBLE WITH PUBLIC ART

8



This session has been generously supported by the Henry Moore Foundation.

*Conveners: Johanna Darke (Public Monuments and Sculpture Association)
Ian Leith (Royal Commission on the Historical Monuments of England)*

'The trouble with public art is the public'. This session investigates the matching of vision with reality each time a commission is proposed, funded, created, sited and unveiled as an unfamiliar presence in a familiar space. Can a new work ever avoid public opprobrium? Must the brilliant patina always succumb to pigeons, magic-markers and acid rain until, after years of neglect, it is cheaply and ruinously cleaned?

Moving into a new age of public art, how best to care for contemporary materials like resin, ciment fondu, neon lighting? As post-war art ages, should not post-1945 sculptures be candidates for listing, or the excellence of architectural sculptures on an indifferent building be recognised as meriting protection through listing? Do we necessarily require permanence in contemporary public installations? Can public consultation avoid banality?

Johanna Darke (Public Monuments and Sculpture Association) and Ian Leith (Royal Commission on the Historical Monuments of England); *Recording What's Out There: Lottery Funding and the PMSA National Recording Survey*

Since it was founded in 1991 the PMSA has progressed significantly in its original objectives: to help bring public sculptures and monuments to a wider public, to further the preservation and protection of those existing (dating on the whole from the 17th century onwards), and to promote the causes of working sculptors and of contemporary sculpture and public art.

To do this effectively, it was recognised that we need to know the full extent of the national heritage – ranging in quality from works of art to curious, and in scale from a drinking fountain to Nelson's Column. So the National Recording Project was set up, establishing Regional Archive Centres in five cities from Glasgow to Bristol and with the London Regional Archive Centre based at the Courtauld Institute of Art. A lottery grant of £470,000 has boosted this work: this paper focuses on the reality of meeting the stringent conditions laid down by the Heritage Lottery Fund, after the successful application, in order to achieve the final contract and gain access to the funds.

Gill Hedley (Contemporary Arts Society); *Programmes for Public Art: The Role of the Contemporary Art Society*

The creation of national agencies to develop challenging programmes of work in non-gallery settings has thrown up its own dilemmas. The role of the Contemporary Art Society and Contemporary Art Society projects, working independently with museums, companies and public bodies alike, is an example of overlap and mixed funding that bears close examination, especially in the light of the Arts Council Lottery focus on commissions for capital programmes.

Paula Murphy (University College Dublin); *Commemoration: Obliteration. The Destruction of Public Monuments in Ireland*

Nineteenth-century Ireland was ruled from London, and Dublin proved a perfect setting for monumental commemorative portrait statues reinforcing English dominance. However in the context of a country ravaged by famine and promoting the new liberty of the Catholic Church, the nationalist pursuit became more stridently revolutionary and the political voice for independence more aggressively loud. From mid-century the monuments of English rulers were joined and, effectively, challenged on the streets by statues commemorating nationalist heroes. The statues in their central locations in Dublin wielded a political power that invited opposition frequently of a physical nature. This paper aims to examine the destruction of monuments representing British dominance, while exploring the artistic and historic void that is the legacy of such destruction. The terrorist desire to obliterate the evidence of the past and to 'cleanse' the public spaces ignores the place of history in the development of a culture.

Paul Usherwood

(University of Northumbria at Newcastle):
*Antony Gormley's Angel of the North:
Meaning, Memory and Marketing*

Contemporary sculpture sited outside the gallery varies greatly not just in style and theme but also in its interaction with an audience and in the kind of social bonds which the work implies. Consider, for instance, how little in these respects Scott Burton's street furniture, Richard Deacon's abstractions, Richard Serra's obstructions and the commemorative statue to Bomber Harris have in common. This paper seeks to show that a reluctance to recognise that 'public sculpture' encompasses several distinct cultural forms has helped place exorbitant demands on individual pieces. A case in point is Antony Gormley's 65ft winged figure, *The Angel of the North*, soon to be erected beside a motorway intersection outside Gateshead. This controversial colossus is being asked to signify not merely the artist's personal musings on time, space and the body but also the aspirations of a community striving to recast its identity.

Margaret Garlake
(Courtauld Institute):

Henry Moore as Cold Warrior

The paper deals with Henry Moore's special relationship with the British Council from roughly 1946 to 1958. During this time he made a number of monumental sculptures (*Three Standing Figures*, *King and Queen*, *Draped Reclining Figure* and so on) which, as well as being 'public' works here, were exhaustively toured, usually in the form of full-size plasters, by the BC, especially in Western Europe. My argument is that there was a congruence between Moore's sculpture and the BC's policy, which was to promote western ethical/social values, especially in countries threatened by Communism after the Second World War. There are strong documentary indications that Moore's work was read in these terms in continental Europe, though not, of course, in this country.

Ben Heywood

(Arts Council):
*Public Art, the Arts Council
and the Lottery*

Since its inception the Capital National Lottery fund of the Arts Council of England has provided over £14 million for public art projects, by extension of the principle of the creation of a high-quality asset. This can be both 'stand alone' projects and projects directly connected to a building scheme. Indeed as the capital fund was established solely to create these 'capital assets' and not to replace existing funding, it could be said that the capital programme itself was in the nature of a public art project. How does this funding process work? How are applications assessed? What implications does this increase in funding have for public art, the wider visual art community and for England as a whole? Ironically, potential problems may derive from *over-provision* in the public art sector. How are we to safeguard quality? What can we mean by 'quality' in this context? What can be the role of local regional and national bodies in shaping the nature of the National Lottery project?

Elizabeth Norman
(Sheffield Hallam University):

*Public Art Practice:
Two Case Studies from Tokyo*

Public art is often seen as sculpture selected and placed by committees, and the audience as customers concerned with accountability and value for money. Directors of two very different projects which opened in 1995 in Tokyo treated the public not as people to be appeased, but as an audience for a long-running show. The first, comprising work by internationally-known artists and sited in Shinjuku in metropolitan Tokyo, is named I-Land (Love Island), and thus invokes love and harmony in the world's most competitive real-estate environment. Planned at the same time, art and architecture are inseparable. Faret Tachikawa, an urban leisure park in suburban Tokyo, is created around faceless city buildings. 'Faret', a play on words, suggests both 'art' and 'made', and the 90 pieces are functionally and culturally varied. Crowded onto pavements, pedestrian bridges and the frontages of buildings, they provide a game of discovery – few visitors find them all at first. Just as Japan has taken and improved ideas from the west in quality management, the west might now look to models of public art management from Tokyo.

Helen E Beale

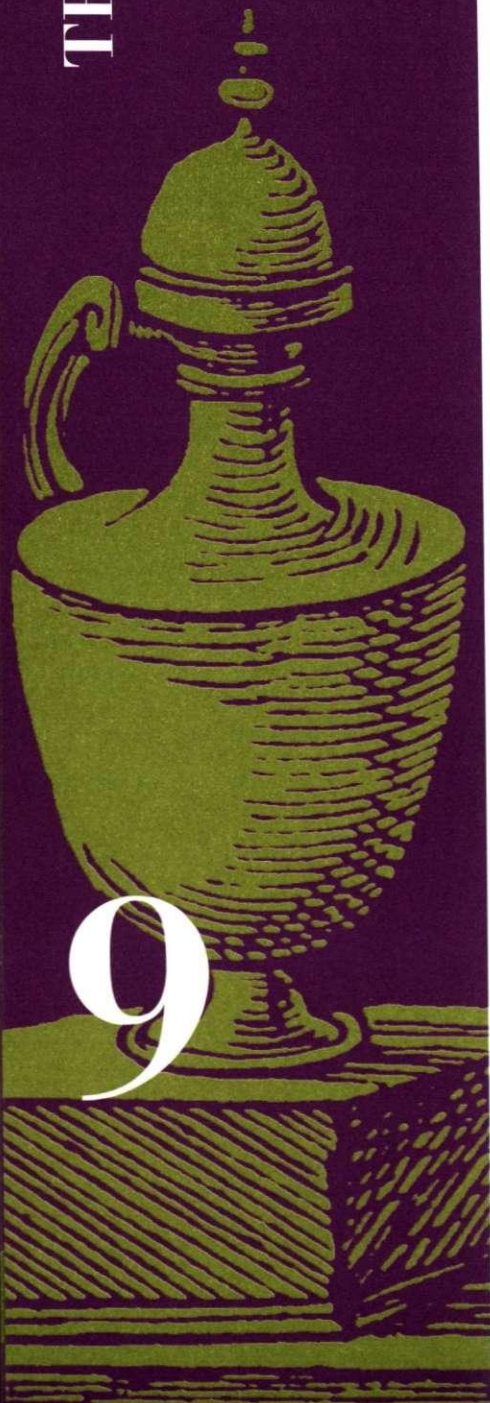
(University of Stirling):
*Vernon Blake's War Memorials
in the Midi: What Prolongs the Life
of a First World War Memorial?*

As transmitters of memory, are French war memorials of the First World War doomed to decay, confirmation of banality, and oblivion? Or are there factors which ensure a 'long life' in terms of their material survival, enduring aesthetic quality and renewed/renewable public reception? Since these French monuments are not triumphalist, their symbols of grief, or timeless figures such as Liberty, may still speak to the public. Those retaining their own *enceinte* or surrounding space offer a focal point for commemorative processions, and ceremonies relating to later wars. French children by tradition are initiated early into such commemorative practices as the annual Armistice Day celebrations. This paper is presented in the context of the University of Stirling French Department's research emphasis on French war memorials. It uses examples recorded in the department's photographic archive of French war memorials (1870-71, 1914-18, 1939-45), studied in respect of typology, iconography, relation to emplacement, and aesthetic qualities.

