

Association of Art Historians  
24th Annual Conference  
3-5 April 1998

# Identities

University of Plymouth at Exeter







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## Contents

	page
Acknowledgements	2
Foreword	3
General Information	4
Exhibitions	5
Academic Sessions	6
Forum Discussions	43



On behalf of the conference we would like to thank Spacex Gallery for organising their reception on Friday evening, Oxford University Press and the Royal Albert Memorial Museum for their sponsorship of Friday's reception at the Museum and Blackwell Publishers, the City of Exeter and the Universities of Plymouth and Exeter for their sponsorship of Saturday's reception in the Lower Examination Hall.



## Acknowledgements

The conference has been made possible through the efforts of many people. We would like to thank all those who offered to convene strands, chair panels, give papers or organise visits; Kate Woodhead, who shared with us her invaluable experience of past conferences; the Executive Committee of the AAH; our sponsors, Oxford University Press and Blackwell Publishers; Rachael Young of the University of Exeter's Domestic Services Division; Nedira Yakir; Julia Simpson and the staff of the Royal Albert Memorial Museum; Alex Farquharson and Deb Wood at Spacex Gallery; Hilary Williams at Dartington Hall; Dave Exell and the staff of the University of Plymouth's media services; our Head of School, Robert Gee, who provided financial support; student helpers; Bartlett's printers; our colleagues in the Faculty of Arts and Education. We owe a special debt of thanks to: Anne Jervoise, Cath Ager and Jenny Berry, without whom conference correspondence and administration would have been impossible; David O'Brien and Rachel Shapland for help with word-processing; Sarah Vick, who took on the organisation of the Book Fair so capably; Justin Beament who designed all the conference materials so successfully, no matter how frantic the deadline; and Andrew Falconer at AAH mission control who remained unfailingly cheerful while helping in all aspects of advice, preparation and administration. Our grateful thanks to all of them for their hard work and their generosity.

**Stephanie Pratt and Sam Smiles**

*Conference conveners*



## *Identities*

# Foreword

On behalf of the Association of Art Historians and the University of Plymouth, Welcome to the 24th Conference of the Association of Art Historians.

The conference will address the creation, maintenance or contestation of identities in art, in art history, in museum and gallery display and in conservation and restoration. Critical and historical investigations will consider identities of self, of group and of nation; of gender and of race; of artists, art movements and aesthetic objects and of art history itself.

Academic sessions offer a wide-ranging response to the conference title, embracing a variety of historical and theoretical approaches, specialist and inter-disciplinary studies, thematic and period-based perspectives. Sessions orientated to art history's traditional emphasis on fine art and architecture are complemented by others engaging with gardens, the craft object and the heritage process.

Related exhibitions on the University of Exeter campus and in the city of Exeter highlight issues relevant to the conference theme, exploring identities of gender, place and artistic persona.

We chose *Identities* as the theme of this conference for many reasons but chiefly because its investigation would allow varied critical and historical emphases, both within Art History and at its borders, to address a number of common problems. We have been immensely gratified by the response especially with regard to the range of session topics offered, the variety of papers within them and the rigour of their intellectual engagement. We are also pleased to welcome many speakers from overseas, from Brazil, Venezuela, the USA, Canada, Hong Kong, Australia, New Zealand, France, Germany, Poland, the Czech Republic and Ireland. Both aspects together suggest that the AAH's annual conference maintains its reputation as an important forum for the discipline of Art History, nationally and internationally.

A word about our logo, which is derived from a tillet block, dated to the reign of George II, and now in the Royal Albert Memorial Museum, Exeter (another tillet block design populates this handbook). Merchants involved in the Exeter wool trade used such blocks to stamp bales of cloth exported from Exeter Quay. By so doing, the raw material became a mercantile cipher, taking on the identity needed to distinguish one commercial interest from another. At another level of signification, however, other identities emerge. Because the design was hand-carved each of the four heads is very slightly different from its neighbours. This accidental individuation acts against the desired stereo-typical repetition of a heraldic device, such that each of these exotic heads is ambiguously positioned between European and African identities. The tillet block may have been produced to provide functional benefits of certainty and ownership, but it also, unwittingly, suggests other narratives of trade, of empire and of the instabilities at the root of those endeavours. The logo is intended to accentuate this, standing metaphorically for an identity that is fractured, mutable and provisional.

# General Information

## Conference Venue

The venue for the conference will be the Peter Chalk Centre, University of Exeter. Registration, panels, special interest groups, plenary lecture and the Association's AGM as well as all academic sessions will be held there. The Registration Desk will be manned throughout the conference.

Refreshments and the conference Book Fair will be found in the Lower Examination Hall, across the road, situated below the University's Great Hall.

## Refreshments

Refreshments will be available in the Lower Examination Hall as follows:

<i>Friday</i>		
Lunch	12.30-1.15	Tea 3.30-4.30
<i>Saturday</i>		
Packed lunch	12.15-12.30	Tea 3.30-4.30
<i>Sunday</i>		
Lunch	12.15-2.00	Tea 3.30-4.30

## Book Fair

The Book Fair is located in the Lower Examination Hall and is open on Friday from 2-5pm; on Saturday from 9-2pm and 4-8pm; and on Sunday from 10-5pm.

## Badges

All delegates will be issued with a badge at registration. Please make sure that you wear your badge for the duration of the conference. *Your Badge must be worn for admittance to the Receptions on Friday evening.*

## Student helpers

Student helpers will be working at the conference, identifiable by conference T-shirts.

## Transport into the Centre of Exeter

There is a bus stop immediately outside the Peter Chalk Centre with a service at approximately 10 minute intervals. Walking into the centre of Exeter takes between 5 and 10 minutes.

## Receptions

On Friday evening delegates may choose either the private view of the Lari Pittman exhibition at Spacex Gallery, Preston Street (6-8pm) or the reception at the Royal Albert Memorial Museum, Queen Street (6-8pm). Please show your conference badge on entry. (See Exhibitions for further information).

On Saturday evening there will be a reception in the Lower Examination Hall at which the Mayor of Exeter and the Pro-Vice Chancellor of the University of Exeter will be present (7.30-9pm).

## Visits

See the noticeboard at the Registration Desk for details of where to join coaches, entrance charges etc. Please note that if you have not yet booked a visit or changed your mind there may still be places available. Please enquire at the Registration Desk.

## Eating Out

A list of restaurants and a location map is provided in the Delegates Pack.

## Students

Members of the Students Sub-Committee will be present at the Students' table during registration every day. They will also be organising a forum discussion. Please do introduce yourself and ask for any assistance they might be able to provide, especially if you feel isolated on arrival at the conference.

## AAH Membership

It will be possible to join the AAH at the registration desk. If you would like further information please contact Andrew Falconer, The Association of Art Historians, Cowcross Court, 70-77 Cowcross Street, London EC1N 6BP.

## AAH Business

*All in Peter Chalk Centre, University of Exeter*

### Executive Committee Meeting:

Friday 3 April, 10.30-1.00

### Special Interest Group Meetings:

Saturday 4 April, 4.15 - 6.15

### Annual General Meeting:

Sunday 5 April, 12.15-2.00

## Contact Phone Number

To contact the registration desk, the conference conveners or to leave messages phone 01392-263516 or fax 01392-263601



# Exhibitions

## Peter Chalk Centre, University of Exeter

### In/sight

An exhibition of current work by women artists in the South West. Artists include Gillian Ayres, Julia Ball, Wilhelmina Barns-Graham, Sandra Blow, Sandy Brown, Rose Hilton, Louise McClary, Margaret Mellis, Liz Nicol, Valerie Reardon, Caeria Strong, Marianne de Trey, Gill Watkiss, Partou Zia.

This exhibition aims, in addition to giving pleasure, to highlight the creative richness of women artists in the South West. Many of these artists are veterans in their professional craft and have been exploring the creative possibilities of modernism, in some cases for more than fifty years, adhering to it in the face of various adversities: marginalisation, personal difficulties and, during the last twenty years, the omnipresence of fashionable post-modernism which has resulted in a relative lack of critical appraisal of contemporary modernist practitioners. The show's title IN/SIGHT signals these aspects. It claims the faculty of sight and that of the artistic gaze, and emphasises the artist as an active practitioner, whether in recording their daily surroundings or leisure sites of significance, or else, imaginary insights, channelled either through 'naturalistic' perceptions or through fantasy. Evidently, since these artists live in or relate to regional sites, both generalised and specific locations are significant. The show is intended to invite discussion and evaluation of this work in the context of gender, modernism and regionalism and ultimately to provide a long-overdue critical appraisal of women's contribution to the avant-garde of the region.

*Curated by Nedira Yakir,  
Falmouth College of Arts*

## Spacex Gallery, Preston Street

### Lari Pittman

Pittman's 1996 retrospective at the Los Angeles County Museum of Art caused him to be hailed as 'the most important painter of his generation' by Christopher Knight, chief art critic of the Los Angeles Times. His influence on current developments is rapidly spreading from his native Southern California and this touring exhibition aims to cement his reputation across the Atlantic. Organised in conjunction with Cornerhouse in Manchester, this is Lari Pittman's first solo exhibition at a public gallery in Europe.

Pittman's elaborately decorative, sometimes monumental paintings celebrate the diversity and hybridity of identity in Los Angeles, a city considered by many to be prophetic of societies of the future. Openly gay and half-Colombian, Pittman's own persona infuses his practice. His paintings are simultaneously dispersed self-portraits, libidinal urbanscapes and fin de siècle history paintings populated by a bewildering array of synchronised imagery: polymorphous puppets, police helicopters, camp trapeze artists, ejaculating sexual organs, sewer systems, Bibles, skyscrapers, suburban gardens, clamorous come-ons, shopping channel jewelry, credit cards and much else besides. Defying every Modernist taboo, Pittman's complex Queer semiotics reveal the sexual and racial exclusivities that belie Greenbergian ideologies of essence and autonomy.

The exhibition is organised in collaboration with Cornerhouse in Manchester, from where it tours to the ICA in London and the Centre d'Art Contemporain in Geneva.

### Preview: 6-8 pm on Friday 3 April

Alex Farquharson, the Exhibitions Director at Spacex, will be in conversation with Lari Pittman at 2pm on Saturday 4 April.

Delegates are very welcome to attend both events. Otherwise opening hours are Tuesday-Saturday 10-5. Admission is free.

Directions: From High Street continue down Fore Street (downhill towards River Exe), turn left at King Street, then second right down Preston Street. (Approx. 5 minutes walk from the centre).

## Royal Albert Memorial Museum, Queen Street

### Dora Gordine

This loan exhibition from Dorich House comprises sculpture and drawings by Dora Gordine (1906-91), concentrating on her early work from 1925 until the mid-1940s. This is the first exhibition of Gordine's work since her death and concentrates chiefly on portrait heads produced in Paris, Singapore and London. Initially influenced by Rodin, in the later 1920s her use of non-Western sitters was sufficiently distinctive for the British colonial government in Singapore to offer patronage from 1930-35. On Gordine's marriage and return to London in 1936 she designed Dorich House, Kingston, as a home and studio with her own work on prominent display. Inevitably, perhaps, her working methods and choice of subjects have led to her omission from most accounts of British 20th century sculpture and this exhibition offers an opportunity to re-assess her achievement.

## Going Modern and Being British - Art, Architecture and Design in Devon c.1910-1960

The tourist idyll of thatched cottages, clotted cream and unspoiled countryside maintains its hold on popular perceptions of Devon but it pays scant attention to the county's 20th century identity. In fact, Devon witnessed the advent of modernity in surprisingly varied ways. This exhibition aims to display some of those responses, paying particular attention to 20th century architecture and urban planning as well as the extraordinary Dartington experiment which aimed to fuse aspects of modernity with rural regeneration by uniting the arts, industry, agriculture and education in a new cultural community. As well as architectural drawings and photographs, the exhibition includes paintings by Sickert, Ginner, Gore, Bevan, and Spencer, among others, and paintings, ceramics and designed objects associated with Dartington Hall.

### Tours of the Collections

The Museum is currently undergoing a major redevelopment which temporarily restricts the space available for displaying the permanent collections. Conference delegates are therefore invited to join two hour-long 'behind the scenes' tours on Saturday. Len Pole, Curator of Ethnography will lead a tour of the Museum's nationally important collection at 2.30; Caroline Worthington, Assistant Curator of Fine Art, will lead a tour of the Fine Art collection at 3.30. Delegates are welcome to attend both but space will be limited so please book at the registration desk.

### Reception: 6-8pm on Friday 3 April

The Museum is open from 10-5, Monday to Saturday. Admission is free.

# Aesthetic Identities

Conveners: Anne Anderson  
Southampton Institute  
and Caroline Dakers  
Central St. Martins



By the 1870s the initials PB, originally standing for the *Pre-Raphaelite Brotherhood*, had come to mean *Passionate of Brompton*, a nomenclature that was broadly used to denote those who pursued Beauty. Aestheticism was identified with a certain physical type, a distinctive style of dressing and a life-style which was dependent on the House Beautiful. The influence of Aestheticism extended to all aspects of the fine and developing arts.

Christopher Newall *Independent Scholar*

## Burne-Jones and the Aesthetic Moment

Christopher Newall will be looking at the art of Burne-Jones in the 1860s, at a time when he was exploring aestheticism in terms of colour, form and musicality and developing the subliminal undercurrents which were to emerge later in European Symbolism. He will consider the impact of his art on his younger contemporaries, particularly the so-called Dudley Gallery group. Burne-Jones exhibited some of his most original and provocative works during this decade, before withdrawing from public exhibitions in 1870 following the imputation of indecency over Phyllis and Demophoon. Indeed the 1870s witnessed a reactionary backlash against the emerging trends of aestheticism and symbolism, which both denied that art was a force for good within society, and progressive art was pushed underground not to emerge again until the opening of the Grosvenor Gallery in 1877.

Jan Marsh *Independent Scholar*

## Dramatis personae of the Soul: Dante Gabriel Rossetti's Artistic Identities

A major part of my current project to produce a biographical account of DGR is to describe his own perception of himself as a professional artist, and to assess how this subjective view [a] accorded with his artistic products [b] developed and changed over the course of his 30-year career [c] agrees with and is illuminated by the recorded perceptions of critics and contemporaries. The focus will be more methodological than substantive, exploring e.g. what can be legitimately inferred about artists identities from their works; what reliance can be placed on their own words (if any exist); how to deploy differing perceptions and perspectives when writing biography.

DGR was unusual in having a dual artistic career in painting and poetry. The title of this paper comes from his 1870 statement. 'As with recreated forms in painting, so I should wish to

deal in poetry chiefly with personified emotions, and in carrying out my scheme of the 'House of Life' (if ever I do so) shall try to put in action a complete *dramatis personae* of the soul'. I think I know what this means.