Jeremy Beach
(University of Northumbria):
*The Six Million Dollar City:
We Have the Public Art to Rebuild
this Landscape*

The link between public art and economic regeneration has been explicitly stated in many urban redevelopment programmes of the last 25 years, yet this role seems to be down-played in subsequent analysis of the artworks. With many modern pieces existing only because of redevelopment schemes, does the artistic and critical community fully realise its debt to the 'men in suits'? The urban fabric is reliant on the complex interplay of commerce and community, self-interest and altruism. Monuments and sculpture dating from the 19th century to the present have to fit into this regenerative landscape and often multiple layers of meaning are thrown up through their associations. Has the ideal of an art actually involving its public been totally subsumed? Using examples mainly from Birmingham and north-east England, this paper will explore links between public art and economic imperatives over the last 150 years.

THE MUSEUM AND ITS METAPHORS



This session will take place on Saturday at the National Gallery, on Sunday a.m. at Courtauld/Kings; on Sunday p.m. at the National Portrait Gallery.

Convener: Michaela Giebelhausen (University of Essex)

The aim of this session is to direct attention to the architecture of the museum and to explore the ways in which it determines the museum's relationship with its collections and visitors and with the built environment. Both the display of the collections and the experience of museum visiting are profoundly influenced by the architectural structure of the museum, which has been described in a wide range of differing metaphors. Treasure house, cathedral, enlightened temple of the arts, panopticon of knowledge or department store: the metaphorical evocations of the museum have been many.

The session seeks to investigate the importance of these metaphors for the function and meaning of the museum as distinct building type as well as in regard to display practices and visiting habits. It also seeks to address the ways in which architecture stages the museum's claim as cultural institution and the different ways in which this claim has been expressed over time. In this context the museum's specific site and the role it plays in a given urban or rural context need to be examined. A discussion of the function and meaning of the museum as architecture is particularly important since the museum is one of the very few public building types that are seen to be of symbolic relevance to contemporary society

Debora J. Meijers
(University of Amsterdam):

The 'Kunstkamera' of Tsar Peter the Great (St. Petersburg 1715-1734): King Solomon's House or Repository of the Four Continents?

On the tabula rasa of the northern swamps, based on a theoretical outline by the German philosopher Leibniz and more practical considerations (and objects) from the Netherlands, the Tsar created an encyclopaedic museum that by its utilitarian orientation and the autonomous position of its building surpassed every contemporary princely cabinet in Europe. On closer inspection, however, the building and its interior harbour several traditional, allegorical allusions. Read in this way, not only the organisation of the museum's groundplan and its sculptural decoration, but also the location of the building can offer clues for an interpretation of this eccentric project.

Tim Barringer
(University of Birmingham):

Applying the Arts: Interpreting a Didactic Interior at the South Kensington Museum

The decorative scheme of the South Court (1862-1886), architectural centrepiece of the South Kensington Museum (now V&A), was among the most ambitious ever attempted in a museum context. Inside the massive iron and glass structure were inscribed a range of complex and contradictory texts, visual and verbal. In the light of new research, this paper asks: what kind of public was posited by such an interior and what readings of it were possible? How does this (state funded) decorative scheme relate to contemporary ideologies of state formation and imperialism?

And finally, how do the most sophisticated contributions to the scheme, Leighton's frescoes, contribute to the overall semantic effect.

Giles Waterfield:

Search for an Identity – The British Municipal Museum 1870-1914

As municipal art galleries were set up all over Britain in the years after 1870, town corporations anxious to establish their credentials as patrons of the arts sought various means of creating museums and collections with the generally modest funds at their disposal. Through a study of key examples, this paper will look at the lack of government direction, the reliance on private patronage, the crucial role played by temporary exhibitions, and the generally insular a conventional nature of the collections amassed, in a period of rapid expansion which was to shape the character of these museums for the following century.

Volker M Welter
(University of Strathclyde):

The Return of the Muses – The City as Museion

In autumn 1914 Patrick Geddes announced a lecture series in London with the title 'The Returning Gods'. The subject matter of 'modern Life and Ideals in Ancient Imagery' was at the heart of Geddes's theory of the city. Modern man should strive towards the timeless physical, cultural and artistic ideals embodied by the Greek gods and achievable with the help of the Muses. The Muses symbolised nine basic human activities which would transform a city into a Museion. The modern city was crowned by a Temple of the Gods and a Garden for the Muses.

Chris Stephens (Tate Gallery):

On the Beach:

Art, Tourism and the Tate St. Ives

The architecture and location of the Tate St. Ives symbolise and proscribe the historical and theoretical construction of the art on display. In its literal reconstruction of painted representations of the town, the gallery perpetuates a particular 'place-image' of St. Ives. In its participation in the discourse of tourism, one can see the Tate St. Ives as continuous, not only with earlier histories of 'St. Ives', but also with past uses of high art to assist the local economy. The paper considers how matrix of interconnections between the production and consumption of 'St. Ives' art and echoes of local tensions between different classes of art and artists may be seen to be inscribed in the style, fabric and siting of the building.

Hannah Lewi

(University of Western Australia):

Post Terra Nullius:

***Inventing a Space to House
(Post-)Colonial Memories***

The museum precinct in Perth, Western Australia, embodies a colonial *aide memoire* as a city struggled to fill the void of memory and identity left by the fictitious notion of *terra nullius*. Currently, the site is under the gaze of the conservationist's eye, transforming buildings from containers into treasured artefacts. The invisible walls of the precinct are extending even further, re-inventing the (post-)colonial city as a cabinet holding fragments of a colonial heritage; an antipodean artefact in the exhibition of a past empire. The metaphor of the unbounded museum illustrates an exchange of knowledges and mythologies.

Neil Sharp (University of Sussex):

***'...the right twigs for an eagle's nest!':
Sir Hugh Lane's Schemes for a Gallery
of Modern Art, Dublin, 1907-1913***

This paper will seek to address the role of architecture in Sir Hugh Lane's attempts to set up a gallery of modern art in Dublin, 1907-1913. Lane opened a temporary public gallery in 1908. A second scheme was controversially rejected by the Dublin Corporation in September 1913 – and thus only 'imagined' in architectural visualisations. The focus on architecture – an important bearer of meaning in this confrontation of artistic, national, and colonial relations – will provide a means of critically exploring the very different responses given to the two galleries and their relation to the 'modern' paintings Lane collected for them.

Jan Birksted

(School of Architecture, UEL):

***Metaphor and Rhetoric
at La Fondation Maeght***

The *Fondation Maeght* was conceptualised by Sert, Miró, Calder, Braque and Giacometti as a village. But it was also modelled on a pre-Hellenic palace, historically seen as an alternative to the classical model. The Fondation is therefore both village, palace and alternative. It generates its meaning through the conflation of several metaphors: The Fondation – where art makes village into palace – is an alternative to the traditional museum. But this historical reference can only be read through emblems. Thus a signifier of exclusion carries a signified of inclusion. What is the significance of this paradoxical rhetoric?

Peter Wilson (Tate Gallery):

***Tate Gallery of Modern Art, Bankside:
Masterplan, Property Development,
Building Project and New Museum
of Modern Art***

The paper will explore the complex relationship between the Tate Gallery's revised masterplan for its future (1990), the search for a site for a new museum, the need to become a developer and to take on external commitments beyond its core role, the choice of a designer not a design and the need to meet potentially limitless requirements for space, facilities and features with firm but creative pragmatism. The current design proposals will be presented with illustrative material from other already-realised Tate Gallery and other projects by the TGMA architects Herzog and de Meuron.

Lara Perry (University of York):

***A Changing View: the National Portrait
Gallery in London, 1858-1900***

When the National Portrait Gallery first opened its doors onto Great George Street in Westminster in 1858, its geographical location provided a context for the gallery which was integral to its cultural work. The Portrait Gallery was then moved, firstly to South Kensington, then to Bethnal Green Museum in the East End, and finally to its present address near Trafalgar Square. This paper explores the ways that the Portrait Gallery's collection was shaped in response to each of these moves, and how the experience of its visitors was inflected by the profound architectural and geographical differences between each of the galleries it occupied.

Charles Saumarez Smith

(National Portrait Gallery):

In a New Light?

***The Display of Portraits at
the National Portrait Gallery***

This paper will look at the issues which informed the redisplay of portraits in the galleries on the first floor of the National Portrait Gallery: why the decision was taken to integrate the Victorian and early 20th century collection; why Piers Gough of CZWG was selected as the architect; how the project relates to the display of other parts of the collection; what historical and museological ideas are at work; and the extent to which the project has satisfied the original brief. The idea of the paper is that it should provide a factual background of some of the more general issues relating to the project as a preliminary to a tour of the galleries which will follow.