John Christian *Christie's*

## Burne-Jones and Symbolism

This paper is concerned with a subject that was raised by the exhibition held at the Tate Gallery last Autumn, namely Burne-Jones's place in the international Symbolist movement. It will consider his popularity in Europe, particularly in France and Belgium, and his relations with individual artists such as Puvis de Chavannes and Fernand Khnopff. It will look at those elements in his art that enabled him to make such a significant contribution to the movement, and at ways in which he fits naturally into the symbolist context for example, his love of ambiguity and his awareness of Wagner. At the same time it will suggest that there are reasons for not applying the Symbolist label too glibly - his apparent ignorance of Symbolist theory, his strong sense of sympathy with Puvis, whose own Symbolist credentials have been questioned, and the fact that he refused to exhibit at the Salon de la Rose + Croix on the grounds that it was a lot of 'highfalutin' (his word) nonsense.

Oliver Garnett *National Trust*

## 'His Whole Heart in One Kiss': William Graham, Pre-Raphaelite Patron

This paper examines the career of William Graham (1816-85) as art patron and collector in the 1860s and '70s. It briefly describes his close, but increasingly fraught, relationship with D.G. Rossetti, as it is revealed in his letters to the artist, and compares his taste with that of the other major patron of Rossetti's later years, FR Leyland. Graham's more tranquil and productive support for Burne-Jones is also considered, alongside his huge collection of early Italian paintings. What was Graham's attitude towards the artists he favoured and the art he bought, and to what extent should he be considered an Aesthetic patron?

Pamela Gerrish Nunn *University of Canterbury, Christchurch, New Zealand*

## Pre-Raphaelitism as a Turn-of-the-Century Art

Pre-Raphaelitism was a term still in use by art critics and audiences as the 19th century came to a close, although by then it designated an artistic style very different from that which it had first described at mid-century. This paper explores how, in the general millennialism of

the 1890s and opening years of the 1900s, Pre-Raphaelitism managed to survive and examines what its fin-de-siècle practitioners and admirers understood it to offer and to mean at that point in time. Concentrating on the work of two of the artists whose reputations are reappraised by the current touring exhibition 'Pre-Raphaelite Women Artists, Kate Bunce and Eleanor Fortescue Brickdale,' this paper discusses the identity with which Pre-Raphaelitism was endowed to make it a turn of the century art.

Elizabeth Cumming *Edinburgh College of Art*

## Life and Soul: Phoebe Traquair and the Identity of the Spirit

The paper discusses the identity of 'soul' imagery in the work of the artist and Arts and Crafts designer Phoebe Anna Traquair during the 1880s and 1890s. In the decoration of the mortuary of The Royal Edinburgh Hospital for Sick Children (1885 - 86), she provided comforting icons of an inner and eternal existence. Her references for these leitmotifs came not only from the writings of Rossetti and Kant, but local theological debate.

Manuscripts and 'art embroidery' subsequently developed the theme. During the 1890s Traquair imaged the spiritual life of the individual both before and during death. The Mansfield Place Church (1893 - 1901) and the embroidery sequence *The Progress of a Soul* (1893 - 1902) fused intellectual meaning with immediacy. To decode their meaning requires examination of not only Pater and Wagner but Kierkegaard's 'stages on life's way'.

Juliet Simpson *Buckingham University College*

## Caricature and the Fin-de-Siècle

In 'L'Essence du rire', Baudelaire defined the comic as a form of diabolic doubling: 'un sentiment double ou contradictoire; et c'est pour cela qu'il y a convulsion'. Not only does this anticipate the principal characteristics of the decadent dandy, it also suggests an important link between modernity, artifice and caricatural traditions. This paper will explore the relationship between caricature and the complexities of the decadent identity. Developing the Baudelairean idea of caricature as an illogical hybrid, discussion compares Wilde and Beardsley in England with Laforgue, Huysmans, the illustrators, Willette and Cheret and Redon and Puvis de Chavannes in France, examining common interests in caricatural and hybrid forms of expression, such as self-reflexivity, irony, verbal mystification and

punning. In effect, this concern with hybridity, which embodies ideas of protean multiplicity and formlessness, is shown to lie at the core of conceptions of aestheticism during the period.

Anne Anderson *Southampton Institute*

## The High Art Maiden: Burne-Jones and the Girls on the Golden Stairs

From the moment that the Golden Stairs (1880) was first seen by the public it became an icon of Aestheticism. The Burne-Jones female was instantly identified with the Aesthetic High Art Maiden, as she was referred to in popular music hall songs. Presenting an exemplary type, based on the girls who had befriended the artist during the 1870s, this work 'literalized the metaphysical', for the Golden Girls were beautiful in both body and spirit. Reconciling the sacred and profane, Burne-Jones captured the Soul's Beauty.

The Burne-Jones maiden was easy prey for the satirist, who considered her to be decidedly odd, if not unnatural. She was abnormally thin, pale, limp and languid. Dressed in white flowing robes she took on a spectral appearance, her fragile existence underlined by the haematoma around her eyes. She yearned for spiritual transformation but it was hopelessly beyond her reach. Apparently the contemplation of art sustained her and coming from the upper classes she had plenty of time to indulge her cravings. However, the real Golden Girls were not passive aesthetes but, as will be demonstrated, pursued a dynamic aestheticism which embraced a wide artistic practice.

Caroline Dakers *Central St. Martins*

## Artists' Studios in London's Holland Park 1850-1900: the 'Reflection of Genius'

'His home is that of the artist - everything has its own artistic place and corner; nothing fails to harmonize, nothing comes short of gaining the effect wanted'.

When the interviewer from the Strand Magazine called at Luke Fildes' house in Melbury Road, Holland Park, he paid as much attention to the house and its contents as to the artist and his work.

During the second half of the nineteenth century, merchants, industrialists and manufacturers had made their favoured artists rich enough to commission studio houses from architects such as Philip Webb, George Aitchison and Norman Shaw. Both popular magazines and trade journals published articles on the houses, emphasising the aesthetic taste of the artists rather than their wealth: their studios were 'mysterious' places; their homes were 'delightful oases in the practical money-making desert'

of London, distributing their 'refining and happy influences to all who enter or depart.'

These 'peeps' by the media offered guidance to the curious public - what to look at, how to feel, how to behave - when they entered these 'palaces of art' once a year on Show Sunday.

This paper will examine some of the houses which were built close to London's Holland Park; how they were represented in the media; the perceived relationship between the appearance and contents of the houses and the works of art produced by their owners; the apparent rejection by artists such as Fildes and Leighton of the 'bohemian' identity of the artist. They are gentlemen; their studios, 'rich with rare tapestries and hangings' are presented as 'sacred' meeting grounds, the 'reflection' of their 'genius'.

Joseph Darracott *Independent Scholar*

## Art Exalted

The title of this paper derives from a phrase by John Meade Falkner, author of *The Lost Stradivarius*, a story as characteristic of the nineties as the Yellow Book, or Wilde's plays. The paper is centred on Charles Ricketts; his aesthetic partnership with Charles Shannon is well documented, especially their work at the Vale Press; but this paper will argue that Ricketts' activities should be reconsidered in the light of our improved knowledge of the 1880s. Music, theatre and literature repay further examination, besides Ricketts' connoisseurship, demonstrated both by his writing and the quality of the collection he formed with Shannon.

Friendship, alliances, and enmity (sometimes concealed, though not by Whistler) played significant roles in the success and failure of artists in the nineties; cliques gave artists and writers mutual support, and could lead on to patronage. Ricketts had a select circle of friends, and a wide acquaintance. It is in the character of these relationships that a better understanding of the period can be found. Michael Field, Thomas Sturge Moore, Laurence Binyon, Sir Charles Holmes, Sir Sydney Cockerell and Sir Edmund Davis are personalities to be considered in such a review, in some ways of greater significance than more generally canvassed celebrities such as Whistler, Wilde or Shaw. Finally, how artists defined themselves, and how others saw them are questions worth asking again.

Michael Hatt *University of Warwick*

## **Athlete and Aesthete: Beauty and the Male Body in the 1890s**

The Aesthetic Movement was the prime site for the consolidation of homosexual identity, and it was the effeminate homosexual male who came to epitomise the aesthete. The Physical Culture movement was established as the very opposite; it responded to the threat of degeneration by masculinising the male body in such a way that carnality and desire were occluded. While the pathological nature of the aesthete was evident in what Max Nordau called his 'queer costume', the physical culturist purified his body by emulating the sculptural nude, aspiring to recreate in flesh the art of sculptors from Praxiteles to Leighton. But the attempts of the physical culturist to separate sex and gender are called into question by narcissistic practices of looking which both aesthete and athlete enjoy, the one admiring his fashionable appearance in the looking glass, the other his muscular beauty in the mirrors of the gymnasium. It is also the professed decency of the sculptural nude that enabled the articulation of perverse desire in homosexual writing. Aesthetes, too, appealed to the beauty of the male form in sculpture, but in so doing were postulating a very different kind of physical engagement with culture.

Anne Koval *Richmond College, London*

## **Whistler's Carlyle: Fashioning a Philosophy of Clothes**

This paper will examine the concept of the dandy as personified by J.M. Whistler and a group of artists who emulated him. It will begin with Whistler's image of Carlyle, as disseminated through exhibitions, illustrations and articles, during the 1880s and 1890s. What did the portrait represent to a younger generation of artists such as William Orpen, Augustus John, Ben Nicholson and Max Beerbohm? During the 1890s a new edition of Carlyle's *Sartor Resartus* was published with the subtitle 'On Heroes and Hero Worship'. The satirical slant of the book, with its fictive character Teufelsdröckh, who theorizes on the philosophy of clothes, includes a chapter on 'The Dandiacal Body'. Max Beerbohm, in particular, was fascinated by Carlyle's writing and by the fact that he sat for the Whistler portrait. He was intrigued by the dialogue they might have shared, by the juxtaposition of the dowdy Carlyle sitting for the dandified Whistler. There are a number of interesting links between Beerbohm's writing, caricatures and 'poses' for portraits where he sat as 'The Dandy', or in turn, as the anti-dandy 'Carlyle'

as seen in a photograph by F Young. The Carlyle portrait also acts as a prototype for a number of other artists in this circle and raises many questions concerning the significance of the writer at this time.

Margaret F MacDonald *University of Glasgow*

## **Trix and Treats: Beatrice Philip, Godwin and Whistler**

Being born into a sculptor's family gave Beatrice Philip access to a studio, and professional contacts. During her two marriages, she collaborated with EW Godwin as a designer and with Whistler she matured as an etcher and painter. Biographers invented sexual liaisons, and curators ignored the evidence of her artistic contribution. Prejudice, ignorance and wilful distortion have combined to write her out of art and design history.

Patricia De Montfort *University of Glasgow*

## **Public and Private Identities: Whistler, Wilde and the Press in the 1880s**

When Oscar Wilde settled in London in 1879, he joined a band of Whistlerian disciples. He was then aged twenty-five and Whistler forty-five. Wilde soon became known as a leading exponent of aestheticism to a middle-class newspaper-reading public. Meanwhile, Whistler revitalised his professional reputation through creating a stage around the display of his work. The paper explores the association between Whistler and Wilde - uneasy and prone to rivalry from the first. It discusses how they were paired together in the press in the 1880s. It considers their search for an audience alongside developments in popular and society journalism. It explores the role of the press in promoting their personal and professional agendas until the late 1880s, when Wilde began to fall out of favour. In 1890, Whistler publicly berated Wilde for allegedly plagiarising his artistic ideas. Wilde had become a competing spectacle with an independent agenda of his own.

2

# Contingency & Identity

Convener: Sue Watling  
*Somerset College of Arts & Technology*



Premised on the understanding that the ontology of the artist/art work is not an unconditional given but contingent, the intention of this strand is to explore the conditions under which something may be designated an art work. It will address both theoretical/methodological questions and the historical mapping of the emergence or construction of particular identities at specific moments to explore the nature of those designations. If the premise of this strand is accepted, then art history itself as a discipline is inevitably implicated and those implications will be also be debated.

**Martin Gaughan**

*University of Wales Institute, Cardiff*

## Art and Artist: Between the Aesthetic and the Social

In *The Structure of the Artistic Text* (1971) the Soviet semiotician Yuri Lotman addresses a text's theoretically separable constitution as being simultaneously aesthetic artefact and socially conditioned document, one or other being brought into focus according to the intention we have in our engagement with it, dimensions nevertheless dialectically mediated, neither exhaustive of its potential signifying possibilities. The protocols for engagement with the artefact consequently demand knowledge of modes of artistic production on the one hand, of social context on the other: historiography and discursivity, the claims of the aesthetic and the more narrowly focused institutional 'art world' theories of Danton and Dickie, and theories of intentionality and authorship. The paper will examine how these inter-related determining processes contribute to the constitution of what comes to be categorised as an art work.

**Alexandra Stara**

*Worcester College, University of Oxford*

## Iconoclasm Without Destruction: The Historicist Alternative at the Musée des Monuments Français in Revolutionary Paris

The Musée des monuments français is one of the most neglected albeit influential projects to emerge out of the French revolutionary context. Transformed from depot of reject ancien régime monuments to chronological panorama of French art, by its visionary keeper Alexander Lenoir, it opened to the public in 1795, presenting one of the most systematic cases of the aestheticisation/historicisation of

art in the early museum era. With the monuments undergoing a fundamental shift in character - from condemned, and frequently vandalised manifestations of the ancien régime ideals, to 'neutral' examples of artistic style - a radical iconoclasm is effected, where the 'negative' act of destruction is successfully substituted by a 'positive' act of invention. In the Musée des monuments we have a complete foreshadow of the archetypal nineteenth-century art museum, where the definition of art as art history, on the one hand, and national patrimony, on the other, becomes the fundamental premise on which the institution is structured.

**Danielle Fox** *Independent Scholar*

## Discourses of Originality in the 1960s US

In the 1960s US many young artists were engaged in a fight to escape the hierarchical structure of aesthetics that posited Abstract Expressionist painting as the apex of contemporary artistic achievement. In the world of printmaking, as in other areas of contemporary artistic practice, these artists sought to move beyond the boundaries of the dominant aesthetic by adopting materials and working methods that had hitherto lain outside the parameters of fine art. However, this new gesture met fierce resistance from an established group of curators who sought to use their institutional authority to shape the artistic expression of the younger generation and to police the boundaries between fine art and commercial production through a strategy of discursive control. By examining several case-studies from this period, particularly the discursive arguments over what constituted 'originality' in printmaking, we will see how contextual factors such as institutional authority have shaped or at the least influenced, the look and visibility of contemporary expression.