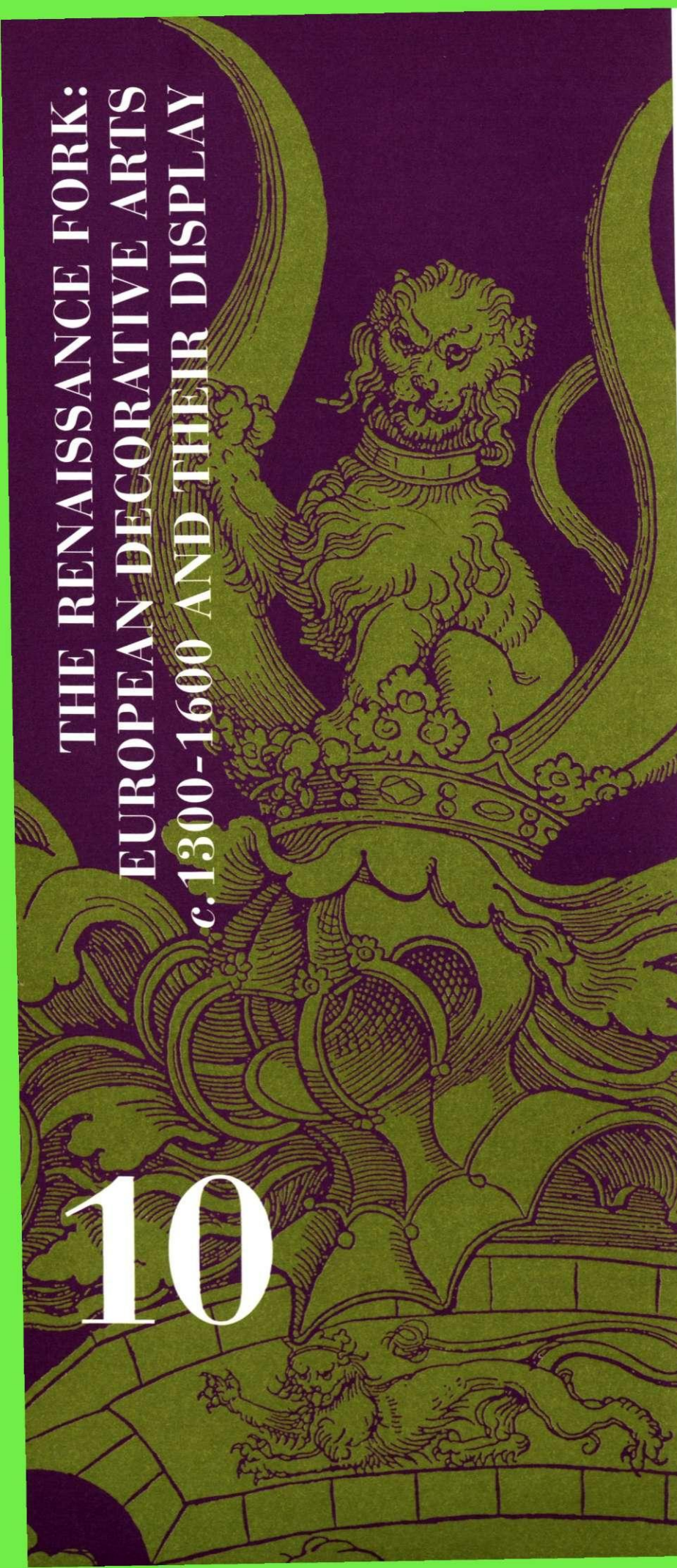
Peter Funnell and Honor Clerk

(National Portrait Gallery):

***Tour of the New First Floor Displays
at the National Portrait Gallery
(starting in Room 17)***

The session will end with an informal tour of the new displays of Victorian and early 20th century portraits at the NPG led by the curators responsible. Designed by Piers Gough and opened in September 1996, the new displays have attracted considerable attention for employing a number of unusual and innovative display techniques. Building on the previous paper we will provide a more detailed understanding of the project as a prelude to a discussion which should promote critical responses and considerations of current issues in museum and gallery display.

The last three papers, which will take place on Sunday afternoon in the National Portrait Gallery, will combine with Session 13: *British Portraiture: Structures and Practices*.



THE RENAISSANCE FORK:
EUROPEAN DECORATIVE ARTS
c.1300-1600 AND THEIR DISPLAY

10

Conveners:

Evelyn Welch (*University of Sussex*)

Marta Ajmar (*Victoria & Albert
Museum*)

Evelyn Welch

(University of Sussex):

Defining the Decorative Arts.

Giovanni Pontano's De splendore, 1498

In 1498, the Neapolitan court secretary and humanist Giovanni Pontano published a series of five short treatises on the Social Virtues, a work which included sections on the topics of Magnificence and Splendour. In differentiating between the two, Pontano effectively created a new category: that of the domestic or decorative arts. This paper examines his late 15th-century definition of private luxury, considering ornamental objects such as caskets and cutlery and their role in defining the splendid household and the splendid individual. It concludes by enquiring whether the new category was only a neo-Aristotelian rhetorical device, or whether Pontano's *De Splendore* does indeed presage a changing attitude towards the role of the visual arts in a private, domestic context.

Marta Ajmar

(Victoria and Albert Museum):

Women as Mirrors: donne famose and Self-Identification in the Renaissance Domestic Interior

This paper focuses on the theme of exemplary women depicted on Renaissance *spalliere* and other domestic objects. This production was specifically designed to convey didactic messages and to provide models of conduct for contemporary women. The relationship with contemporary educational texts, such as Michele Bruto's *Institutione*, theorizing the use of these images is investigated. I will then examine the process of self-identification of the female beholder with these images. Finally, I will concentrate on a group of Renaissance 'allegorical portraits' depicting contemporary women as exemplars considered in the light of the notion of the woman as a mirror of virtues.

This session has three main aims: first, to explore objects now classified as the 'decorative arts' in their original historical contexts; second, to explore how the distinction between the 'decorative' and 'fine' arts became institutionalised in this period; and third, to explore the ways in which current museum practice is informed by these factors.

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Luke Syson
(British Museum):

Holes. The Collecting and Display of Medals in Renaissance Italy

A large proportion of 15th and 16th-century medals are (mysteriously) pierced. This paper examines the evidence of numismatic collecting in the early modern period with the evidence of the physical appearance of the medals themselves. The presence of holes suggests that the medals were displayed in some way and may be indicative of the double nature of numismatic collections: coins and medals could be scholarly tools but they could also be treasure. Pierced medals become significantly less common in the mid-17th century, a falling off which coincides with the increased use of specifically designed cabinets. This may reflect the growing interest in classification; the victory of the scholarly over the venal or the rationalisation of material which had been sometimes randomly accumulated.

.....
Christopher Poke
(Freelance Researcher):

Ducerceau, Zuccaro and the vasi... di terra da Urbino lavorati a grotesca

In the mid-16th century there seems to have been a revival of the grotesque decoration on a white ground that was originally developed by the Raphael workshop in imitation of that seen in the Domus Aurea in Rome. These were gradually adopted as the major decorative element on maiolica services of the highest quality which were made for the most powerful clients. This paper will discuss a large number of motifs used in the maiolica of the Duchy of Urbino and show that they were taken, not from Raphael, but from an edition of grotesque etchings by the French architect Jacques Androuet Ducerceau. A more complex and flexible interaction between craftsman, painter and designer in the production of prestigious objects is therefore suggested.

.....
David Gaimster
(British Museum):

The Duality of a commodity: German Stoneware as a Utilitarian and Social Medium

This paper provides an introduction to the study of Renaissance German stoneware as a utilitarian and social medium. In addition to the wide archaeological distribution of stoneware, this survey draws on a number of complementary sources for an examination of function and milieu, notably the contemporary documentary and pictorial record. This essentially multidisciplinary approach to post-medieval material culture emphasises the study of ceramics as a source of primary information for social and economic history.

.....
Lisa Monnas
(Freelance Researcher):

Ring-Patterned: Silk Textiles with 'ring' motifs of the 15th and 16th centuries with reference to The Ambassadors by Holbein

During the second half of the 15th century, damask silks woven in Italy with conventional 'pomegranate' designs were sometimes woven with additional subsidiary motifs such as a jewelled ring. Although the diamond ring had been adopted by Piero di Cosimo de' Medici the device was not confined to the Medici family and a ring was also a potent device of the Venetian republic. This paper will begin by looking at one very important non-Medicean example of a textile woven with a ring device: the ducal cap of Doge Marco Barbarigo (1485-6) or Agostino Barbarigo (1486-1501). Then a group of 16th-century silk damasks incorporating the ring will be discussed. They are of particular interest because they can be shown to be in use from c.1512 to the 1560s, have a proven Medici connection and can be seen accurately in *The Ambassadors* by Holbein.

.....
François Quiviger
(Warburg Institute):

Skin Contact, Image and Thought in Renaissance Secular and Liturgical Utensils

This paper examines the use of the sense of touch in a range of profane and liturgical Renaissance utensils. It provides a brief survey of the sense of touch in philosophical works and popular encyclopaedias available in the Renaissance and in 16th-century devotional literature. It concludes with an examination of the ways in which touch was used as a means of communication through the study of images in relief perceived through skin contact on chalices, drinking vessels and banqueting cutlery.

.....
Jerry Brottan
(University of Leeds):

Plotting and Projecting: the Place of Terrestrial Globes in Early Modern Europe

Terrestrial globes were part of the decorative landscape of early 16th-century court life, aesthetically magnificent objects apparently lacking the geographical specificity and innovation of portolan sea charts and printed topographical maps. This paper seeks to contest such an account of the social and cultural status of terrestrial globes and aims to explore the ways in which globes mediated a range of commercial and diplomatic exchanges between the imperial courts of early modern Europe. The paper will consider the ways in which the rapid development of the globe industry in the 1520s and 1530s inspired a self-consciously global awareness of the known world, as well as analysing the subsequent aesthetic and decorative deployments of the global image.

**Conveners: Gudrun Schubert (University of Brighton)
Rosemary Betterton (Sheffield Hallam University)**

This session will consider how women working in the broad field of design and visual art have engaged with the institutional structures of their time, and how this has affected their working practices. Contributors will explore the relationship between these ideological and institutional frameworks and the experiences and practices of women artists and designers from a range of historical periods including the present.

Issues include: adapting to professional codes or setting up alternatives, assumptions about the creative woman, iconography and subject matter, the uses of media or genre, public and private patronage, exhibiting practices and markets, and critical reception.

Rosemary Betterton
(Sheffield Hallam University):
***Private and Public Selves: Women,
Modernity and Suffrage Culture
in Britain and Germany c.1890-1914***

This paper will offer a critical reading of the literature on women and modernity by examining some of the ways in which the categories 'women' and 'modern' were re-formed in Germany and Britain in the early 20th century. I intend to show that, through their relationships with suffrage cultures, artists including Kaethe Kollwitz and Cornelia Packa Wagner in Berlin and Sylvia Pankhurst and Mary Lowndes in London were able to develop representations of modernity different from those produced within the canons of modernism. By focusing on representational practices that appeared to offer a space for women to articulate a changing sense of themselves as new political subjects, I hope to explore how certain 'modern' self-determined female identities were formed in and across artistic as well as political cultures.

Jill Seddon (University of Brighton):
***'Mentioned, but Denied Significance':
Woman Designers and the
'Professionalisation' of Design
in the Interwar Period***

The period between about 1920 and 1950 witnessed determined attempts in Britain to establish a design profession. Designers self-consciously sought to structure and protect their work in ways which paralleled professions which had achieved full status in the 19th century. This paper deals with the ways in which these developments affected women designers. It will be argued that the process of the 'professionalisation' of design, which entailed a re-emphasis on its importance to industry, marginalised women. The fact that design never quite achieved the full status of a profession, however, allowed some women a greater flexibility in pursuing their careers. Their work is considered within a wider theoretical discussion exploring the ambiguities of professionalism and domesticity for women of the period.

Cheryl Buckley
(University of Northumbria):
***Working-Class Women, Fashion
and Home Dressmaking in Britain
Between the Wars***

This paper will examine the ways in which working-class women engaged with fashion in Britain between the wars. As producers and consumers, women connected with fashion both inside and outside the institutional frameworks of fashion production, retailing and consumption. They made their own clothes, developed a personal style which related more to US popular culture than to Parisian haute couture, and arguably redefined feminine identities and dominant fashion iconography in subtle, though significant, ways. Fashion provided women with a powerful tool to re-present themselves in relation to the stages of their lives. Home dress making was particularly important in this context. This study will also consider some of the broader theoretical issues which relate to an area of design production which has been on the margins of history.

Carola Hicks
(Newnham College Cambridge):
***Lady Di and the Art
of Manipulating the Media***

The career of Diana Beauclerk (1734-1803) offers insights into the effects of class and gender on critical responses to artistic productivity in the late 18th century. The shift in perceptions of Beauclerk from amateur all-rounder to semi-professional designer was made possible by two factors which are hard to disentangle: the enthusiastic reception of her work and her high profile personal reputation following divorce for adultery, withdrawal from court life and move to a new intellectual milieu. Patronage of both Sir William Hamilton and Horace Walpole ensured wide dissemination of her drawings through commercially successful engravings. Commissions to design for Wedgwood suggest that both Beauclerk (nee Lady Di Spencer) and Wedgwood were happy to cash in on the dual aspects of her public image.

Janis Baker
(De Montford University):

***The Representation of the Hero(ine):
The Feminising of the 'Hero'***

This paper examines the cultural and ideological framework in which Nightingale was presented as 'heroine' and explores the complex definitions of gender as played out in representations of her service in the Crimean War (1854-6). The focus is on the extent to which overtones of masculinity contained within the image of the female 'hero' were neutralised or sanctioned by a variety of means and reconciled within prevailing ideologies of the feminine. Emphasis is placed on comparison between images and texts and on contextualisation within wider discourses and the social and political period in which the representations were produced.

Gudrun Schubert
(University of Brighton):

***Fame, Fortune and Public Acclaim
of the French Landseer in England:
Rosa Bonheur Reconsidered***

Several notable aspects of Rosa Bonheur's career run counter to mid-19th century conceptions of both 'woman' and 'artist'. That she flourished, nevertheless, was due both to the way in which these categories were negotiated by her, as well as to the commercial acumen of her dealer, Gambart. By referring to two paintings in British collections – the National Gallery's *Horse Fair* and the Brighton Museum and Art Galleries' *Shepherd* – it is hoped that her status as 'woman' and 'artist' can be seen more clearly, including the fact that her notorious adoption of masculine attire and habit of smoking were used to enhance interest in her work.

Maud Sulter
(Altitude International Arts Consultancy):
***Kairos- International Networking
and the Mid-Career Woman Artist:
a Review of Current Practice***

Thursday, July 14, 1994, Bastille Day – This morning Susan helped me begin to clear my desk, which is an unbelievable task. As soon as I put something on this tape, I have one folder of things that have to be answered... May Sartor, AT EIGHTY TWO, (1996).

This paper explores contemporary women painters, Alice Maher (Eire), Elenor Bond (Canada), Jaune Quick-To-See-Smith (USA), Lubaina Himid (UK), and Robyn Kahukiwa (NZ). By drawing on primary sources it investigates three core issues: location, relocation and diaspora; the influence of art markets on economic and cultural survival

as professional practitioners; and the importance of international networking. What dreams do women have? What strategies are needed to support feminist artists who refuse co-optation into a post-feminist maelstrom?

Claire Doherty
(Ikon Gallery, Birmingham):

***Domestic Disturbances:
the Resurgence of the Domestic
in Contemporary Art Practice***

This paper will analyse the resurgence of the domestic in contemporary art practice, placing it within the historical context of the suppression of the domestic in Modern Art. The associations of the illusory home – comfort, security and privacy – are shaken by dysfunctional objects created by such artists as Rachel Whiteread, Doris Salcedo, Carolyn Eskadale and Perminder Kaur. This historically feminine realm is emerging as the dominant iconography of late 20th century artistic practice. This paper will thus also explore how women artists negotiate the essentializing and depoliticization of work as a result of working within this feminized realm.

Pen Dalton
(University of Birmingham):
***Art Education and Consumer
Identities***

This paper outlines the histories of art education in schools as the struggle between two opposing ideological forces: firstly, fine art teaching centred around the concept of a gender neutral 'child', and, secondly, a vocational strand which privileges an art education based in gender divided design and craft discourse. In order to survive at all, the teaching of fine art in schools has always had to adapt to accommodate vocational pressures from manufacturing and consumer interests. Gender different art teaching practices saturate the fine art curriculum. Fine art themes of individual creativity, self-expression and personal development through art are absorbing and absorbed by the language and values of the discourses of mass production, business and consumption in what is now a 'feminine' service economy. The discourses of fine art education can thus be seen as implicated in the processes of constructing consumer desires, pleasures, fantasies and identities in a specifically gendered form.

Sue Watling
(Somerset College of Arts and Technology):
***Women Artists and the British
Pop Art Movement: Horror Statistics
in a Discursive Void***

In 1991 the Royal Academy of Art hosted a major retrospective of Pop Art. Out of 202 works, only one was by a woman. What lies behind this raw statistic? Focusing on the British Pop Art movement over the 20 year period 1948-68 and in search of answers beyond the contention of individual failure, this paper applies a close scrutiny to the structures and practices with which women had to contend. It will present findings on the Royal College of Art, the Young Contemporaries shows and on critical reception of Pop in Britain. What emerges is a picture of horror statistics in a discursive void.

Gillian Perkins
(Nene College of HE):
***'Is it Art or Craft?' – Contemporary
Women Painters' Identity***

This paper examines the impact that art institutions and curricula have had on the sense of self of contemporary women painters. Based on interviews with 43 women artists from the East Midlands region this paper will analyse how and why current art education is inadequate to women artists' needs and suggest that the dominance of a masculinised notion of the artist and of art creates difficulties for women such as an absence of appropriate role models, a hierarchy of art forms which appear to close off certain ways of working, and a failure to engage with gender issues in artistic practice. This paper will argue for a need to feminise the framework within which practising artists are currently educated.

Die Fortem
 Dmids

Conveners:
Georgia Clarke
(Courtauld Institute of Art)
Paul Crossley
(Courtauld Institute of Art)

Achim Timmermann
 (Courtauld Institute):
*'Hôch, wît und sinwel':
 Architectural Language in Middle
 High German Literature*

Leaving aside obvious symbolic references to the Heavenly Jerusalem, the many architectural fantasies found in Middle High German literature are commonly considered to have been inspired by either Romanesque or Gothic architecture. Sedlmayr thus advises his readers to look at Gothic architecture through the lens of Albrecht von Scharfenberg's description of the Grail Temple in the *Younger Titurel* (before 1294), and Lichtenberg concludes that Albrecht's use of the terms 'h^och, wît und sinwel' (high, white and circular) is a clear expression of the new Gothic spatial feeling. The paper questions this approach, arguing that, as far as the description of architectural structure was concerned, medieval authors relied on a narrow range of literary *topoi* traceable to early medieval sources. Instead, convincing analogies to the aesthetics of medieval architectural fantasies are provided by examples from the so-called minor arts, especially metalwork.

Peter Draper
 (Birkbeck College):
*English with a French Accent:
 or Architectural Françlais
 in Late 12th-Century England?*

The importation of architectural ideas from northern France in the late 12th century and their assimilation into the indigenous tradition to form a distinctive variant of the emerging Gothic style is obvious in the archaeological record, and given the close connections between England and France at the time, this marked divergence in the development of architecture is undoubtedly significant. As there is scarcely any contem-

The idea of architecture as a language, particularly as grammatical style, is at least as old as Cicero and Vitruvius. But architecture as a semiotic system, as an 'iconography', has been the particular concern of historians only in the second half of this century; while the parallels between architectural vocabulary and linguistic structure have only just begun to be uncovered.

This session sets out to examine broadly the relationship between architecture and language in the medieval and Renaissance periods. What are the limitations of architectural iconography, not least in its assumptions (or lack of them) about audience and reception? How useful is the idea of 'architectural quotation' as a method of constructing a visual-political language? What parallels are there between linguistic structures and architectural vocabularies? Is there a significant connection between the evolution of 'national' and 'regional' languages and dialects, and the creation of corresponding architectural styles? What do contemporary ekphrases of architecture tell us about architectural perception and the limitations of verbal description?