**Astrit Schmidt-Burkhardt**

*Free University, Berlin*

## Genealogical Concepts of Art History

Philippe Aries, who often brought his history students to despair with far reaching genealogies and ramified diagrams, once wrote, 'genealogy, chronology and synopsis were proof of clumsy eagerness of wanting to grasp history in its totality.' From the period when comprehensive theories of history (*geschichtssysteme*) became popular, art history was especially affected by this common 'eagerness'. After 1800 art historians and artists made equal use of the supposedly objectifying models like family trees, chronologies and diagrams. By doing so they claimed to give historical objectivity. However, they seemed oblivious to the politics in drawing evolutionary trees in the fields of arts and ideas. This paper illustrates fundamentally opposed concepts

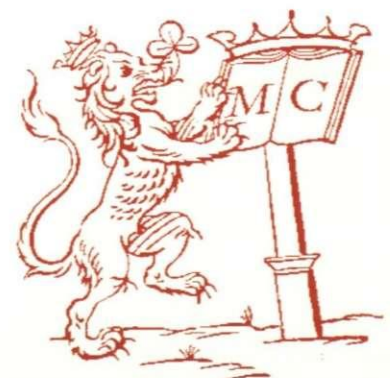
and strategies behind history written with biological metaphor or illustrated with genealogical diagrams. From a variety of different perspectives I will reveal how politics hides in Aries' 'totalities' of history.

## Debate: Contingency and the Production of Meaning, Exeter 1998

**Opening speaker: Paul Smith**

*University of Bristol*

There has been a disappointing send in of theoretical papers to this conference, papers that might have confronted the complicity of art history as a discipline in the production of meaning/identity. It could be argued that the identity of this conference is contingent upon the institutional discourses created by the current financial/academic climate (the RAE and the HEFCE QAA - audits). Or is it that people are reluctant to open up their use of theory to scrutiny and, if so, why at the present time? These issues will be discussed in a debate to be opened by Paul Smith.



# Disputed Identities in Late Medieval & Early Modern Art

This strand addresses a variety of problems of identity in the art of the late Mediaeval and Early Modern era. Artistic identities in this period are often perceived to be submerged in undifferentiated anonymity, while iconographic analysis has sometimes been the product of unthinking and repetitious orthodoxy. This strand addresses these problems by opening a number of avenues. It will tackle problems of authorship and provenance to clarify artistic identities (single, workshop or school) and will explore the tension between documentary and stylistic methodologies in doing so. Disputed iconographical identifications will also be considered in a bid to rethink the purpose and context of late mediaeval and early modern imagery.

Claire Donovan *Southampton Institute*

## Image and Identity: the Case of William de Brailes

Artists' self-portraits are rare in medieval art, and usually suggest status. Not so William de Brailes. Knowledge of de Brailes derives from three sources: signed self-portraits in two illuminated books; the localisation to Oxford of a corpus of stylistically-linked manuscripts which includes these two; documentation of a William de Brailes in thirteenth-century Oxford. Even so the evidence does not suggest that his contemporary fame was unusual: skilled, professional and individual, but not outstanding even within the book-making community.

The changing purposes and methodologies of scholars of medieval art have affected the creation of the identity of William de Brailes. The conflicting demands of an understanding of manuscript production as a collaborative process based on tradition and customer demand, at the same time as dealing with questions of identity and 'authorship' which the identification of de Brailes requires, are the key issues which this paper addresses.

Elaine Block *City University, New York*

## Confusing Iconography on Medieval Misericords

Most medieval images 'in the public domain' were readily recognisable to their contemporary viewers (and remain so today) thanks to such iconographic hints as the provision of a saint's attribute or some other characteristic property in the case of non-religious subjects. Misericords, however, occupy a much less public position, and their imagery repertoire has indeed been styled a 'Hidden World' and seen as 'marginal' in the same sense as manu-

script drogeries. This paper will argue that misericord carvers who — perhaps because of the 'hidden' nature of their work — were given an astonishingly free hand by the ecclesiastical authorities, at times deliberately played with conventional iconographic motifs in a manner which can still confuse and lead to disputed identifications. Examples studied in this paper include a so-called 'Flight of Alexander', various misericords which depict the gesture of a man placing his hand under the foot of a seated woman, and two lavatorial motifs.

Walter S Gibson

*Case Western Reserve University*

## Hieronymus Bosch and the Once and Future Judgments: A Conflation of Identities

The Last Judgment was traditionally the moment when each soul would be judged and rewarded or punished according to its merits. From the thirteenth century on, however, this function was increasingly taken over by the Particular Judgment, assumed to occur immediately after death. Although largely neglected by modern scholars, the Particular Judgment played a vital role in the later Middle Ages. Depicted by many artists, including Bosch, the Particular Judgment developed a distinctive iconography that in turn influenced the images of the Last Judgment itself. This conflation of the two moments of judgment reminded viewers of their fate in the hereafter, and may also cast light on Bosch's enigmatic Heaven and Hell panels in Venice.

Judith Green

*Birkbeck College*

## Identities of, and in, the Lumley Inventory of 1590

Lord Lumley, obsessed with his own legend, would no doubt have been delighted had he known that the inventory of his goods made in 1590 would be described by Roy Strong almost four hundred years later as 'the most important document for the history of painting, sculpture and furniture in the Elizabethan age'. The sheer number of pictures recorded in Lumley's inventory has led him to be identified as an early 'collector'. Furthermore, the unusual detail of the Inventory has allowed the entries to be linked with many surviving pictures and used to establish artists' oeuvres. In such studies, 'identity' has been understood as pertaining to artists and objects. This paper, however, is concerned with the identity of the Inventory itself, not as an aid to establishing attributions and provenance but as a valuable source of insights into the function and meaning of picture collecting in late sixteenth-century England.



## The Sources of John Abbott's 'Pattern-Book'

Sources for many of the designs in the 'pattern-book' of the seventeenth-century Devonshire plasterer, John Abbott, have now been identified in Continental prints engraved by Serlio, Vredeman de Vries, Benedetto Battini and Lucas Kilian, amongst others [see Wells-Cole *Art and Decoration in Elizabethan and Jacobean England*, (1997), 149-64]. A closer examination of the relationship between the thirty emblems copied from George Wither's *Emblemes* (1635) and surviving plasterwork in the West of England and elsewhere casts some doubt on the status of this sketch-book as a working pattern-book, doubts which are only confirmed by its handling of other motifs, such as Georg Pencz's engraving of *The Triumph of Time*. The conservatism of its decorative vocabulary is suggested by its Bestiary subjects which, it will be shown, were copied from the 1607 first edition of Topsell's *Four-footed Beastes*, and not from the more recent 1658 reprint.

Sheila O'Connell

*Department of Prints & Drawings,  
The British Museum*

## Changing Identities in British Popular Prints

This paper will deal with British popular prints before 1800. It will look at the way very similar images were used for quite different purposes over three centuries. This can be simply the result of a publisher economising by re-using an old wood-block for another purpose — so that a woodcut of the beheading of Charles I, for example, is reused on a broadside of the execution of Lord Lovat a hundred years later. But popular imagery can also indicate changing attitudes: malformed children shown as signs sent from heaven in the post-Reformation era soon become freaks displayed for amusement. The same subject could be seen through different eyes: merry tavern scenes in the Dutch manner give way in the middle of the 18th century to warnings of the effects of excessive drinking. Popular iconography is given a further twist when used — as it was throughout the period surveyed — by satirists who appropriated familiar images to lend immediacy to their compositions or to subvert the message those images had been intended originally to promote.

# 4

## Fashioning Identities in Renaissance Art

Convener: Mary Rogers  
*University of Bristol*

The conference theme of 'Identities' suggests many possibilities for the historian of the arts of the Renaissance, an epoch which, according to Burckhardt's classic account, saw the birth of individual identity, and which, according to Stephen Greenblatt, saw a new sort of conscious 'self-fashioning' born out of social, cultural and religious change. Several papers develop or challenge these ideas in the artistic sphere, exploring topics such as the artist's construction of a distinctive identity in building his or her career, or fashioning, or having fashioned, a suitable image of self in visual or verbal form. Such a paper could include artists' houses and their furnishings, artists' tombs or artists' biographies or pen-portraits. Or the identity could be that of the patron, for whom architectural or artistic patronage might be a means of establishing a public persona. Alternatively, and in line with the emphasis of much scholarship of recent decades, contributors might wish to stress the interplay between individual and group identities, both within the styles and codes of works of art, and during their planning, creation and reception.

Stacy Boldrick *University of Manchester*

## Anxiety and the Rhetoric of Humility: Episcopal Memorial Culture in Late Medieval England

John Grandisson, Bishop of Exeter (1327-1369) was one of the first bishops at Exeter Cathedral to have a tomb and minor altar in a separate space. In the Norman Cathedral, this area had held the altar of SS Richard and Radegunde, and by 1284 it had become the site of the tomb and chantry of a dean at Exeter. However, Grandisson's contribution to the rebuilding of the cathedral's west front presented him with the opportunity to co-opt the space for his own burial site as the rebuilding took place. In this paper, I will evaluate the theoretical problems associated with interpreting late medieval funerary memorials as public representations of individuals. The Mortuary Chapel of John Grandisson will serve as a case study and a point of entry into the historical formation of the memorial landscape in Exeter Cathedral. I will present comparative material (other episcopal memorials, secular memorials and women's memorials) to address the complicated factors behind tomb production and consumption in late medieval England.



## Three Portraits of Enrico Scrovegni in the Arena Chapel, Padua

Enrico Scrovegni, founder and patron of the Arena Chapel in Padua, is portrayed three times in the Chapel. By presenting and exploring new evidence about the original locations of two of these images, the paper will suggest ways in which the portraits were intended to fashion Enrico's public and private persona, both during his lifetime and after it.

Jill Burke *Courtauld Institute*

## Fashioning Patronage: Patron Saints and Saint Patrons in the Florentine Contado

In this paper, I discuss two paintings that were originally in the Tuscan Church of Santa Maria a Lecceto to examine the creation of patronal identity in Florence in the late Quattrocento.

Piero di Cosimo's *Virgin and Child with Saints* and Ghirlandaio's *Adoration of the Shepherds* contain portraits of Piero del Pugliese and Filippo Strozzi respectively. Neither of them appear in the traditional 'donor portrait' pose, but are depicted in the guise of holy figures. Using archival material about the legal wrangling over the ownership of patronage rights to the church, I discuss how individuals shaped their actions in order to conform to expected norms of ecclesiastical charity, and how the identity of the donors is manipulated - both verbally and visually - to produce two distinct paradigms of righteous patronage. I also consider how this self-fashioning on the part of the protagonists accords with or challenges modern perceptions of the identity of the renaissance 'art patron'.

Tarnya Cooper  
*University College, London*

## The Portrait as the Immortal Body: Conceits and the Construction of Self-identity of Citizens in Early Modern England

Nominally all representation of the human figure is a type of memorial art. The desire to image a contemporary individual recognises the process of human decay and accepts the mortality of mankind as an inevitable given. This paper considers the mode of portraiture as a means of confirming both public identity and spiritual salvation for an early modern audience. Through the use of various examples of images expressing an awareness of mortality, it will examine how the representation

of an individual presence could simultaneously attempt to deny the material value of that presence for political purposes. The use of visual devices illustrating an awareness of human mortality allowed sitters to construct a pious and righteous identity, aware not of the vain concerns of his or her social position or physical disposition, but their ultimate destiny. In terms of the broader politics of portraiture this device was an exceptionally shrewd one. The *memento mori* mode served to negate the vanity of display and commemoration that the act of portrayal provided, in an appeal to the higher purpose of spiritual salvation. This paper will argue that portraits themselves can be seen as constant presences of remembered virtues. Therefore *memento mori* portraits which attempted to both display and negate the worldly self simultaneously, could for the individual sitter act as an aid to salvation in themselves, perhaps in the same way Roman Catholic votive objects or prayers for the dead had done within the old religion, to assure justification for religious salvation.

Gabriele Neher *University of Nottingham*

## Moretto & the Congregation of San Giorgio in Alga: Fashioning a Visual Identity of a Religious Congregation

At the beginning of the sixteenth century the headquarters of the Congregation of San Giorgio in Alga moved from their seat in Venice to the Brescian house of San Pietro in Oliveto. At the same time, the 'visual politics' of the congregation changed. After its move to Brescia, the congregation mainly employed Brescian painters, in particular Alessandro Bonvicino, called *il Moretto*, to execute commissions for altarpieces. In the 1530s and 1540s Moretto worked for seven different houses of the congregation in Northern Italy, and executed over ten altarpieces for the congregation of San Giorgio in Alga in an easily recognisable (and easily imitable) style. Moretto thus established a visual and particularly 'Brescian' identity for the congregation.

Francis Ames-Lewis *Birkbeck College*

## Reconstructing Benozzo Gozzoli's Artistic Identity

Although most commentators conceded that Benozzo Gozzoli was celebrated in his day, they admit this almost with surprise and tend to stress what they see as the late Gothic, old-fashioned style of the frescoes in the Chapel of the Palazzo Medici in Florence. In this paper I seek to distinguish what it was about Gozzoli's work that deserved the higher reputation he enjoyed at his time, and how his fame was demonstrated. In particular I seek to reconstruct Gozzoli's own sense of himself as an artist, by analysing his responses to some of the

early Renaissance painter's growing concerns, with for example antiquarianism and self-portraiture.

Mary Vaccaro *University of Texas at Arlington*

## Parmigianino's So-called Antea, Identity and the Rhetoric of Female Beauty

The identity of the beautiful woman depicted by Parmigianino, the so-called Antea now in the Capodimonte Museum of Naples, is far from certain. The first extant mention of this portrait dates only to 1671, the sitter identified as 'the beloved, called Antea, of Parmigianino', and a somewhat later account describes her as his mistress. The ensuing legend about Parmigianino and a celebrated eponymous Roman courtesan can hardly be substantiated, however, since no known sixteenth century source connects any woman named Antea, courtesan or not, with the artist. Although the precise identity of Parmigianino's sitter (if she is indeed a recognisable individual) may not be resolved without more conclusive documentary evidence, the picture nonetheless raises a number of broader issues. Notably, how does the rhetoric of beauty complicate the problem of identity in Renaissance portraits, especially female portraits? Such 'portraits' tend to recast the facial and somatic specificity of individual women into a generic standard of physical perfection that need not bear any connection to an actual person. Moreover, sixteenth century art criticism repeatedly describes the subjective relation of the beholder/artist to the beloved/image in amatory terms, a discourse ultimately indebted to Petrarch's poetry of desire. My paper thus intends to explore the question of identity and the rhetoric of beauty with regard to Parmigianino's Antea. I will also consider the role of gendered response to portraits, both male and female, as discussed in contemporary Parmese literature.

Paula Carabell *Arkansas State University*

## Finished and Unfinished in Michelangelo's Rondanini Pietà

The fact that Michelangelo left nearly three-fifths of his sculptural works unfinished has aroused the interest of critics since the sixteenth century. It has led certain scholars to adopt a conflict based theory while others have viewed the non-finito as an essential, and more importantly, intentional part of the artist's pictorial language. I maintain however, that Michelangelo desperately wanted to see his works through to completion. This is particularly true of his last sculptural project, the Rondanini Pietà which will be the focus of my paper.