This session seeks to explore the rich implications of these juxtapositions in the history of medieval and Renaissance architecture. Papers will examine issues of architectural language and style, deal with the nature and influence of descriptions of architecture on both perceptions of buildings and their design, and consider how architectural theory itself responds to the theme.

porary literary evidence of the perception of this process, this paper suggests that a fruitful approach for the architectural historian is to explore the parallel development of Anglo-Norman French in an English-speaking context and the greater contemporary awareness of its progressive divergence from Francien.

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Cammy Brothers
(Harvard University
and American Academy in Rome):
***Language, Architecture and Text:
Humanists, Antiquarians, and
Architects in Late 15th-Century Rome***

This paper explores parallels between the activities of humanists and antiquarians in the late 15th-century Roman circles of Pomponio Leto and Cardinal Raffaele Riario and of architects engaged in the study of ancient Roman architecture and the construction of new buildings, discussing how the activities of both groups can be seen as revolving around questions of language and text. It questions the existence of an architectural grammar at this time and instead considers as more important for both groups the selection and imitation of models chosen from the Antique. These issues will be examined in relation to specific groups of buildings and the Codex Coner sketch-book.

.....
David Hemsoll
(Barber Institute of Fine Arts):
***The Literary Theory of Architecture
in Italy c.1530***

In early 16th-century Rome, the personal acquaintanceship of Raphael with Castiglione, and particularly with Bembo, is symptomatic of the many close connections that were being established between architects and literary theorists at this time. Bembo himself regarded the activities of

artists and architects in basing their work so scrupulously on antique precedents as a worthy example for the endeavours of the writers of his time, and, on his return to Venice, he befriended the two leading architects who were working there, Sansovino and Sanmicheli. They in turn seem to have adopted an approach which in many respects closely mirrors Bembo's stated views of literature, which may well have formed one of the key catalysts for the development of architecture during this period.

.....
Alina Payne
(University of Toronto):
***Architectural Theories of Imitatio
and the Italian 16th-Century Debates
on Language and Style***

This paper explores the impact of the debates on the 'questione della lingua' and literary style on the development of a theory of 'imitatio' in 16th-century Italian architectural discourse. The transference of theory from one discipline to another was facilitated by three principal and inter-related factors: archaeological activities which united 'letterati' and architects in a common intellectual venture; the continuous recuperation activity centred on Vitruvius which involved nothing less than the formulation of a language for architectural theory and which once again united architects and humanists; and finally, structural similarities between language and architectural forms/units. The form this transference took will be explored with reference to selected mid-century texts (Serlio, Vasari, Barbaro, Spini and others) and will concentrate on a number of concepts that entered architectural theory at that time and played a central role in the formulation of a theory of 'imitation'.

.....
Deborah Howard
(Cambridge University):
***Languages and Architecture
in Renaissance Scotland***

This paper examines the self-conscious use of foreign elements in Scottish architecture between 1500 and 1660. It explores the adoption of architectural elements from the Continent to explain the social milieu and aspirations of patrons. The equation with language is not a simple one. While the Scots tongue became increasingly recognised as a literary language, at the same time it was progressively anglicised, especially after 1603. Although in building some English ideas can be traced, the two national idioms retained their distinctiveness. The study of the classics was pervasive, but the shift to the vernacular and the increase in popular literacy held Latinisation firmly in check. Education played a primary role in preparing the viewing audience for the reception and decoding of buildings. The delineation of precise social rank and ideological affiliation could be explained by choice of architectural vocabulary, based on a fluid and notional lexicon informed by European-wide travel and trade.



BRITISH PORTRAITURE:
STRUCTURES AND PRACTICES

13

This session will take place in the Lecture Room of the National Portrait Gallery.

Conveners:

Peter Funnell

(National Portrait Gallery)

Shearer West

(University of Birmingham)

Marcia Pointon

(University of Manchester):

Shakespeare, Portraiture and Authenticity:

The Chandos portrait of Shakespeare is number 1 in the National Portrait Gallery catalogue. Continuing debates about its authenticity notwithstanding, this posthumous portrait is arguably the *sine qua non* of the English national collection of portraits. This paper will address the relationship between the historical portrait as material monument, and the idea of the authentic 'real' accessed through countless counterfeits. It is a relationship that, I shall argue, lies at the heart of the very institution of the portrait gallery as national. Thus an examination of the Chandos portrait as pre-text for assertions of the authentic is, also, an enquiry concerning the institution's authority in the production of history.

Shearer West

(Birmingham University):

Wilkes's Squint:

Emblematic Portraiture and the Politics of the Body

Using Hogarth's etching of John Wilkes as a starting point, this paper investigates representation of the famous proponent of liberty both before and after Hogarth's work. The complexity of Wilkes's private character, and his ambivalent public role during the 1760s made him the subject of numerous polemical publications and popular prints. A study of the imagery of Wilkes produced before and after Hogarth's caricature reveals the ways in which in eighteenth-century parlance termed a 'deformity' could become representative of the abstract values that Wilkes, as a popular hero, advocated. This paper considers the changing meanings assigned to Wilkes's squint and the ways both engraving and painting appropriated or avoided this characteristic for particular ends.

This session focuses on British portraiture of the 18th and 19th centuries. Although papers will adopt a variety of approaches, common concerns will emerge including portraiture and nationhood, the politics of the portrait image and the historiography of British portraiture.

This is the first AAH conference session to be held at the National Portrait Gallery and papers will also address the role of the Gallery itself as a repository of likenesses of the famous. For its third group of papers, the session will combine with that on The Museum and its Metaphors to examine the Gallery's displays, both historical and present.

Sarah Hyde
(Courtauld Institute of Art):
***Portraiture and the Poor
in England in the 1770s***

Portraiture was a category of painting not frequently associated with the poorer sectors of 18th century English society; indeed, 20th century art historians such as Benedict Nicolson have assumed that 'portraiture, in the accepted sense, was not ordinarily permissible in Wright [of Derby]'s day on a lower social level than that of the middle class.' Nevertheless, Wright and others produced paintings, drawings and prints of individual servants, artisans, labourers, itinerant tradesmen and beggars. By examining these images, as well as the circumstances in which they were produced, I will try to suggest ways in which the boundaries of both the aesthetic category 'portrait' and the social category of the sitters were policed, and under what circumstances they could be transgressed.

Fintan Cullen
(University of Nottingham):
***Portraiture and Religious Uncertainty
in Late 18th-century Ireland***

This paper will analyse the late 18th-century tendency to mix genres in the representation of Public Charity. The focus will be on a portrait by Hugh Douglas Hamilton of a former Catholic priest turned Anglican minister, Walter Blake Kirwan. Shown surrounded by his wealthy admirers and the destitute orphans of Dublin, the subject of the oration he is seen performing, Kirwan's image raises questions about the role of image making at a time of religious and political tension.

Ludmilla Jordanova
(University of East Anglia):
***An Unlikely Hero? James Watt and
Portraiture for an Industrial Nation***

I will examine representations of James Watt (1736-1819) in terms of heroism, nationhood and progress. Watt became strongly identified with Britain's industrial revolution, the achievements of British science, and successful ascendancy over

France. Yet Watt, often portrayed as melancholic, does not fit easily in familiar patterns for celebrating masculine achievement in the 19th century. Nonetheless, Watt was widely loved, appreciated, commemorated and portrayed, even as his achievements were hotly debated. I discuss images, statues and texts in the context of discussions about the national significance of knowledge and expertise and about how intellectual achievement was to be depicted.

Gertrude Prescott Nuding (London):
***Corporate Images: Learned Societies
and Portrait Collecting***

Against the backdrop of the National Portrait Gallery's founding (1856) and exhibitions of privately owned portraits (British Institution 1829, 1846; The Manchester Arts Treasure Exhibition 1857; South Kensington Museum 1866, 1867, 1868), significant collections of portraits were being assembled within various learned societies. In this they followed the lead of the Royal Society, whose holdings of portraits began soon after its founding in 1660. While the National Portrait Gallery Trustees eschewed living celebrities, learned societies championed their living worthies by displaying portraits, lending portraits to public exhibitions and sanctioning photographic, graphic, and sculpted reproductions.

Lara Perry (University of York):
***A Changing View: the National Portrait
Gallery in London, 1858-1900***

When the National Portrait Gallery first opened its doors onto Great George Street in Westminster in 1858, its geographical location provided a context for the gallery which was integral to its cultural work. The Portrait Gallery was then moved, firstly to South Kensington, then to Bethnal Green Museum in the East End, and finally to its present address near Trafalgar Square. This paper explores the ways that the Portrait Gallery's collection was shaped in response to each of these moves, and how the experience of its visitors was inflected by the profound architectural and geographical differences between each of the galleries it occupied.

Charles Saumarez Smith
(National Portrait Gallery):
***In a New Light?
The Display of Portraits at
the National Portrait Gallery***

This paper will look at the issues which informed the redisplay of portraits in the galleries on the first floor of the National Portrait Gallery: why the decision was taken to integrate the Victorian and early 20th century collection; why Piers Gough of CZWG was selected as the architect; how the project relates to the display of other parts of the collection; what historical and museological ideas are at work; and the extent to which the project has satisfied the original brief. The idea of the paper is that it should provide a factual background of some of the more general issues relating to the project as a preliminary to a tour of the galleries which will follow.

Peter Funnell and Honor Clerk
(National Portrait Gallery):
***Tour of the New First Floor Displays
at the National Portrait Gallery:
(starting in Room 17 of the NPG)***

The session will end with an informal tour of the new displays of Victorian and early 20th century portraits at the NPG led by the curators responsible. Designed by Piers Gough and opened in September 1996, the new displays have attracted considerable attention for employing a number of unusual and innovative display techniques. Building on the previous paper we will provide a more detailed understanding of the project as a prelude to a discussion which should promote critical responses and considerations of current issues in museum and gallery display.