The non-finito as both an artistic and human dilemma was a concept familiar to the period writ large, setting the stage for what is currently known as Renaissance self-fashioning. Michelangelo's own preoccupation with the question of finish became one of the most important structuring elements of the artist's life, introducing into an otherwise triumphant career the notion of fragmentation and loss.

Joan Stack *Washington University, St Louis*

## Artists into Heroes: the Commemoration of Artists in the Art of Giorgio Vasari

The painter/architect Giorgio Vasari is primarily known for his collection of artists' biographies *Le vite de' più eccellenti pittori, scultori ed architettori*. Considering the fame of this literary work, it is surprising that Vasari's substantial body of visual work commemorating artists has received little attention. Vasari used his position as artist in the Florentine court of Duke Cosimo I to visually promote an agenda of artist commemoration. This paper focuses on four of his commemorative projects:

- 1) The portrait engravings illustrating the second edition of the *Vite*;
- 2) The *Libro de' disegni*;
- 3) The catafalque and tomb of Michelangelo;
- 4) The artists' portraits decorating Vasari's houses in Arezzo and Florence.

Examining the visual messages in each project, I will associate their visual rhetoric with the verbal rhetoric of the *Vite*. These heroic images celebrating individual artists helped create a new kind of heroic identity for the artistic profession with far reaching effects.

Paola Tinagli *Edinburgh College of Art*

## The Identity of the Prince: Cosimo de' Medici, Giorgio Vasari and the Ragionamenti

With his *Ragionamenti*, written at the end of the 1550s - beginning of the 1560s, Vasari created the image of the perfect prince for Duke Cosimo I de' Medici. While the theme of celebration of Cosimo and the Medici family is at the core of the programme of the two cycles in Palazzo Vecchio painted by Vasari himself, this paper argues that the 'multiple layers of meaning', which most scholars believe were present right from the first conception of the programme, are in fact ex-post-facto elaborations. Vasari, using sources such as Cosimo Bartoli, Paolo Giovio and others, wrote a text which is a conventional aspect of courtly praise to the ruler, and an extremely important exercise in

historical myth-making. One of the functions of the *Ragionamenti* is to elaborate Cosimo's mythical identity for a much wider public than those who would have seen the paintings.

Victoria Gardner Coates  
*University of Pennsylvania*

## 'Ut Autobiographicus Scultura': Cellini's Perseus as Artistic Self-fashioning

This paper examines Benvenuto Cellini's artistic and literary creation of his *Perseus* as a coordinated programme of artistic self-fashioning. Despite the seemingly artless narrative style of his autobiography, the *Vita*, it was a calculated effort designed to disarm Cellini's contemporary critics and ensure his posthumous reputation. Cellini presents himself as the next great artist in the evolutionary model created by Vasari. The creation of the *Perseus* (1545-1551) is the culmination of the *Vita*, and Cellini presents its creation and reception as a carefully staged passion play, in which his artistic ability lifts him to the level of a divine creator who can achieve the impossible and strike the spectator dumb with amazement.

Rupert Shepherd *Independent Scholar*

## Art and Life in the Renaissance: a Confusion of Identities?

Miraculous images, the use of ex-votos, the judicial use of images, and Latin and vernacular descriptions of pictures all suggest that fifteenth century Italian viewers were capable of confusing depictions and the things they depicted to some extent, on occasion actually mistaking images for the things they represented. Equally, artists such as Pisanello and Mantegna took account of this tendency and either pandered to it, or manipulated it to display their virtuosity. Following a review of some of the evidence for the confusion of image and thing represented, this paper argues that paying greater attention to this tendency will lead to a greater sensitivity to the preoccupations of Italian renaissance viewers, and an increased awareness of the potential complexity and subtlety of the games which artists could play with the viewer's expectations.

Tatiana String *University of Bristol*

## Problems of Identity in an Age of Change: the Viewer of Art in Renaissance England

The desire to inculcate many levels of the English populace with new Reformist doctrine necessitated a layering of communication in both word and image. Different means of instruction were required for the aristocratic

viewer at court and the illiterate subject outside London. This paper will examine the codes of language and imagery employed by Henry VIII's advisors in the 1530s as the Reformation and Royal Supremacy were implemented. By investigating the works of art commissioned in this period of upheaval, it will be possible to see how carefully constructed the messages were and how specific viewers were targeted so that we may begin to identify the intended viewership of English Renaissance art. Identification of the viewer was of critical contemporary importance to the production of printed books, spectacles, paintings and sculpture. The identification of levels of viewership is now essential for modern understanding of works of art in the English Reformation.

## Concluding Discussion



# Gender: In Theory & Practice

Convener: Marsha Meskimmon  
Staffordshire University



The construction of gender identities can be seen to operate in the spaces between experience and representation, or in aesthetic terms, between theory and practice. This session is concerned with exploring these spaces in terms of the interaction between 'embodied subjects' and forms of gender identity articulated in and through art. How do particular individuals construct provisional identities in making or writing about art? How does gender difference figure in the languages or processes of art practice?

**Valerie Reardon** *Freelance Artist*

## Autobiography as a Location

In this paper, I will discuss the role of autobiography in my own practice and in that of the artist Hannelore Baron and consider the slowly dawning realisation of the way in which they intersect. My autobiography - in the sense of stories, memory fragments, and half-remembered dreams - is the text I draw upon to make my visual practice. Constantly oscillating between the present and the deep past, I am an impassioned archaeologist trying to make sense of feelings while staying alert to their cultural signification. Only in this way can I rewrite the stories and readjust their meanings. Although less visible, it is also autobiography which drives my theoretical practice in which (often unconscious) resonances of attraction and repulsion are at play. To distinguish between theory and practice is to maintain a head/heart dichotomy. This paper demonstrates that just as theory illuminates practice, so practice can generate new theory.

**Gail Levin** *City University, New York*

## Nivison Hopper and the Construction of Gender Identity

This paper will explore the construction of gender identity in the work of Josephine Nivison Hopper (1883-1968), examining both her paintings and her writings. She signed many of her paintings, Jo N. Hopper, a form of signature that reflected what happened to her identity near the mid-point of her life, when she married Edward Hopper (1882-1967), who today is perhaps the most renowned of American realist painters, although he had shown little sign of rising to such eminence when he and Nivison joined forces in 1924 and she became her husband's only model. Nivison's extensive diaries and letters poignantly record her efforts to preserve her identity as an artist and gain attention for her work, while at the same time documenting in detail how her husband disparaged her art

and women artists in general. In her art, I will argue that Nivison intentionally disregarded the dominant male aesthetic of her time.

**Rosy Martin** *Freelance Artist*

## Performing the Selves

I will examine the notions of gender as performance in relation to re-enactment phototherapy. This practice, and I speak as a practitioner, draws directly upon embodiment, exploring the self as fictions, as a web of inter-related stories told to us, about us and by us. It enables individuals to tell and explore ways of making visible the complexities and contradictions of their own stories. There are many parallels to performance art, but here the drama re-played is one's own, the themes explored are chosen for their autobiographical resonances. The photography sessions are not about 'capturing' the image (replete with notions of possession and control); they are about seeking to make it happen, to 'take place'. The artwork is engaged with the politics of representation and the creation of identities through history, culture, memory and the everyday. Filtered through the complexities of psychic formation, the process does not offer any closure, but opens up questions and debates.

**Marsha Meskimmon** *Staffordshire University*

## Women Artists and Pleasure beyond the Theory/Practice Divide

Increasingly, contemporary feminist art practices are considering pleasure, seduction and multi-sensorial forms of articulation: an art which entices the viewer into a radical reconsideration of difference and the dualist logic which underpins it. Artists such as Anna Maksymluk, Cathy de Monchaux and Cornelia Parker explore dimensions of pleasure and the erotic in ways which go beyond words and defy any attempt to reduce the visual and the material to the textual. Their work signifies the aesthetic as a fully-fledged mode of knowing and, moreover, requires the feminist critic/theorist to re-negotiate her practice in response. This paper considers this re-negotiation from the perspective of the production of process-based aesthetic experiences through which contemporary women artists are providing the materials necessary to refute the logic of difference and duality, making art and writing criticism which counters the privilege of mind over body, masculine, disembodied 'word' over feminine, embodied 'flesh'.

## Between Theory and Art Practice: The Unsettling of Identity through the 'Poetic'

In this paper, I will discuss how issues of radical otherness, of alterity, can be worked through in contemporary art practice (my own and others) and how the working process itself can be disruptive to theoretical discourses. Alterity is here to be understood in the sense of something which affects us, something which we cannot explicitly define and explain. Has this encounter, with what is Other, the potential to 'unfix' the subject, the viewer, through a poetic, sensuous and tactile dimension creating a form of 'in between state' where we are outside of or on the margin of representational language and identity? How does this encounter also put questions of gender identity in question, through disruption and displacement of the familiar? How are the meeting between a feminine visual and 'intuitive' language to be negotiated with a philosophical conceptual language discussing the poetic, language, alterity and invisibility? What are the tensions and how can they be productive?

Cynthia Hammond  
*Concordia University, Montréal*

## Lesser Angels of a Nature Betwixt: Winged Fairies and Gendered Angels

Fairy-lore expert, Katharine Briggs, alludes to a connection between the winging of fairies and the gendering (female) of angels in the nineteenth century (*The Anatomy of Puck*, 1959: 9-10). This suggestion has brought me, a practising, feminist artist who researches the visual and textual accounts of winged human creatures, to consider fairy/angel iconography as imbued with the politics of gender. What does it mean to suggest that angels 'become feminine'? And what are the implications, historically and theoretically, if this change did indeed parallel the transformation of the heterogeneous population of the fairy world into the delicate, winged and ephemeral creatures known through children's books? Feminist thinkers have demonstrated the incommensurability of 'femininity' with female biological sexual identity. In this paper, I would like to use my studio production as an additional means of exploring the subtleties of representational practice and the contingency of gender in visual art; specifically in images of angels and fairies.

## Warhol and Kass: Revising Gender, Producing Sexuality

Recent publications concerning the queer analysis of Andy Warhol's life and his production have noted that the activity or documentation of sexual acts or the theorizing of sexual performativity in the public sphere is somehow necessary to queer identity. Yet, I think this sort of performance was tied securely to the studio and to the very conception of the works themselves. In the silk-screen process, Warhol has generated varieties in the painted image which begin to appear variously as "butch" and "fem." This subtlety has been coopted by post-modernist artists in New York, such as Deborah Kass, as a means of exploring a range of sexual identities in the screening process, as she substitutes her own Jewish, and lesbian cultural icons for Warhol's canonised beauty. In particular, as the representation of the lesbian is never stable, only "apparitional" in culture, these manipulations of movement through repetition inform the appearance of something like a lesbian icon.

Shaun Cole *Victoria and Albert Museum*

## Evil Men?: Dress and Gay Identity

This paper will argue that gay men's dress choice in the 1950s, 1960s and 1970s was extremely important in reflecting their identities. Taking the 1952 series of articles *Evil Men* as a starting point, I will use newspaper and fiction portrayals of, and interviews with, gay men to discuss the clothes and mannerisms affected by gay men to announce or hide their sexuality from society and each other. The paper will assess whether the stereotypical model of the outrageous effeminate queen was a valid distinguishing form of dress and how the men assuming this persona interacted with the men more concerned with hiding their homosexuality from the outside world. I will continue by looking at changes that occurred after the 1967 Sexual Reform Act, such as the emergence of the new 'out' gay identities and clothing associated with them, concentrating especially on the subsequently stereotyped hyper-masculine clone.

## Miscegenations: Matisse's Blue Nude and the Failure of Difference

This paper considers how Matisse's *Blue Nude* takes up the stereotype of the racial other only to subvert it. Undermining the visual codes by which orientalism conventionally demarcated difference, Matisse's mis-speaking of the language of orientalism enacts a visual miscegenation which suggests the need to re-think the nature of his painting's relationship to the ideological charge with which the orientalist tradition was freighted. Moreover, one aspect of *Blue Nude* was, for the initial audience, perhaps even more disturbing: the uncertainty of the figure's gender. The reclining body was seen as sexually anomalous, composed of an odd mix of the visual codes of the 'masculine' and the 'feminine'. Through exploring the way that the *Blue Nude* rendered the categories of race and gender unstable, it becomes possible to see that difference operates here not in the space between painting and viewer but more subversively in the processes of modernist art practice itself.

Imogen Racz *Newcastle University*

## Henri Laurens and the Popular Press

The work of Henri Laurens from about 1917 to 1922 can be seen to relate to the imagery of the popular press. The magazines of the period illustrated only a narrow range of female types, yet fashion was a fast-changing and important issue frequently linked with patriotism. Laurens chose to show the fashionable woman in his sculptures and drawings, the accessories and coiffure remaining close to the depictions in the magazines. The winking eye appears to engage with the viewer and links his imagery with the fleeting quality of fashion photography. His work also relates to the writers of the day, in particular Paul Dermée and Raymond Radiguet, for whose works he provided illustrations of the modern fashionable woman. This paper will look at specific images and address these issues in the light of the political and social climate of the time.

# Genre Painting: Ideas of Nation, Gender, Race, Religion

Convener: Christiana Payne  
Oxford Brookes University

Genre painting has played a significant role in the formation of different kinds of identity. In many periods and countries, genre has been regarded as a mirror of everyday life and hence of national or regional characteristics: the virtues and idiosyncracies of the characters it represents being seen as thoroughly Dutch, Russian, Yankee or Scottish, urban or rural. At the same time, the roles assigned by particular societies to men and women, or to different classes or races, are often clearly indicated in genre painting.

Katarzyna Murawska-Muthesius  
National Museum, Warsaw

## Putti Went to Town, or, the Game of Cappelletto by Giuseppe Maria Crespi

A recent discovery of the Cappelletto drawing by G.M. Crespi (1665-1747) in Norwich prompted an analysis of this rare topic of an Italian popular game. Its different versions in Crespi's drawing, prints and paintings reveal the process of devising a formula to represent the game of low-class rank, in which both the characterisation of the players and that of the setting would correspond to the game's status. The paper focusses on the issue of transition from the conventionality of the pastoral to the immediacy of Crespi's genre: the sweet-mannered putti of the drawing were replaced by figures of hectoring shepherds, while the Arcadian landscape exchanged roles with 'inner-city' location (signified by a brick wall) and a humble domestic interior. The changing interpretation of the game and its players demonstrated by the choice between 'humorous' and 'documentary' genre also seemed to reflect the varying expectations of Crespi's patrons.

Emma Barker *Open University*

## Fathers and Sons: Greuze and the Question of National Identity in later Eighteenth Century Genre Painting

This paper will consider the perceived 'Frenchness' or otherwise of representations of father-son relationships by Greuze and some of his contemporaries. Whereas these images have previously been interpreted as heralding the French Revolution, it will here be argued that they need to be more precisely located within the political imagery of the Ancien Régime. Contemporary responses to Greuze's

work were informed by a profound anxiety about the decline of a traditional patriarchal morality that was considered to be peculiarly French. This construction of national identity was secured by contrast with the supposedly coarse, rebellious and melancholy English. Within this framework Greuze's move away from scenes of affectionate father-son relationships towards a new imagery of family conflict could be seen as un-French and disloyal. Other artists, by contrast, used his example to develop a tender paternal imagery that provided implicit reassurance that all was well with France.

Rosalind (Polly) Gray  
Queens College, Oxford

## Peasants, Real and Ideal: the Question of National Identity in the Genre Painting of Aleksei Venetsianov

One of the first types of genre painting to flourish in Russia was peasant painting. Its rise has often been regarded as the genesis of nationalism in Russian art, signifying the point at which artists shifted their priorities from historical scenes and portraits which followed classical dictates, to images of contemporary Russian life. Alexei Venetsianov (1780-1847) is seen as symbolic of this shift in emphasis, opening a 'national, Russian path' with his peasant motifs.

But however innovative his subject-matter, Venetsianov's style was often distinctly neo-classical, reflecting the traditional, Western aesthetic of the Russian Academy of Arts. This paper explores the resulting tension in his work between Western ideals of Academic art, on the one hand, and the desire to develop national traditions on the other. Venetsianov's peasant painting demonstrates that rather than having a native 'Russianness', Russian art was rather a Western tradition, which gradually became 'Russified' to varying degrees.

Duncan Forbes *University of Aberdeen*

## Genre Painting in Scotland, 1800-1830: Production, Reception, Cultural Politics

Shifting the focus away from the individuated authorship of David Wilkie, this paper will examine the troubled status of genre through the work of artists who stayed in Scotland between c.1800 and c.1830. For some, genre represented a mode of picturing more appropriate to the conditions of artistic production in Scotland; for others, its popularity constituted an assault on the professional codes that structured their emergent academic practice.



Although highly contested, the production of genre fostered new audiences, and the paper will analyse discursive definitions of the genre public and the values of national sympathy its production inspired. In an artistic field structured by political crisis, genre criticism often expressed broader antagonisms, with critical circles working to dampen its transgressive potential. The paper concludes that whilst genre's role in articulating new modes of Scottishness in art during this period is significant, contemporary claims for any kind of national democratic potential must seriously be called into question.

Sighle Bhreathnach-Lynch *Dublin*

## **Framing the Irish: Victorian Representations of the Irish Peasant**

One of the most interesting aspects of relations between Britain and Ireland in the Victorian age is the shifting nature of English attitudes to the Irish, one ranging from sympathy to, at times, outright hostility. The conflicting nature of such attitudes, so manifest in all areas of British life, is articulated, not surprisingly, within the range of media then available. In these media 'Paddy' is presented conversely as a lovable rascal or violent drunk while his counterpart 'Biddy' is pretty, passive and nurturing. I propose to examine a selection of genre paintings by British fine artists in order to assess the conflicted nature of Irish representation as it relates to ideas of nation, race, class, gender, region. A comparison will be made with portrayals of this class by native-born artists. These reveal the problematic nature of Irish representation from an Irish perspective. Paintings which depicted Ireland as a nation of peasants unsophisticated in its outlook are complex multilayered texts. Rather than mirror everyday life, I suggest that these genre paintings in fact make the mirror and what is to be seen in it.

Colin Cruise *University of Staffordshire*

## **World Pictures: British Genre Painting and Universality**

This paper looks at mid- and late-nineteenth century genre painting in Britain at a time when genre, incorporating some of the tendencies and hopes of history painting but reflecting contemporary social themes of class and gender divisions, was still regarded as the most popular kind of painting. Are genre pictures - to borrow the title of David Newsome's recent study of the British social scene - Victorian World Pictures? And, indeed, do they employ pictorial devices to imply a universality of experience?

To answer these questions I will concentrate on one particular theme - the implied kinship of all British people engaged in a common project, a culture. The paper will examine this theme by discussing pictorial space as representing concepts of temporality, contemporaneity and universality. I will consider, too, a consciousness of art and its agencies as a subject for genre painters as one of the tropes of universality, as, for example, G B O'Neill's *Public Opinion*.

Alastair Grieve *University of East Anglia*

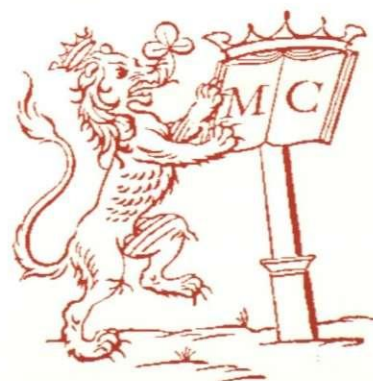
## **Catching the 'Local Colour' of Venice: the Flowering of an International School of Genre Painters, c.1875-1885**

In the decade c.1875-85 a popular international school of genre artists flourished in Venice. The school included native Venetians such as Favretto, British painters such as Fildes and Woods, Americans such as Duveneck, Whistler and Sargent, the Dutch artist Cecil van Haanen, the German Franz von Ruben, and many others. This paper discusses their subjects, their favoured locations in Venice, the class, sex and occupations of the people depicted. Links are made with the contemporary writing of Henry James and Giacinto Gallina and the photographs of Carlo Naya.

Emma Chambers *University College, London*

## **Identities of the Artist and the Gypsy in the Work of Augustus John and Alfred Munnings**

The gypsy was represented in 19th and early 20th century art, literature and journalism both as a noble and carefree wanderer, and as a transgressive other. Both Augustus John and Alfred Munnings depicted gypsy life recorded on caravanning trips in the 1910s, but John's working practice also involved creating a gypsy identity for the artist and his family who posed for paintings and photographs in gypsy costume on caravanning trips, whilst John also depicted real gypsies and contributed written and pictorial material to the journal of the Gypsy Lore Society. John's gypsy masquerade operated to create a bohemian artistic identity for the artist which was used to interpret his work in contemporary reviews whilst simultaneously appropriating the lived history of the gypsy. In this paper I will seek to analyse the issues of artistic identity, masculinity and race which are raised by the gypsy subjects of Augustus John and Alfred Munnings and the contrasting critical reception of their work.



# Landscape, Gardens, Nature & Identity

Convener: Jan Birksted  
University of East London



The representational power of /real/landscapes, gardens and nature often remains unanalysed and untheorised. Foucault writes that if the (Cartesian) achievements of the Enlightenment were lost, the human subject would disappear 'like a face in the sand at incoming tide'. This session addresses this proposition (perhaps only tangentially) through case-studies from a wide range of historical periods and geographical areas.

**Ann Helmreich**

*Texas Christian University, Forth Worth*

## Our England is a Garden: National Identity and the Visual Culture of Gardens in England, 1870-1914

National identity owes much of its potency to its expression in seemingly naturalized cultural practices. In this respect, gardens and gardening is central in the construction of late nineteenth-century English national identity. In a period marked by intense scrutiny into England's well-being - fuelled by domestic and international crises - gardens provided a reassuring national image sparking patriotic notions of fidelity and home. Yet, despite the nearly universal appreciation of gardens and their ability to signify national virtues such as domesticity, a single style could not be agreed upon.

From 1870 to 1914, at least four key modes of garden design - the wild garden, the cottage garden, the formal garden, and the herbaceous border - were proposed as the leading English style. These stylistic debates marked English garden design at the end of the nineteenth century in the contestation over the image of the nation in the context of contemporaneous social and political issues.

**Pauline Rose** *Independent Scholar*

## Man-Made Landscapes: Reassessing Peter Lanyon

This paper re-examines Lanyon's late paintings in terms of geographical and phenomenological discourses. Lanyon's work has largely been explained through his location in St. Ives, as an artist occupying a middle-ground between a neo-romantic assertion of place and the non-figurative avant-garde. It will be argued that geographical theories which highlight the importance of occupying land in order to experience it as landscape, are useful in reassessing Lanyon. This approach stresses the complementary relationship between body and landscape, and thus validates a link with phenomenology. An explo-

ration of Merleau-Ponty's ideas demonstrates how he argued for a bodily, rather than solely visual, experience of our environment. Moreover, our body as an object of perception is experienced by us as different from all other objects in that it is forever with us. Such frameworks appear sympathetic to Lanyon's working practices, which did not involve observing the landscape from a distance, but required total immersion and an awareness of movement, memory and multi-sensory input.

**Hannah Lewi**

*Curtin University of Technology, Perth*

## Queen and Country: The Commemorative Anatomy of a Park

The creation of Queens Park (since re-named as Kings Park) involved the transformation of an empty space on an escarpment overlooking the town of Perth into an accessible and picturesque place filled with imported gardens and memorials. Through their aspirations to create a European and Arcadian scene, colonists sought to further render familiar, to re-model and embellish the local, seemingly unremarkable, found landscape.

Kings Park today, although predominantly valued as a natural resource, also represents an architectural process of invention, creating a metonymic site concerned with cultural commemoration. In this paper, in order to reveal this spatial history of invention and commemoration, the Park is dissected into a number of overlapping conditions of zones of commemoration. The creation of a landscaped site is figured as an integral component in the general formation of colonial architectures and the picturing of significant, colonial places.

**Nigel Westbrook**

*University of Western Australia, Perth*

## Cultured Surface and Virgin Territory

The English decorative artist, and assistant to Owen Jones, Edward Latrobe Bateman is linked, both biographically and stylistically, with the layout of Melbourne's first formal parks as well as a number of private landscape commissions, in a manner derived from Jones' *Grammar of Ornament*. The year prior to his arrival in Port Phillip, he had assisted Owen Jones in the arrangement of the decorative arts Court at the Great Exhibition, and in the production of a series of ornamental books. The scanty biographical record on him suggests a profound link with the theories and techniques developed by Jones. That a decorative artist should have taken precedence for the projection of a cultured surface over the virgin territory of Port Phillip thus raises issues about the construction of civilizing vistas and about imperial master views on a recently surveyed region undergoing ethnic clearance.

Paul Walker *Victoria University, Wellington*

## A New Monument in a New Land

This paper addresses a 1949 proposal for a war memorial monument and garden in Wellington, New Zealand, and the wider issues it raises of symbolism and instrumentality in gardens and in architecture. The design for the memorial was simple in its arrangement and aesthetic. But it also featured an explicit symbolic programme. The adequacy of the representational gestures implied was, however, problematic, as were the contemporaneous calls for a new monumentality by Giedion and others. Meanings slip and slide: they will not be fixed in place. The memorial was to have been located close to an observatory, seismology office, meteorological devices: instrumental remnants of the colonial botanic garden of the nineteenth century. This adjacency suggested the memorial garden, too, was to be a utility, prescribing particular modes of use. Symptomatic, perhaps, of the conceptual problems it entailed, the design was never realised.

Elizabeth Norman *Sheffield Hallam University*

## Hidden Identities, Visible Values: Danehy Park, Boston, and Postutopia Garden, Japan

Some of the world's most fabled gardens are noted for their beauty: Eden and the hanging Gardens of Babylon. But not many gardens have the hand of God or unlimited resources at their creation. This paper looks at sites of no particular natural beauty, rather those which have won their interest in other ways. In a sense these are sites that are reclaimed and have retained some of their original awkwardness. In the manner of Robert Smithson's concern, the sites I will examine expose rather than conceal site change. One is a landfill site in America made into a park which still suggests its slum past. The other in Japan is a company property made into a garden which is more for company identity and control than relaxation. Thus these gardens expose different cultural histories as well.

William Taylor  
*University of Western Australia, Perth*

## A Silent & Decent Abode: The English Garden Cemetery & the Cultivation of Memory

In the 1830's and 40's a number of writers condemned the state of public burial grounds in Britain. In addition to their concern for the unhealthy effects of crowded and indiscrimi-

nate internments, writers bemoaned the loss of opportunity afforded by a well-designed Necropolis, the deprivation of so much gratification and profitable instruction. The cemetery was perhaps the most democratic of institutions, where one could perceive those who on earth held most different religious opinions lying together in one space, close, and as it were in one flock, waiting for one Shepherd. The paper will describe the role of the garden cemetery as the projection of an ethical interiority, a landscape of the self in which contemplation was to counter the turmoil of modern life, an architecture of remembrance in which monuments eulogised the dead, so that citizens could be more productive in life.

Jan Birksted *University of East London*

## Concerning the Subject of La Fondation Maeght

Sert, with his patrons (Aimé and Marguerite Maeght) and his artist-friends (Miró, Braque, Giacometti, etc.) proposed at the Maeght Foundation in the early 1960s a new relationship between the inside and the outside, between external space and internal space, that is, between nature and culture, as well as a new relationship between art, architecture and landscape, as well as a new relationship between the creative artist and the public, and a new relationship between vision and other forms of experience. The Maeght Foundation is also inhabited by metaphors of mythical animals and beasts who co-habit with humans - in Miró's Labyrinth, in Braque's pool, in Chagall's mosaic, in Tal-Coat's walls, even in the building. Foucault compared the eventual end of classical thought with a face in the sand at incoming tide. And of course Braque rejected just that sort of classical thinking. What human subject is predicated at the Maeght Foundation?

Susanne Seymour *University of Nottingham*

## Picturesque Landscapes and Plantation Management in the British Caribbean in the Late Georgian Era

European representations of colonial lands formed an important part of the colonising project of countries such as Britain in the late Georgian era. This paper sets out to investigate the development of picturesque ideas in the British Caribbean as a representational practice. It seeks to move away from a notion of the picturesque as an art form and toward a sense of picturesque performances in plantation society. It thus seeks to avoid a dualism between 'representation' and 'practice'. In the paper I will consider how far picturesque envisioning practices informed plantation management and representation, using a case study of La Taste plantation, Grenada.

Ursula Seibold-Bultman *Independent Scholar*

## Nature as Art in the Public Sphere: New Projects in the City of Münster

Through case studies of new works by Ilya Kabakov, Herman de Vries and Dan Graham which were shown at the 1997 exhibition sculpture projects in the Westphalian city of Münster, this paper investigates nature as a central theme in contemporary art produced for, and installed in, the public sphere. Drawing on sources as diverse as Russian Constructivism, the Upanishads, and Jacques Lacan - while at the same time sharing a pronounced interest in 18th century strands of thought and ways of seeing - the three artists suggest diametrically different ways of how cultivated and/or uncultivated nature might affect the viewer's sense of identity. In conjuring up images of fractured figures in a fractured landscape, Graham paradoxically builds on the Enlightenment distrust of visual experience; de Vries and Kabakov, on the other hand, question the scope of any such kaleidoscopic view of nature by evoking Preromantic and Romantic concepts of the self.