**The last three papers, which will
take place on Sunday afternoon,
will combine with Session 9:
*The Museum and its Metaphors.***



PATRONAGE AT THE EUROPEAN
COURTS C.1500-1800

14

This session will take place
on Saturday at the Banqueting
House and on Sunday at
Courtauld /Kings.

*Convener: Robert Oresko
(Institute of Historical Research)*

Mary Hollingsworth
(Florence):

*Ideas, Agents and Execution:
Relationships between Patrons
and their Artists at the Italian
Renaissance Courts*

The princes of the Italian Renaissance courts spent conspicuously on the arts in order to validate their status and to diffuse an image of their wealth and power as well as their piety. Individual artists were components of a larger machine than their own studio, and their social position was hierarchically not particularly exalted, some held permanent court offices, others were employed on an ad hoc basis. The patron stood at the apex of this system and used a range of officials to administer it, including historical advisors and military experts, not to mention those agents who liaised directly with artists, controlling the finances of projects, their progress, drawing up contracts and paying for work. The fluidity of relations between patron, agent, advisor and artist will be a central theme of this paper.

Gabriele Neher

(University of Warwick):

*Romanino and the Court of Cardinal
Bernardo Clesio of Trent*

Cardinal Bernardo Clesio, Bishop of Trento, was one of the most important princely patrons of transalpine Europe during the Renaissance. Commissions for the decoration of his Palazzo del Buonconsiglio attracted the attention of a range of north-Italian artists, including the Brescian painter Romanino, who had entered Clesio's service by 1531. Romanino, best known for his sacred altarpieces, abandoned his independence as head of his own workshop in order to enter a team of artists elaborating the very secular decoration of the Buonconsiglio, all under the direction of Dosso Dossi, a highly experienced court artist. Other painters filled Romanino's place in Brescia, for example Moretto da Brescia, and the ultimate downward turn illustrates the hazards of entering a court system.

This session deals with patronage of the visual arts at sovereign courts. It addresses itself to the phenomenon of multiple foyers of patronage at courts; that is to say that no court was a homogeneous unit, but all were a heterogeneous collection of circles. It will examine the roles of the artists as courtiers, their income and their court offices in tandem with their artistic creations.

The widest range of media will be explored, including the 'decorative' arts, ephemeral events such as pageants and festivities, as well as portraiture and the other 'fine' arts. The history of active patronage will be a central focus, as well as the history of collections.

Luc Duerloo

(Het Katholieke Universiteit, Leuven):
*An European Court in Brussels:
the Cultural Patronage of the
Archdukes Albert and Isabella,
1599-1632*

Best known in the history of artistic patronage for their support of Pieter Paul Rubens, Archduke Albert and the Infanta Isabella, daughter of Philip II of Spain, deployed cultural politics during their reign in the Southern Netherlands in order to create a specifically sovereign court, where before there had been only governors, and to restore Habsburg rule in the area centred on Brussels and Antwerp. Although Rubens may seem, to 20th-century eyes, the principal figure of this court, other artists, architects and, indeed, scientists played significant and interlocking roles in the definition of an identifiably 'Belgian' court culture, one in which the boundaries between 'culture' and 'politics' were consciously blurred.

Sarah Richards

(Bath College of Higher Education):
*Material Progress and the Dresden
Court: Patronage and Luxury
Manufactures, 1700-1750*

The study of court patronage of the arts has frequently been dominated by the commissioning or acquisition of paintings. The importance of the Meissen and Sèvres porcelain works for patronage at the courts, respectively, of Dresden and Versailles in the 18th century points to the danger of ignoring the so-called 'decorative arts'. The Saxon court at Dresden had, since the 16th century, drawn for its patronage upon the strengths of its mining and metallurgical industries, and the very closely-guarded secret for the manufactory of hard-paste porcelain, which created an international market for luxury ceramics, made a profound impact on the Dresden court workshops and the electoral collections, while helping to define the role of porcelain as an appropriate form of court culture during the ancien régime.

David Maskill

(Victoria University of Wellington):
*A Royal Copyist in 18th-Century
France: the Case of François-Albert
Stiémart*

The career of François-Albert Stiémart (c. 1680-1740) sheds light on many of the different facets of court patronage. His copies of official royal portraits at the court of France, in addition to those of Old Master paintings, drives attention towards the importance of the individual image as distinct from the masterpiece signed by the identifiably distinct hand, while his close association with the duc d'Antin, the *surintendant des bâtiments*, along with his marriage links to François Le Moyne point directly to the importance of clientele bonds and those of kinship, the network of vertical and horizontal social ties which structured the distribution of artistic patronage throughout the European court system. Stiémart's professional success also raises important questions about the role of painted copy in early-modern court culture.

David Wisner

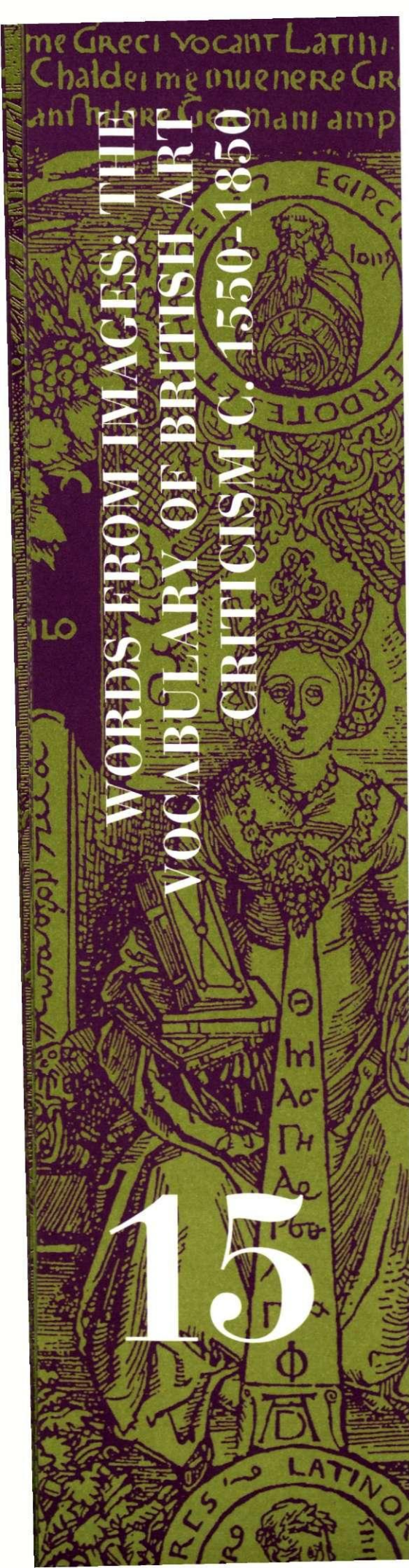
(The American College of Higher Studies,
Anatolia College, Pylea, Thessaloniki):
*The Ministry of the Interior:
Diffusion of Revolutionary Culture
in France, 1789-1800*

It is essential to view court cultural patronage within the structure of alternative forms, republican models during the ancien régime but also those agencies which displaced them after 1789. A study of the French Ministry of the Interior during 1789-1800 underscores the continuity between the Bourbon administration of the 18th century, increasingly inclined to so-called 'modern' notions of museological organisation, and the Bonapartist Empire, the prelude to the Restoration. It also introduces the concept of a 'republic of collectors', questioning the role of a homogeneous government or the single individual initiative in the history of collecting, directing attention to the creation of a conscious effort to protect and preserve a shared and distinctly 'national' patrimony.

Robert Oresko

(University of London):
*Is there Life after Haskell?:
the Course of Court Patronage Studies
since 1963*

Francis Haskell's *Patrons and Painters* made a major academic impact on its appearance in 1963, and during the past decades many studies of artistic patronage have referred directly back to the assumptions implicit in the structure of this book. At the same time, political and social historians have explored different concepts of patronage and clientele systems, often centred on the same people, the same 'patrons', without the two branches of study intersecting. The evolution of research devoted to hereditary, sovereign courts, essential foyers of expenditure on the arts, somewhat neglected by Haskell, offers further documentation on how and why objects were created and how they functioned, while questioning the primacy of painting and such notions as 'taste'.



WORDS FROM IMAGES: THE
VOCABULARY OF BRITISH ART
CRITICISM C. 1550-1850

15

Conveners: Jeremy Wood (*University of Nottingham*)
Carol Gibson-Wood (*University of Victoria, British Columbia*)

Discussions and descriptions of the pictorial arts became much fuller and richer in Britain during the 17th and 18th centuries, as the market for pictures expanded dramatically, as art theoretical treatises appeared, as discussions of painting were included in contemporary discourses on taste, politeness, etc., and as art institutions and exhibitions were established.

Papers examine aspects of this practice of articulation. Issues to be considered include the following. How did changing ways of describing works of art in inventories and catalogues respond to the demands of the emerging art market? How was the developing English art vocabulary related to the languages of British literary criticism, philosophy, 'new science', etc., and with what effects? Did the practice of translating continental art literature result in new conceptualisations of theoretical issues, and how did English art critical language define distinctive formal and evaluative categories for art? How did different vocabularies address different classes and genders of readers, viewers and consumers?

Jeremy Wood
(University of Nottingham):
*The Origins of Cataloguing Works
of Art in England: Some Evidence
from Early Inventories*

Early descriptions of works of art in Britain, largely taken from inventories, show that the vocabulary used to deal with pictures was far more limited than that used for furniture and textiles. However, this paper will argue that despite traditional cultural links with the Netherlands, an Italianate use of language emerged during the 1630s, and that this reflected the despatch of lists of pictures from Venice (and elsewhere) to London, and the arrival of consignments from Italy, notably the Gonzaga and della Nave collections. This paper considers the various reasons why works of art had to be described in words and who drew up such lists, whether they were artists, household servants, or even a new breed of art experts.

Jeffrey M. Muller
(Brown University):
*Finish and Closure in Miniature
Painting: Terms and Concepts
introduced by Edward Norgate's
'Miniatura or the Art of Limning'
(1628/1648)*

In his two versions of *Miniatura*, written twenty years apart in 1628 and 1648, Edward Norgate grappled with the paradox that an art distinguished by its exact finish was increasingly expected to reproduce the bold touches of oil painting. In his first version, Norgate used terms and concepts from Italian and Netherlandish writers to describe freely painted but complete works. The second version of *Miniatura* reveals a more incongruous use of Italian terms and critical ideas. This suggests that Norgate was unable to describe the changes brought

about by the virtuoso brushwork of Samuel Cooper and Anthony van Dyck. Norgate played an active role in assimilating Italian, Netherlandish and French artistic traditions into both the English language and the practice of miniature painting, Britain's most prestigious native tradition in art.

John Peacock
(University of Southampton):
*Sanderson's 'Graphice'
and the Language of Painting*

Sir William Sanderson's 'Graphice' was published in 1658, and is addressed to readers who needed to find continuity between the culture of Interregnum London and the aesthetic interests of the former Caroline court. Sanderson represents himself as an 'amateur' whose knowledge is gleaned from studious reading. Although his 'theoretical' discussion is eclectic and reflects ideas put forward by Pino, Dolce and Lomazzo in the 16th century, in other ways he can be up-to-date, anglicising the concept of the sketch (or 'scatch') decades before it became established. Sanderson's aim is to celebrate the work of Van Dyck, and he uses a romantically aestheticising language to recreate the imagery of this supreme court artist.

Carol Gibson-Wood
(University of Victoria, British Columbia):
Richardson's 'Sublime'

Although the concept of 'the sublime' is most familiar through Edmund Burke's study of 1757, it had already been applied to painting by Jonathan Richardson in his *Essay on the Theory of Painting of 1715*. This paper will suggest that Richardson's ideas on sublimity have more significance than has been previously thought, and that they underwent a significant change between 1715 and 1725. Whereas he first developed the concept to accommodate the 'indecorous' paintings of Michelangelo, by 1725 Richardson had retreated to a less interesting position addressed to sublimity in literature. Recent writers on Richardson invariably refer to the 1725 edition of his *Essay*, and fail to comment on his earlier, more radical discussion. The 1715 text, however, was known to Joshua Reynolds and I will argue that it formed an important source for his own, better-known account of 'the sublime' in his *Discourses*.

Barbara Arciszewska
(University of Toronto):
*Eve Looked: Architecture
and its Audiences around 1700*

This paper will explore the presence and changing status of women as spectators of architecture in England around 1700. It will investigate the position of the female aesthetic subject through an analysis of the observations on architecture found in the correspondence of Sarah Duchess of Marlborough (1660-1744) and her contemporaries. I will define a pattern of convention and variation that is revealed, and concealed, in the strategies of obliqueness employed by these writers, who responded to restrictive cultural definitions of femininity. I will propose that the discourse of art reception evolved towards excluding women from the aesthetic debate on architecture and towards associating them with the widely understood issues of utility in architecture.

Harry Mount
(Oxford Brookes University):
*Patriotic Freedom and Breadth:
Attacks on Minuteness and the
Defining of a National Style in
18th-Century Britain*

A recurrent feature of British 18th-century writing on painting is a dislike of 'minuteness,' of high detail and polished finishing. Minuteness was often associated with foreign styles, whether those of specific foreign artists working in Britain or those of foreign schools as a whole. Conversely, writers patriotically concerned with the promotion of British art identified breadth and freedom of handling as among the defining qualities of the British school they so desired. At times, usually during wars, this breadth and freedom acquired added significance through its parallels with British political freedom. This paper will examine the importance of breadth for those writing about the British school, and ask whether painters responded by adopting styles that were self-consciously broad and devoid of minute detail.

Valerie Holman
(University of Westminster):
*Spreading the Word: Art-Book
Publishing in Mid-Victorian England*

In the 1840s the appearance of a publication on art, the type of illustration it contained, and how it was distributed, depended on the publishing house from which it emanated. There was as yet no model for the art book, nor were those that existed a separate category of trade publishing. For this reason, texts on art are to be found in widely differing locations,

from Temperance magazines to travel handbooks, but the language used is less diverse, since the same authors and texts featured in books published by the more illustrious houses and in part-works destined for the cheaper end of the market. In the light of this I will argue that the way in which the new vocabulary was transmitted had quite as much significance as the words themselves.

Adele Ernstrom
(Bishop's University):
*'Christian Art' in 19th-Century
Historiography*

In British art historical circles around 1830 the concept of 'Christian art' was formulated as a catalyzing principle of the new discipline. The term itself flouted established definitions of art and artistic progress. The impulse for this reached Britain from the continent, and it was prepared by scholars who examined the meaning of early Christian images (Münter, 1825), and studied legend formation in Christian folklore (Maury, 1843). This paper will focus on the negotiation of these issues by Anna Jameson, George Darley, Lord Lindsay, among others, and it will argue that the meaning attached to 'Christian art' had far-reaching importance for the priority given to authentic religious feeling over fluency of handling, and the awareness of art as a function of community life over the aesthetic preferences of the private amateur.

Jaynie Anderson
(Independent Scholar):
*Morellian Vocabulary
and British Museology*

The Morellian method was invented as a diagnostic instrument to define and preserve the Renaissance past. During the Italian Risorgimento – especially in the 1850s and 1860s – Italian patriots were concerned with how the Italian national patrimony should be displayed, which museums should be created from what sources, and about the nature of scientific restoration/conservation. Many ideas were put forward about how to reform the Italian cultural heritage and directors of British museums, notably Sir Charles Eastlake, had to come to terms with these ideas in one way or another. This paper will explore how these issues were reflected in English debates up to the end of the 19th century.

THE LEGACIES OF SURREALISM

16



Convenor:
Fiona Bradley
(Tate Gallery-Liverpool)

This session will examine the continuing dominance of surrealism in debates about modern and contemporary art: the ways in which the artistic, descriptive and critical vocabulary formulated within and around surrealism structures the practice, the exhibition and the critical reception of modern and contemporary art.

Papers examine the legacies of surrealism in modern and contemporary art, the survival of surrealism into other art movements and instances, and the intersection of surrealist ideas and ideals with contemporary art and theory.

David Hopkins
(University of St Andrews):
***Inversions and Replications
of Dada/Surrealist Masculinism
in Recent British Art***

This paper will examine work by a range of British artists such as Sarah Lucas, Hermione Wiltshire and the Chapman brothers, in order to show how the self-consciously Oedipal transgressions of Dada and Surrealism, with their frequent play on gender-coded imagery and laddish in-jokes, have been ironically reprised in certain areas of recent British art.

Mignon Nixon (Courtauld Institute):
***Bad Enough Fathers:
Louise Bourgeois and the Surrealists***

This paper takes as its point of departure Bourgeois's deeply ambivalent connection to a circle of Surrealists she has characterised as 'father figures': Breton, Duchamp and Miró, whom she met as a student in Paris in the 1930s and again in New York in the 1940s. Casting Bourgeois's ambivalence in psychoanalytic terms as a kind of negative transference, the paper uses the model of transference as a framework for reading Bourgeois's feminist critique of Surrealism. Bourgeois's work is profoundly engaged with Surrealist practice, and this connection was sustained, even intensified, in the 1960s and 1970s, long after the movement itself had ended and during Bourgeois's active involvement in feminist politics. The persistence of her engagement with Surrealist practice would seem to demand a reading that exceeds conventional art historical notions of influence to encompass the structural ambivalence of a negative attachment. By examining her so-called father-figures, this paper therefore attempts to demonstrate how Bourgeois's contentious relation to Surrealism proved so productive.

Denise Robinson
(Goldsmiths College):
Telling Stories

Contemporary exhibitions of Surrealism have told its 'story' many times, yet there has been little attention paid to what is at stake for cultural agencies to present this story as a stable object of history. That the ambit of Surrealism failed to resist received historical constructions of the feminine in pursuing and re-thinking the 'strange power' of the object has been the subject of attempts to interrogate Surrealism vis-à-vis its relation to the feminine. However, it was in fore-grounding the place of the unconscious in the formation of object/subject relations that Surrealism embodied a potential for a critique of difference. To rethink the 'strange power' of the object is the project of much contemporary art practice. This paper considers among others the work of Susan Hiller, work which always approaches the 'strange power' of the object while keeping an ambivalent eye on the historicising process.

Amna Malik
(University of Bristol):
Corps: 'étranger' or 'exquis'?

This paper proposes a reading of Mona Hatoum's *Corps étranger* (1994) as a response to the aesthetics of hysteria exemplified in Surrealist psychic automatism. Such a reading will depend on a re-evaluation of Surrealist psychic automatism, not in terms of spontaneous expression but as the communication of *le vertige*, or a state of dizziness, through a poeticisation of hysterical convulsions as a symbolic language. Whilst Surrealist *le vertige* operates in the spectator's attempt to impose a coherent meaning through the juxtaposition of fragmented parts, the success of Hatoum's *Corps étranger* lies in our inability even to identify the body in terms of part objects. This paper seeks to examine the broader context within which both approaches explore and utilise the notion of identity through the collective body, and the implications of Hatoum's reversal of the Surrealist poeticisation of the hysterical body, through a medicalisation and thus alienation of the self as subject.