Stanislaus Fung *University of Adelaide*

## Self, Scene and Action in Yuan Ye: A Study of the Final Chapter

The 17th-century Chinese treatise on garden design, Yuan ye, has been a prominent document in modern studies of Chinese gardens. This paper offers a close reading of its final chapter which is devoted to the topic of "borrowing views." The principal source of the conceptual framework used in this close reading is Wu Kuang-ming's *On Chinese Body Thinking* (1997), specifically the discussion of demonstratives ("I," "you," "here," "there"— words with referents that can only be known by looking to the speaker and a situational context). Previous commentators have commented on the "poetic" character of Yuan Ye's textual meanderings. In this paper, we will see how the treatise asks its readers to think a shuttling that binds here/there, far/near, then/now, inside sentiment/outside scene. Subjectification and garden designing are bound up in this shuttling.

## Open Discussion

with Stephen Bann  
*University of Kent at Canterbury*

# More than Hand Made: Crafts in Contemporary Society

Convener: David Jeremiah  
University of Plymouth



This strand raises questions on the identities attached to the craft object in industrial society. Interpretation, ideologies, and hierarchies are the recurring concerns of the research papers, which together question the parameters, subjects and uses of the history and theory of twentieth century crafts.

**Moira Vincentelli**  
*University of Wales, Aberystwyth*

## Metaphors of Nature in Studio Ceramics: the Work of Katharine Pleydell-Bouverie, Norah Braden and Magdalene Odundo

The paper considers the way that metaphors of nature are embodied in the work and practice of these studio ceramicists. Katharine Pleydell-Bouverie and Norah Braden worked together between 1928-1936 producing work which has taken its place in the history of studio pottery. As part of the Leach group they drew on aspects of the orientalist ideals but they also demonstrate close connections to the modernist ideals of the 1930s. Fifty years on, in the work of Magdalene Odundo, a leading figure in ceramics since the 1980s, we find many aspects which align themselves with a concept of nature. By comparing these two moments in ceramic history I would hope to draw out differences in perception of this key concept which has frequently been important to people working in the crafts, but has attracted different interpretations across the twentieth century affected by the prevailing ideologies of modernism and post-modernism.

**Diane Bell** *Plymouth College of Art and Design*

## Art of the Craft Object as Understood Through the Bauhaus Double-Cloth

While the philosophy and products of the Bauhaus have been documented and widely debated, the practice of textiles and the influence of gender, class and the hierarchical practice of craft has received less critical attention. Prompted by the ideological agenda of the Bauhaus, the double-cloth technique was transformed by the members of the textile workshop from its traditional role to a technique of artistic innovation and challenge. This paper seeks to evaluate why these complex woven fabrics were undervalued artistically and considered marginal to the products from other Bauhaus workshops. The continuing

debate on the technical and creative interfaces of art, design and craft reveals that contemporary attitudes are still affected by established value judgements of craft work.

**David Jeremiah** *University of Plymouth*

## Beautiful Bodies—Craft and the Aesthetic of the Motor-Car, 1900-1940

This paper directs attention to the important influence of craft values and processes on the emerging motor-car aesthetic. Focusing on the early 20th century debates in British motoring journals, the inquiry identifies the significant relationship between the bespoke trade and mass-production in the development of style and styling. It suggests that the established positions taken by art and design historians in referencing the motor-car as part of a machine age aesthetic need to be revised, and that further consideration be given to its place in craft history.

**Sandra Alfoldy** *Concordia University, Montreal*

## Seizing the Rules: Contemporary Craft Criticism and Michel Foucault

Craft as an historical and theoretical construct needs to find methodological guides to assist in its development. It is the intention of this paper to use the writings of Michel Foucault to analyze developments occurring within the realm of craft criticism. It is essential that those involved in structuring a framework for craft theory shift from debates over what defines the craft object, and concentrate instead on what constitutes the subject of craft. The work of Michel Foucault can be helpful as a starting point for this larger project. The determination of craft through language, Foucault's technology of the self, and his concept of the episteme, offers us a set of tools with which to identify the conditions of possibility, and which open up avenues to interrogation, understanding, and thus, modification.

**David Hawkins** *University of Plymouth*

## The Formation and Role of a Late Twentieth Century Craft Guild

Formed in 1955, the Devon Guild of Craftsmen has become one of the major post-war multi-craft guilds. Its formation was a response to an increased interest in the crafts and to the problems associated with the disparate and sometimes isolated nature of practice in Devon. Following the key stages in its history, including its links with Dartington, and development

of the Riverside Mill, Bovey Tracey as an exhibition centre and shop, this paper identifies the manner in which guilds have adapted to the needs of late twentieth century society and their continuing importance to the cultural positioning of craft practices and ideologies.

**Edward Bird** *University of Wolverhampton*

### **Role Models – Student Perceptions of the Purpose and Identity of Craft Objects**

This paper analyses the reasons for and patterns of change that have taken place in the education of the craft person over the past twenty-five years, and the manner in which this has impacted on the student perceptions of the purpose and identity of craft objects. With specific reference to three-dimensional work, detailed consideration will be given to the importance of the personal aesthetic of the student in this process, taking account of the significant moves from skill based objectives to an emphasis on creative experimentation in the studio workshops.

9

## **National Consciousness & the Representation of the Landscape**

**Conveners: Camille Serchuk**  
*Southern Connecticut State University*

**& John Shanahan**  
*University of Plymouth*

This session aims to investigate ways in which ideas of national identity are manifested in works of art that are topographical in nature, including landscape and townscape painting and cartography. It will explore how landscape can become a repository for discourses on national identity and how the visual arts can articulate these discourses. The session will include examples from the Middle Ages to the modern period and will move beyond a narrow definition of nation to include city-states. Issues related to patronage, collection and appreciation will also be addressed.

**Todd D Smith** *The Mint Museum of Art*

### **The New Man and the Sea: American 'Navalscapes' in the Wake of the War of 1812**

Artists such as Thomas Birch depicted American naval victories of the 1812 war but also located debates about nascent nationalism within the tradition of the seascape, defining and maintaining a strong political identity for the United States in the wake of an otherwise not too powerful presence during the war. This paper will explore the central debates surrounding the production, and reception of such naval battlescape imagery, paying close attention to the discourse of failed masculinity resulting from the war, that found its visual parallel in these seascapes. Artists and patrons alike did not realise the vital role the male body needed to play in such imagery, and this paper will conclude by arguing that such imagery failed to formulate a national consensus at a moment when such a consensus was necessary.

**Helmut Wohl** *Boston University*

### **Jasper Johns' 'Maps' and the American Landscape**

Thomas Cole defined the image of American national identity as the topographical landscape. Cole's approach and that of his contemporaries was panoramic, descriptive, and expansive, emphasising measurement, factuality and, with the aid of photography, objectively recorded form. With the closing of the frontier this aesthetic came to an end and the descriptive, topographical image of landscape became the province of photography. The American landscape was approached from a fresh, ironic perspective in Johns' three paintings of "Maps" (1961-3), which deconstructed Cole's definition of the topographical as national. Johns' "Maps" were also panoramic, measured, descriptive and expansive and this paper will conclude with an analysis of each of the three "Maps"



and the strategies by which Johns resolved the apparent contradictions in their iconography and execution.

**John Shanahan** *University of Plymouth*

## **Neo-Romanticism and National Identity between the Wars**

This paper will address formations of national identity in British landscape painting during the inter war period. During this period British artists such as Paul Nash, John Piper, Graham Sutherland and David Jones, displayed a growing awareness of the pre-historic origins of the British landscape and its accompanying mythology. These artists all used the landscape of pre-history to articulate ideas pertaining to their notion of nationality-whether English or Welsh- and this paper intends to examine the formations of race that were being constructed. Many of these artists employed a 'surreal' style and I will conclude by examining how the 'otherness' of the British landscape could be used to support notions of national identity in the face of an increasingly international Surrealist movement.

**Catherine Brace** *University of Exeter*

## **'The Legacy of England': Dust Jacket Art and the Formation of English National Identity c.1920-1950**

This paper examines the construction of English national identity through the art that featured on the dust jackets of topographical works and guidebooks between c.1920 and 1950. It offers a new way of thinking about national consciousness and the representation of the landscape through the idea that the regions of England, however different in terms of landscape and culture, could represent something of the nation. English national identity was closely linked to images of rural landscapes through the topographical works and guide books published by companies like B.T. Batsford Ltd. Many of Batsford's topographical books were regional in focus, reflected by their splendid Brian Cook dust-jackets. Batsford books made explicit the connection between rural regional landscapes and national character. This paper will also explore how such representations promoted rural life as the centre of national identity at a time of profound disquiet over the effects of industrialisation, urbanisation and technological change.

**Andrew Sclater & Michael Rustin**  
*National Botanic Garden of Wales*

## **Placing the National Botanic Garden of Wales**

The National Botanic Garden of Wales, supported by the Millennium Commission, is being made at Middleton Hall in Carmarthenshire, giving Wales its first national botanic garden in the spirit of sister institutions at Kew and Edinburgh.

This paper discusses the process of moulding identities for the NBGW that arise variously from traditions of Wales, botanic gardens, design, art and local distinctiveness. References to these traditions and to contemporary value systems will be encoded in iconography. Tensions between different aspects of identity offer dynamic and creative potential- exemplified by Middleton Hall, contrived to blend imperceptibly into the Welsh pastures. We discuss the problems of encrypting meaning into design to solicit varied, even contradictory, readings that extend the capacity of place to appeal across a broad spectrum of interest groups. The NBGW's design vocabulary will address change and instability in contemporary constructions of Wales, nature, the environment, art and science.

**Michael Liversidge** *University of Bristol*

## **Imperial Destiny, Impressionist Decadence: Constructing British Identity in Canadian Painting, 1886**

In 1886 for the Colonial and Indian Exhibition at South Kensington the Canadian government organised a display, including an exhibition of landscape pictures, to promote the new Dominion and its culture to potential immigrants and the British public. John Evan Hodgson, Professor of Painting and Librarian at the Royal Academy in London, was commissioned to write a report on the fine arts in Canada. It provides a fascinating insight into contemporary perceptions of the imperial enterprise and the role of the fine arts in 'civilising' and imparting a British identity to distant dominions. Hodgson also detected a potential danger to Canadian painting from the influence of recent French art and his critical review is an early reaction to modern French painting. By contrasting 'foreign' French values with qualities of 'Britishness' and the characteristics by which Canadian identity might be constructed from the landscape, Hodgson engaged directly with the theme of national consciousness.

**Jeremy Foster** *University of London*

## **Mrs Everard's Lonely Career: 'Colonial Nationalism' and the Landscape of Nostalgic Displacement in Early 20th Century South Africa**

Bertha Everard was a landscape painter and farmer in the remote South African Highveld during the early 20th century, a period when nation building was an explicit strand of white cultural discourse. Everard's paintings raise interesting questions about how depictions of landscape contribute to such a discourse: admired and exhibited in London and Paris, they were not much appreciated in South Africa until after she ceased painting in the 1930s. Her paintings proposed a vision of landscape linking the expression of 'colonial national' with the artistic imperative of evolving an indigenous, yet rigorous vocabulary for depicting the veld. Despite flirting with abstraction, Everard never turned her back on the problem of finding a modern, African equivalent for the English, pastoral vision. In this represented lifeworld of hidden valleys, nostalgic memory developed a productive tension with redemptive modernism, a reciprocity increasingly visible and appealing to white South Africans as the social consequences of industrialisation and urbanisation became clear.

**Sylvie Wuhrmann** *Independent Scholar*

## **Alpine Painting as National Painting**

19th Century Swiss identifications of alpine painting with national painting resulted from a complex process; the emergence, in the 18th century, of national feeling and the equation of native country and natural landscape being contributory factors.

Such representations took place within an aesthetic debate, crystallised by the foundation of the first academies of art and dealing with the status of landscape with regard to other subjects of painting. The identification of landscape with national painting was also a rhetorical construction. The first accounts about alpine painting constantly used a leitmotif of the critics of the Paris salon in the 18th century: the landscape painter as history painter. Critics continually assigned values borrowed from the field of history painting; the painter of the mountain, his work and even his spectator were alternately raised by various rhetorical practices. This paper will address those practices and consider some pioneer writings in respect of the work of the Genevan painter Alexandre Calame.

Camille Serchuk  
*Southern Connecticut State University*

## Images of Paris and French National Identity During the Hundred Years War

The image of the city of Paris appears in many manuscripts and panel paintings from the period of the Hundred Years (1337-1453). In these works of art, the cityscape was carefully construed to represent selected monuments and points of view, often bringing distant points together, or viewing neighbouring monuments from different perspectives. Some of these adjustments can be attributed to the significance of the monuments in the formation of a French national identity. Images of Parisian monuments produced for the French court in exile during the English occupation of the city from 1420-1436 enabled the king to possess his capital and his crown from a distance, and to emphasize dynastic themes of particular importance to his campaign to regain control of France. The Parisian views also idealize the city as the new Jerusalem and intimate the special status of the city and the French nation in the eyes of God.

Steven Adams *University of Hertfordshire*

## Whirlwinds of Terror: Landscape, Pre-History and Nationhood in Restoration France

This paper examines ways in which images of France, primarily popular modes of landscape representation outside of the fine arts, were used to reconstruct a national identity following Napoleon's defeat in 1815. There emerged a set of intersecting political, historical and aesthetic discourses around the representation of the French landscape, rooting national identity not in the present but the distant, the very distant and even the prehistoric past. This enabled a traumatised nation to discuss a sequence of more recent conflicts—the 'eruptions' of revolution, and the 'whirlwind' of the Terror. Picturesque and romantic conventions offered spectators a de-politicised but highly resonant vocabulary for the scription and de-scription of the French landscape. Looking at a wide range of critical responses this paper illustrates how such discursive conventions were imbricated within cultural policy between 1815-30. Only when France addressed political events outside its immediate sphere of influence could debates about art and politics be safely bracketed together.

10

## 'Past and Present': Nationalism and Race in British Art & Architecture, 1790-1920

Convener: Christine Poulson  
*University of Sheffield*



Papers in this session address the ways in which British artists in the long nineteenth century employed the past to construct a sense of national and racial identity. Interpretation and reinvention of both history and myth are considered. Papers cover a variety of media, including painting, sculpture, stained glass, and architecture.

William C McKeown *Florida State University*

## C R Leslie and (Sir Walter) Scot(t)land: The Highlander as Myth in Early Nineteenth Century British Art and Culture

Several drawings and paintings by the early nineteenth century artist Charles Robert Leslie are based on Scottish Highland themes, and these works offer the viewer a glimpse into the evolving construct of the Highlander as cultural myth. In this paper, I look at the operation of the Highlander myth in early nineteenth century British products like the novels of Sir Walter Scott and the paintings of Sir Edwin Landseer and Sir David Wilkie, in addition to the works by Leslie which form the focus of my study. I argue that, as the myth of the Highlander contributed to an evolving sense of British identity in the nineteenth century, it was of particular interest to Leslie as an expatriate American who had adopted England as his home, and whose participation in the discourse on the Highlander in nineteenth century British culture can be clearly seen in his memoirs and his artworks.