Alyce Mahon
(Courtauld Institute):
***'Outrage aux Bonnes Moeurs':
Surrealism, Jean-Jacques Lebel
and Paris in the 1960s***

An examination of post-war Surrealism, its subversive characteristics and involvement in issues of obscenity and censorship, and the impact its rebuke of public morality had on the Happenings of the 1960s. Analysing the art of Jean-Jacques Lebel, an artist whose combination of Surrealist taboo-breaking, Duchampian smut and Sadean gesture brought a politicisation and a peculiar sense of French-ness to the American Happening, the paper will focus on one particular Happening which took place in Breton's own apartment building in 1966, the year of his death. Resulting in the arrest of Lebel and subsequent Surrealist petitioning for his release, this Happening signalled a turning point for French art: away from the subversive poetic and towards the overt political. Merging Surrealism, a Sadean happening, and a post-Algerian, pre-1968 society, this paper insists on the Surrealist foundations of the anarchic impulse behind 1960s Fluxus, Happenings and International Situationism.

David Lomas
(University of Manchester):
'The Metamorphoses of Salvador Dalí'

'As antisocial as a flea' was Orwell's estimate of Dalí. This paper will survey the history of Dalí's manifold exclusions starting with the Surrealists. From having been a figure of abjection, paradoxically it is the abject in Dalí that now offers an avenue for his art historical redemption. The theme of abjection will be explored with reference to *The Metamorphosis of Narcissus*. A comparison with Bataille's anti-aesthetic of putrefaction (which may well owe something to Dalí) will serve to highlight a dual reference to the body and the self in the Bataillean *informe*, obscured in recent quasi-formalist appropriations of this term.

ACADEMIES OF ART AND THE TRANSMISSION OF ARTISTIC KNOWLEDGE

17

Conveners: Colin Trodd (*University of Sunderland*)
Rafael Cardoso Denis (*Escola Superior de Desenho Industrial, Rio de Janeiro*)

For most of the present century, 'the academy' and 'the academic' have been taken as a monolithic backdrop against which to gauge the originality of the avant-garde. The central concern of this session is to scrutinise the complex and varied structures actually erected by academies and the epistemological systems revolving around them, particularly in terms of teaching, training and professional validation.

Papers will draw on historical examples throughout Britain, the rest of Europe and the Americas, focusing on issues such as: the authority of teaching; the definition of canons and the academic ideal; educational practice as an expression of stability or change; the mutation of ideas and art idioms within academic training; the dynamics of academic display and its bearing on the status of academic knowledge; the nature of academies and academicism; the tension between educational and honorific functions within academies; the institutional politics of academies and their relationship to broader social structures; the public roles of academies and their links to established structures of power and class; official and unofficial in art and education; the academy and national identity; academies as channels for the diffusion of a particular cultural vision; the international dimension of the academic system and the export of European cultural models; social groupings on the margins of academies; the development of alternative systems of artistic education outside the academy or in parallel with it; anti-academicism and its advocates.

Paul Barlow
(University of Northumbria at Newcastle):
***Rethinking Raphael:
His Death and Transfiguration
in 19th-Century Art***

Academic art of the 19th century is commonly thought to aspire to be 'Raphael-esque'. To this extent the death of Raphael as a model for art is bound up with the emergence of avant garde identities. This paper considers the problem of Raphael in academic practice by looking at the development of divergent forms of Raphael-esque identity. In particular it analyses one attempt to reconstitute Raphael as a model for modern forms of academic practice. In doing so, it considers both the continuing influence of Raphael's pictorial procedures and the iconography of his life and death, in particular the associations of Raphael's last work, the *Transfiguration*. The analysis concentrates on Henry O'Neil's apparently simple historical genre painting *The Last Moments of Raphael* (1866).

Gordon Fyfe
(Keele University):
***Auditing the Royal Academy
of Arts (RA): Official Discourse
and the Amnesia of Institutions***

This paper begins with the Session's insight that academies are heterogeneous places at which conflicting discourses intersect. The focus is on discursive conflicts which irrupted into the 19th and early 20th-century state as official inquiries and which (amongst other things) sought to determine the status of the RA as public or private. The paper considers these inquiries firstly as they relate to the state's deepening involvement in the business of organizing

cultural identities; secondly as they illuminate the RA's changing position within the force field of the British State; thirdly as they admit conflicting memories of the RA's past into the public sphere and lastly as they illustrate the role of amnesia in the modernization of art institutions.

Duncan Forbes

(University of Aberdeen):

A 'Representation System' or the 'Demon of Democracy': the Struggle for Academic Legitimacy in Edinburgh in the 1820s

The 1820s in Edinburgh witnessed a protracted struggle between divided groups of artists and patrons for control of the urban fine arts. Utilising the language of Reform, and attracting the patronage of the progressive upper bourgeoisie and urban gentry, Edinburgh's artists worked hard to establish an academy of art in defence of their autonomy and economic interests. In an urban environment marked by unprecedented political antagonism, the liberal press represented their struggle as an exemplary one, and the Academy's activities were supported by a social fraction eager to acquire new forms of social and cultural legitimacy. Despite social conflict and the contradictions embodied by political co-optation, Edinburgh's artists succeeded in establishing their academic authority. However, they failed to build immediately a new public for their art, and it was only in the wake of the Reform process, aided by the invention of new institutional technologies, that the Academy's future was assured.

Joe Rock

(University of Edinburgh):

Richard Cooper Senior and the Academy of St. Luke, Edinburgh

This paper will examine the life and work of Richard Cooper (1704-1764) and consider his part in the formation of the Academy of St. Luke, in Edinburgh in 1729. This paper will be based on previously un-published works by Cooper in the National Gallery of Scotland and the City of Birmingham Art Gallery and the short account of the artist, published by James Dennistoun in *Memoirs of Sir Robert Strange*, 1855. The teaching methods used in the Academy will be traced in the work of Cooper and his known pupils, Allan Ramsay, Sir Robert Strange and Andrew Bell. Other important figures possibly associated with Cooper and the Academy will be examined. Finally, it will be suggested that the painting *The St. Martin's Lane Academy*, discussed by Martin Postle in *Apollo* (July 1991, pp.33-38) may be a depiction of the Academy of St. Luke.

Peter Quinn

(University Of Sunderland):

The Local Academy

This paper explores the problematic relationship between the idea of the Academy and the formation of local institutions concerned with the development and transmission of artistic knowledge. Examining the conduct of several art institutions which existed in the North East of England during the 19th Century, this paper reviews the processes, systems and customs associated with the exhibition of art, the training of artists, and the formation of the institutional economies of art in a period of rapid industrialisation and urbanisation.

John Turpin

(National College of Art and Design,

Dublin):

The Beginning of Fine Art Education in Ireland

This paper examines the formation and development of art education in Ireland between 1746, when Robert West established his private drawing school, and 1823, which marks the birth the Royal Hibernian Academy, established on the model of the RA in London. The paper explains the processes, practices and traditions within which art education was produced across a range of institutions.

Rafael Cardoso Denis

(Escola Superior De Desenho Industrial, Rio De Janeiro, Brazil):

Brazil's Academia Imperial de Belas Artes and the Extension of Academicism in the 19th Century

Brazil's *Academia Imperial de Belas Artes* (AIBA) is undoubtedly one of the most important extensions of academic instruction in the New World. However, little is generally known about it outside Brazil; and certainly no attempt has yet been made to situate it in the context of academies and academicism as a cultural phenomenon of international dimensions. The present paper aims to discuss AIBA's role not only as an influential agent in the formation of a particular idea of culture within Brazil but also as an expression of the larger 'academic system', examining similarities and differences in the hope that a greater awareness of the geographical fringes will help enhance our understanding of the phenomenon as a whole. It will be argued that the historical role of the Academy in Brazil cannot be understood simply as an expression of colonialism; more complex issues of identification and identity are at stake.

Kathy McLauchlan

(Courtauld Institute):

The Academy in Rome and the Religion of Art

This paper, which examines the symbolic economy of the Roman Academy at a moment when academic discourses and commercial practices were often entwined, asks: what institutional values were at stake in the relationship between the Academy in Rome and the French Academy? What form of rhetoric was deployed to assert the cultural value of The Villa Medici? How was Rome seen from the perspective of Paris? What customs, practices and traditions were legitimated in and through this specific institutional relationship?

Fay Brauer

(The University of New South Wales):

Un Art d'Etat?

Academicism in the Radical Republic

As radicalising the Republic required a democratisation of culture in which egalitarianism could flourish, the time seemed ripe for cultural pluralism, including independent modernist art practices, to burgeon. Despite this, a monopoly on cultural legitimation prevailed throughout the Radical Republic (in France from 1901 to 1914) whereby an academic orthodoxy was promulgated, without ever seeming to be so. The revolt at the Artistes Français in 1901 revealed how this supposedly self-regulating, universal suffrage Salon, embodying the end in a battle of control over the Academy's monopoly of the official exhibition system, was manipulated by a coterie of Academicians.

This paper will examine the network of independencies between the Institut, the official Salons, the State Secretariat, the Councils and the École in which Academicism – not Modernism – became *un Art d'Etat* in the Radical Republic.

ACADEMIC SESSIONS

- 1 Performance and the Performative
- 2 Landscape, Space and Gender
- 3 Patronage in German Art 1870–1945
- 4 The Making of the Illuminated Manuscript Book
- 5 Producing the Past:
Aspects of Antiquarian Culture
and Practice 1600–1850
- 6 Plan/Non-Plan in 20th Century
Architecture
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- 8 Ars Longa? The Trouble with Public Art
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- 15 Words from Images:
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Criticism c.1550–1850
- 16 The Legacies of Surrealism
- 17 Academies of Art and the Transmission
of Artistic Knowledge

ACADEMIC CONVENERS:

Susie Nash and John House

*Designed and produced by
Pep Sala • Communication & Design Services
Art Director Pep Sala
Layout Design Annmarie Burke*

Printed by David Holyday