Colin Trodd *University of Sunderland*

## The Cromwellian Grotesque: Victorian Culture and the Home of History

Focusing on key works by Thomas Carlyle, Ford Madox Brown and George Catermole, this paper explores the shifting attitudes to Cromwell in a variety of visual and literary sources by engaging with the idea of the grotesque. The paper examines Ford Madox Brown's *Cromwell on his Farm* (1874) and Cromwell, Protector of the Vaudois (1877) both of which drew on Carlyle's biography. For Brown, working through the Carlylean rhetoric of the grotesque, remembering Cromwell is a process in which the artist must deal with history as a form of political and historical blockage. His *Cromwell* is a subject for

whom the experience of being is to be buried within the language of typology, but never articulating its content or meaning. Instead, articulations of Cromwell were locked into a series of endlessly blocked fusions of the political, social, cultural and historical registers in which national identity was figured in the period between 1840 and 1880.

**Athena Leoussi** *University of Reading*

## Anglo-Saxon Identity and the Classical Ideal

This paper examines the mid-nineteenth century transformation of the classical physical ideal of Pheidias and Polycletus into a component of English national identity which, at the time, meant racial identity. Through the study of the work of Leighton, Watts, Poynter, Thornycroft and the Pre-Raphaelites, this paper documents the participation of the fine arts in the nineteenth century discourse on race. This discourse, which originated in physical anthropology, changed not only the course of science, but also that of art and education, turning Englishmen into works of art.

**Paul Barlow**

*University of Northumbria at Newcastle*

## Sculpting the Primitive Grotesque Body: Thomas Woolner's Civilisation and its Discontents

Thomas Woolner, the Pre-Raphaelite sculptor, was profoundly concerned with the role of public sculpture in articulating and sustaining the values of Empire. His most important attempt to embody these values in sculptural form is the statue *Civilisation* (1867).

*Civilisation* contrasts a modern mother and child with ancient Celtic barbarism, depicted on a pedestal from which the modern child seems to be emerging. What is notable about the work is the attempt to construct a classicised aesthetic of the 'primitive', while signalling its continuing disruptive presence. I will argue that Woolner defines primitive sculptural practice and cultural identity by drawing on aspects of Asian sculpture, while also making use of Roman Imperial statuary and grotto imagery. In doing so, Woolner attempts to signal the capacity of the classical tradition to articulate and subsume alien cultural forms.

**Peter Blundell Jones** *University of Sheffield*

## From Gothic to Organic: The Invention of an Alternative Tradition in Architecture

As a description of medieval architecture, Gothic was used in the eighteenth century as a term of opprobrium for an architecture considered wild and barbaric, belonging to the period prior to the new civilisation of the Renaissance. By the turn of the twentieth century, however, emerging architectural modernists on the continent and in North America could refer to a Gothic principle as opposed to a classical one, equal and opposite in its power. This was largely due to the polemical efforts of Pugin, Ruskin and Morris in England, and Viollet le Duc in France. They turned Gothic into a principle, built theories around it, and proclaimed it the legitimate architecture of the north. The public resonance which met their claims related to the economic and political might of the British Empire, the burgeoning sense of national pride, and the search for a cultural identity no longer subservient to the examples of Greece and Rome.

**Christine Poulson** *University of Sheffield*

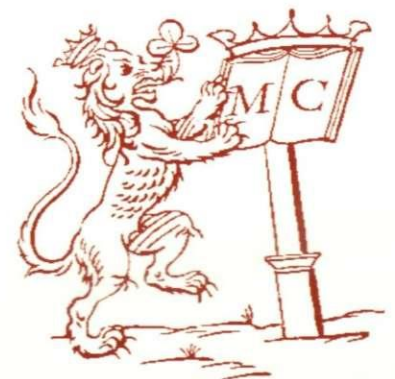
## From Anglo-Catholic Icon to War Hero: Sir Galahad and War Memorial Imagery of the Early Twentieth Century

Until the mid nineteenth century Galahad and the story of the Grail were relatively little-known and, where they were known, tended to be regarded with suspicion because of their eucharistic and monastic associations. This paper begins by examining Dyce's difficulties in adapting the legend to the Protestant site of the Queen's Robing Room against a background of growing Anglo-Catholicism and anti-Catholic prejudice. On the other hand, for the young Burne-Jones and Morris in the 1850s the story offered an attractive paradigm of Anglo-Catholic devotion. The paper goes on to describe the secularisation of Galahad, particularly in war memorial imagery and the ways in which by 1900 he had shed his associations with celibacy and Catholicism to become a symbol of patriotic endeavour. It focuses particularly on the role of Watts's 1862 *Sir Galahad* in bringing about this metamorphosis and turning the quest for the grail into the quest for empire.

**Victoria Moody** *University of Manchester*

## About Face: The Pursuit of Ideal Types in Memorials to the Dead of the 1914-1918 War

In 1922 Dr. Robert Tait McKenzie designed a memorial in Cambridge, England. Of it he stated that he had tried to express 'the type on whom the future of England must depend.' This paper will consider the formation of idealised identities in the representation of the male body on memorials to British war dead, by drawing upon the work of Robert Tait McKenzie. The sculptor focused exclusively upon white, male youth and proposed a spatiality of Britain according to comparative 'types.' The paper will focus on links between a state-implemented programme of the rehabilitation of physical injury in war, post-war discourse about eugenics, and the presentation of a physiognomy of nation on memorials to the war dead.



# Psychoanalysis & the Identity of the Sculptural Object

Conveners: Fiona Russell  
& Penelope Curtis  
Henry Moore Institute

This session will examine the relationship between sculpture and psychoanalysis. It will offer the opportunity to revisit the complex historical relationship between psychoanalysis and the sculptural object, to reflect upon the sculpture and the theory that the relationship has engendered, and to develop new psychoanalytic approaches to a sculptural object whose identity is uncertain in the 'expanded field'.

**Fiona Russell** *Henry Moore Institute*

## Sculpture and Psychoanalysis

This paper will reflect on the place of sculpture in early psychoanalytic aesthetics. How did sculpture function - as a metaphor, fantasy, possession and gift - in Freud's writings on art and literature, but also in his life and practice as an analyst? Freud's interest in the figure of the sculptor and in a range of sculptural objects will be analysed in the context of a wider interest in the sculptor as a figure of the artist in the late-nineteenth and early-twentieth centuries.

**Tom Flynn** *University of Sussex*

## Sculpture—Fetish—Thing

Of all the arts, sculpture has historically demonstrated the most marked susceptibility to interpretation as fetish object. Whether considered in the context of Marxian theory as commodity, within the terms of 'anthropological' discourse as ritual object, or in its Freudian sense as non-genital object recruited into a psychic process of disavowal, sculpture has proved particularly open to interrogation as fetish. Always already bound - within sculpture's founding myth of Pygmalion - to a process of psychic 'overvaluation', the sculpted object seems to be invested with latent values and propensities denied to other products of artistic endeavour. Although sculpture has long been talked of within fetishism's flexible terms of reference, with methodologies borrowed from psychoanalysis opening productive lines of inquiry into the nature of sculpture's status as 'thing', the relationship between theory and object remains unclear.

This paper reviews three contrasting moments in which sculpture has been approached as fetish object and asks: What is this sculpture fetish thing?

**Ian Fairley** *University of Leeds*

## Lyric Dismemberment: Rilke's 'Archaic Torso of Apollo'

This paper will explore phantasies of psychic integration and physical fragmentation in Rainer Maria Rilke's 'Archaischer Torso Apollons'. My reading will proceed as a dialogue between the poem and its sculptural contexts. The most immediate of these is the Miletan torso in the Louvre which is held to be Rilke's original. Miletus was renowned for its oracle of Apollo, and the poem's identification with oracle is central to its purpose and performance. Emphasis on the archaic, as opposed to classical, bears upon the anthropomorphic realization (or, in figural terms, personification) of the 'Archaic Torso'. I shall pursue this implication into the language of romantic hellenism while reviewing the same issue in modern discussion of the Miletan torso. Rilke's poem opens volume two of *Neue Gedichte* (1908), dedicated to Auguste Rodin. This and other of Rilke's 'Dinggedichte' ('thing-poems') both aspire to and critically engage the ideal of self-absorption celebrated in his book on Rodin: sculpture, for Rilke, 'must have no desire nor expectation beyond itself'. My paper will attempt to describe the circuit of desire, aesthetic and erotic, which informs the 'Archaic Torso of Apollo'.

**Silvano Levy** *Keele University*

## Psychoanalysis and the Surrealist Object

Freud's analysis of Michelangelo's Moses reaches its conclusions by inferring a sequence of activities and motions which are deemed to have preceded the actual posture of the statue. In this way the statue is imbued with latent motives which even contradict biblical/historical fact. The concept of latent contradiction implicit within an object, due to an inferred anterior transition or flux, is central to André Breton's appraisal of 'convulsive beauty'. Many Surrealist objects lend themselves to an analysis which, by means of a reconstruction of a movement arguably preceding an actual (manifest) state, disengages an alternative, implicit (latent) significance. This demonstrates the extent to which the notion of the 'image' underlies Surrealist objects.



## Mathematics, Psychoanalysis, Physics, & the Identity of the Object in Surrealism

In the mid-1930s, surrealism took an interest in developments in modern physics seeking parallels between scientific and mathematical thought on the one hand, and poetic thought on the other. Concentrating on André Breton's 1936 article, "Crise de l'objet" and the mathematical models admired by the surrealists, this paper discusses firstly the sources of Breton's interest in mathematics, geometry, and physics. It goes on to ask: What features of mathematical models were seen to fulfil the revolutionary role expected of the object? In what ways were the languages of physics and psychoanalysis mobilised in Breton's discussion? How do they help us to read the object in surrealism?

The paper goes on to analyse the varied uses of language and image in surrealism, physics, and Freudian and Lacanian psychoanalysis. It finds that it was not only the other sciences that sought security in the exactitude of mathematics.

Alyce Mahon *Courtauld Institute*

## Diabolical Anatomist: Hans Bellmer's Sculptural Permutations

In this paper I will examine the oeuvre of German Surrealist Hans Bellmer. Bellmer's aesthetic desire to reveal feminine *jouissance*, 'to peel away the little girl's secret thoughts, and make visible, preferably through the navel, the very bottom of these thoughts', will be explored from a psychoanalytic perspective. Bellmer's doll-sculpture, his *Poupée*, will be assessed in terms of his fascination with taboo and transgression. Previous Freudian readings of the sculptor's Oedipal obsessions will be expanded, and these obsessions will be re-located within the framework of the Sadean aesthetic of French Surrealism. I will argue that Bellmer's violation of the sculptural object, and specifically of the totalitarian sculptural object, entailed a violation of traditional fetishism; and that in mutilating the female form, Bellmer deconstructed the female imago of Nazi Germany and questioned the hysterical analysis of female sexuality in Freudian psychoanalysis.

## Bad Objects: Bourgeois, Hesse and Kusama in the Sixties

Read together, objects made by Louise Bourgeois, Eva Hesse and Yayoi Kusama in the early to mid 1960s can be seen to articulate a part-object logic of feminist production. Invoking phantasmatic structures of obsession, fixation and splitting, their work restaged the repetitive operations of Pop and Minimalism via feminist readings of Surrealism. Through a phantasmatic decentering of the body and proliferation of its parts, their 'bad objects' (the psychoanalytic model of this paper will be Kleinian) worked to destabilize the authority of the phallus. Analysing these artists' part-object production in specific exhibition contexts, this paper will attempt to sketch a historical formation that has been repressed in accounts asserting instead the radical (psychic) individualism of Bourgeois, Hesse and Kusama.

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The paper is based on a reconstruction of Robert Smithson's mirror sculpture *Enantiomorphic Chambers*, which was lost after an exhibition in 1965. Through an examination of drawings, photographs and texts, the sculpture is found to have had three viewing angles, each producing a different optical phenomenon. By comparing these axes with texts by Smithson and Jacques Lacan, each axis is found to provide a definition of the subject. The first axis critiques the Cartesian and Humanist ego, the second establishes the subject as split, while the third locates the split subject in a structural relation to a gaze. Through examination of a later drawing, the paper then discusses the ways in which this sculpture produced an erotic effect on the spectator.

Richard Williams

*Liverpool John Moore's University*

## The All-Embracing Stare: Ehrenzweig and American Sculpture

Anton Ehrenzweig's theory of creativity, *The Hidden Order of Art*, was widely read by artists in Britain and the United States during the later 1960s. Deriving from an explicitly Freudian model of the mind, it proposed that art was best made by recovering the young child's undifferentiated perception, the 'vacant, all-embracing stare' rather than the individual focus. Such a state would be achieved via a process of 'de-differentiation'. Ehrenzweig's theory was especially compelling for the American artists Robert

Morris and Robert Smithson. In late 1968 both began to produce sculpture which, in various ways, resisted a single focus of attention. Morris's *Untitled (Threadwaste)*, for example, was a vast sea of heterogeneous debris with no obvious centre, while both artists also cited Ehrenzweig in their contemporary writings. This paper analyses their use of Ehrenzweig's work, and their own dialogue on the subject.

Brandon Taylor *Winchester School of Art*

## Rubbish

A tendency in recent installation art to claustrophobic accumulations of detritus and garbage raises questions partly social, partly cultural and partly subjective. The hidden order underlying many such projects points to relations between a traumatised personal or cultural past and the expressive possibilities of the museum space. Artists such as Mark Dion and Ilya Kabakov show how rubbish as a category can be eloquent, both of taxonomic profusion and of the intense and ineradicable inner dirt of a particular culture.

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## La Scuola Degli Amanti or the School for Lovers

Don Alfonso: And in women you would expect to find fidelity? Naivety, how much you make me laugh!

Let me take up the place of the libertine for a moment; the master, the philosopher, shielded in the chaste seclusion of my university. I have a lesson to teach you. It is time you learnt how objects, as much as women, will betray you. You thought because you regarded them and held them in regard, they would never desert you for another. It passed for love, and now love is swayed by the seduction of a casual passer-by (anyone would do, you know, though you do not want to admit it). Or I can take up the place of the maid, and take for myself something of yours without your knowledge. In either position, I am your educator and I have fooled a thousand.

# Questioning the Paradigm of Race Identity

Convener: Pauline de Souza  
University of East London

Ever since the publication of Edward Said's book *Orientalism* issues of race in Art History and Cultural Studies have generally been linked to the impact of colonialism and neo-colonialism. The effects of this have been to restrict the discussion of the work of artists from a non-European and hybrid cultural background to a narrow range of issues. This session seeks to explore innovatory approaches to the work of artists from these particular cultural backgrounds, which go beyond and question the colonial and anti-colonial paradigm. It is intended to raise issues such as gender and aesthetics in ways that are not necessarily subsumed by such concepts.

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## Darker Than Identity; Géricault and Melancholia

Addressing melancholia in Géricault's work, this paper explores ideas of multiplicity and darkness. The intention of the paper is to shift attention away from the connection, familiar in Western discourse, between otherness and darkness to psychoanalytic debates about melancholia and darkness. Melancholia is analysed through the writings of Freud ('Mourning and Melancholia', 1917) and Julia Kristeva. A reassessment of melancholia in terms that are irreducible to anxiety, guilt and neurosis would seem to reshape notions of darkness and have implications for the relationship between darkness and race. Géricault's work highlights the complexities of this reassessment; this bears not only upon the interpretation of darkness in his work but also upon Kristeva's re-evaluation of melancholia. In order to enlarge upon these ideas, the paper will discuss notions of memory and fantasy in Géricault and, the problematic of the death drive in relation to questions of authorship and cultural identity.

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## John Biggers' Illustrations for 'Aunt Dicy Tales'.

This paper will examine John Biggers' work during and after his UNESCO trip to West Africa (1957), by comparing the drawings of Aunt Dicy and subsequent illustrations for his African-inspired book *Ananse: The Web of Life in Africa* (1962). The powerful character of Aunt Dicy relates to his later work. Unlike the black artists working in the urban North that were part of the Harlem Renaissance, Biggers' is a product of Southern culture. Curator, Alvia Wardlaw reveals the character of Aunt Dicy

exemplifies his interest in the powerful matriarch which he perpetuates in later murals with his African goddesses. While some African-American artists of the 1960s and 70s focused on the injustices of America, John Biggers' work, from the 1950s, reflects a strong positive image of the African-American. This is true for both his fictional American folk icons and the figures of the African culture he had discovered first-hand.

**Tania Tribe** *School of Oriental and African Studies, London*

## The Ritual Dimension of South American Concretism: Rubem Valentim and Others

Mark Cheetham's book *The Rhetoric of Purity*, analysed the link between European abstraction, as theorized by pioneering artists and the essentialist views of "purity" by philosophers like Plato and Hegel. This paper explores ways in which essentialist, "universal", was appropriated and reinterpreted in South America, generating unique connotations. Uruguayan artist Joachim Torres-Garcia combined platonic desire to "reveal a superior order of things" with the Amerindian universe which was part of his intellectual heritage. Mixed forms altered the visual organization and content of his works simultaneously challenging the essentialist notion of a universal truth. Brazilian artist Rubem Valentim transformed the African-Brazilian religious signs and symbols into concrete sculptures and paintings. African icons emphasised the meaning of works despite the neutral titles. They functioned as ideograms, introducing codified ritual elements into constructivist forms, adding a unique discursive and philosophical level, which had been absent from the philosophical interests of European concretists.

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## Alternative Ways for a Post Colonial art: José Bedia, Carlos Capelán and Jimmie Durham's Work in Context

Since Western colonialism 'Third World' art and culture in Latin and Native America have been defined by Western stereotypes. In the 1980s and 90s a reappraisal of contemporary art from third world cultures began under the banner of Multiculturalism. This enabled 'multicultural' artists from outside the mainstream to debate with an international audience and produce works which made impossible any stereotypical or conventional framing. Multiculturalism tended to define this art in ethnic or nationalistic terms. New works are re-examining critical frameworks for the study



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of contemporary 'multicultural' art. This paper will focus on Cuban artist José Bedia, Urugayan-Swedish artist Carlos Capelán and Cherokee artist and writer Jimmie Durham. These artists in different ways represent a new section of artists that emerged in the Americas since the 80s. Their work reveals their created strategies which challenge ideas of multiculturalism, exotica and expectations of 'authenticity' imposed from 'the outside' as a legacy of colonialism.

Raimi Gbadamosi *Slade School of Art*

## Am I Black Enough?

The impact of the current structures and understanding of blackness within visual practices are a deliberate construction and subsequent rationalism into an accepted fact. This causes discussions of and a search for essences where experiences are valid. While attempting to understand the level of individual blackness an artist has to come to terms with knowing that the interpretations of the levels into the work are taken as markers of how black the work is. Often the work produced has a narrative context, often based on a model of political solidarity, that is displayed through naturalistic representations. This paper will observe other types of works, such as abstract or conceptual art, outside this parameter can cause mental exculsion from the 'struggle'. For performing artists the issue of blackness is inferred through their voice, walks and their own integration into their own work. This signature is often not available to visual artists.

Niru Ratnam *Courtauld Institute*

## Avoiding Victims and Anthropologists: the Works of Hamad Butt and Steve McQueen

The paper will take as its starting point the question raised by Hal Foster: how is postcolonial art to avoid both 'the authority of the victim' and 'the authority of the anthropologist'. Both positions characterised much work by artists of colour in recent years and also in turn delimited readings of such artists. The paper will look at ways out of this impasse by exploring the work of both Hamad Butt and Steve McQueen. By looking closely at the work of Hamad Butt I will suggest that his subversion and questioning the status of knowledge, especially scientific knowledge can be seen as a counter-project to the common postmodern

strategy of using it to illustrate postcolonial debates; their work ultimately offers no directives on such questions. Instead there is a stress on the mute and on the absence of meaning. I will explore if this is a fruitful way of answering Foster's question.

Nancy Hynes *Independent Scholar*

## The Process of Perception: Phenomenological and Semiotic Approaches to the Visual in the Work of Osi Audu and Yinka Shonibare

Yinka Shonibare and Osi Audu are Nigerian artists living and working in London. Conventional typographies would insist that because each is black and Nigerian there should be shared similarities in aesthetics, theoretical approaches, and references to a shared "other" culture or africanity. This is not the case. Osi Audu is a modernist; Yinka Shonibare is a post-modernist. Audu searches for the universal; Shonibare denies its existence. A possible common factor is a shared interest in perception. Audu is interested in the individual's sensory perceptions of the world; Shonibare in the socially mediated world of signs from which one's world is created. Examining their different approaches to perception, their understanding and treatment of identity, african-ness and ethnicity in their work, highlights the importance of contextualising and interpreting their work not in terms of assumed shared ethnic, national or racial identities, but in terms of individual interests, personal affiliations and aesthetic milieu.

Pauline de Souza *University of East London*

## Yinka Shonibare's Hunt: Minimalism and Reconstruction Beyond Identity

Most works on 'black art' are concerned in determining an identity within sociological and political barriers. It is necessary in Yinka Shonibare's work to determine the decisive absence of this faith, where the role of words and images are not just submitted to utility, but where minimalist qualities, such as architectonic and phenomenology, in his works are concerned with possible negations of material and the play on words attempt to highlight this aspect of his work. Some of the minimalist qualities in his work have art historical links to British minimalism which has its roots in 1950s British art.

Guy Brett *Independent Scholar*

## Li Yuan-Chia: The Cosmology of the Point

Li Yuan-Chia was born in Kwangsi, South China, around 1924 and died in England in 1994. He spent 30 years of his life in Cumbria, in a house he largely built with his own hands and which he opened to the public as a museum, and as a place for other artists to work in and exhibit. My talk will consider the life and work of this remarkable artist, who only after his death is coming to be more widely known and appreciated. Li was undoubtedly one of the most significant Chinese artists of the twentieth century. His work is not only a most subtle synthesis of different cultural traditions and experiences, it is also a radical proposition for relating the domains of art and of lived-life, presented with the utmost simplicity and accessibility.

Eric Otto Wear

*Hong Kong Polytechnic University*

## No Place is Home: Outmanoeuvring Cultural/Racial Identity in Hong Kong

Hong Kong is pigeon-holed in 'East meets West'. For many artists and curators it is a doubly marginal position, between the hegemonies of 'Chinese', 'Western/global' discourse and institutions. Much art practice, criticism and funded policy use prefabricated models with the view of establishing one of these positions as dominant in contemporary Hong Kong experience. Such conceptualisations treat Hong Kong's hybrid character and circumstances as a problem to be rectified and an absence to be filled. This paper explores how individual artists consider the absence of an 'authentic' or well defined identity. These artists expose the structures of competing cultural identity of discourses. This operates in terms of a critical meta-discourse based on the Hong Kong Chinese identity or evades this discourse through quixotic immersion in private memory, particularised phenomenology and nonsense. Typical work has been a variety of installation and actions, cooperative projects with local communities and nonsense montage crossing into commercial 'emotive' ambience.

## **Introspection, Retrospection and Narcissism. Chinese Male Nude Performance Art in the 1980s and 1990s.**

This paper will attempt to address some of the issues raised by the prevalence and preference for mainland Chinese male artists to perform artworks which focus on the nude body and frequently involve masochistic elements using forms of physical endurance, or body-puncturing. In Beijing for instance, Zhang Huan, chained himself naked face-down from the ceiling, a plastic tube of his own blood slowly dripping into the floor below. The emergence of a forceful, masculine, even Macho performance art which can be seen to run through the 80s and early 90s, is reflected in and limited by a predominantly masculine critique and agenda of contemporary art in China, which tends to overlook issues of gender and difference, favouring the powerful over the subtle, and perpetuating the validity of the dominance of male culture.

Xiaoping Lin

*Queens College, City University, New York*

## **The Imaginary Femininity in Chinese Women Artists**

This paper deals with contemporary Chinese women artists in the late 1990s. It addresses the issues of changing identities, the divided self, and non-self, which has its philosophical roots grounded in Buddhism. These internationally known Chinese artists may vary in their politics, aesthetics views, media and styles; but they share a common goal in their artistic creation – to critique the social representation of women in contemporary China that is strongly affected by global capitalism. This paper explores Chinese women artists self-portraits that play against the traditional Chinese “beauty” imagery and the imported Soviet model of “socialist realism”, which forges an idealised femininity. The postmodern pastiche and parody of western advertisement and fashion for women that has permeated a younger generation’s daily life ever since the country opened up to the world in the late 1970s; but that western media-invented femininity has also come into conflict with traditional Chinese masculinity.

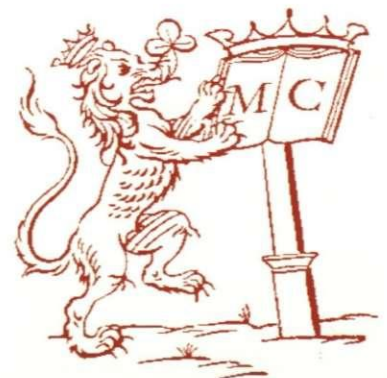
## **Staging/Translating: Surname Viet Given Name Nam**

This paper will discuss the strategic ‘artistic’ or cultural practice of Trinh T Minh-ha focusing on the film *Surname Viet Given Name Nam* (1989). Structured around recurring interruptions and subtle juxtapositions, two series of interviews with four Vietnamese women, speaking about experiences in Vietnam and the States, are intercut with voice-overs and re-photographed images, visual and oral references to narratives of Vietnamese femininity. The aim is to consider how Trinh interrogates dominant representations of Vietnamese women, and simultaneously opens up a space for their re-inscription as gendered subjects in diaspora. This paper will examine the fragmented and repetitive movements of, and disjunction between, image, voice and text, across visual, aural and linguistic registers, in relation to notions of ‘authenticity’, ‘giving voice’, and issues of representation and translation.

Susan Platt *University of Washington*

## **Myth, Politics and Gender in Contemporary Art by Women in India**

Contemporary postmodern Indian art by women is a multilayered discourse found in the rich heritage of Indian art, the social position of women, religious tensions and contemporary political concerns. Indian modernism in the 20th century has been associated with nationalism; which reacted against Orientalism and fought for liberation against British rule (1947). India Orientalism has a different cultural context from the word coined by Edward Said. This paper explores how Orientalism distorts and confuses the position of contemporary Indian art. The history of Indian women is a reference point for artists such as, Kanchan Chanader, Rummana Hussain, Nalini Malaini, Navjot, Gogi Saroj Pai, Arpita Singh, Vasundhara Tewari and Arpana Caur. Some transform the artistic traditions and conventional roles of women in earlier Indian painting into contemporary emblems of liberation. Some of these artists collaborate with artisans from villages or tribes and “untouchables”. While others attack religious fundamentalism between Hindus and Muslims.



# Rethinking the Avant-Garde

Convener: David Cottington  
Falmouth College of Arts

As modernism emerges from current scrutiny as a more complex and heteronomous construction than has been hitherto understood, there is a pressing need for a reassessment of the avant-garde, as a concept and as a formation, and of the role of both in the creation of twentieth-century visual art and design, and of cultural identities. The aim of this session is to provide an opportunity for such a reassessment. Issues to be considered include the validity and implications of Peter Bürger's bracketing-off of a 'historic' avant-garde; the many intersections of its internationalist, metropolitan discourse with those of nationalism and regionalism, as well as with those of consumerism and popular culture; its gendered, Eurocentric character; its role in the construction of audiences and clienteles for modernist visual art and design; the question of the 'neo avant-garde' and its fate in the climate of post-modernism.

Deborah Ascher Barnstone  
Washington State University

## The Notion of Style in W M Dudok's Architecture

The issue of 'style', which preoccupied many artists and architects of the 1920s and 1930s has re-surfaced in a new crisis of form and meaning at the end of the century. The last decades have witnessed numerous attempts by artists and architects to discover new means of expression, new forms, new messages, and new materials in order to resist ties to history or style. It is the very premise on which these attempts are based that this paper calls into question, namely, that true innovation is based on, or even possible, when artists and architects break with history; and the notion that 'style' is tied to form, medium, iconography, or visual appearance, rather than an abstract and timeless essence.

Willem Marinus Dudok's work in Holland stands out from other Dutch and European architecture of the period because it possesses this timeless quality. However, the context in which Dudok built had a rich architectural history that he could not ignore. Thus, Dudok's buildings draw on the traditional Dutch styles and materials as well as contemporary trends without conforming to any particular stylistic prescriptions. His work did not belong to the Dutch avant-garde and did not belong to the reactionary traditionalists. This paper will examine the ways in which Dudok succeeded in developing a style that is not connected to specific formal, spatial or ornamental treatments but to the intangible aspects of his culture.

Adrian Hicken Bath Spa University College

## Apollinaire's Logique des Grandes Traditions; Modernité, Modernisme and Avant-Gardes in Paris Avant-Guerre

In predicating his own Orphic surnaturalisme, and Cubism generally, on a belief in the cyclical movement of fundamental ideas through history, Apollinaire made claims to their continuance of French 'classical' tradition seated in the sixteenth and seventeenth centuries. He adopted, thereby, a stance thoroughly imbricated with the discourse of nationalism which was permeating all aspects of cultural production.

As a professional critic obliged to file regular copy for a newspaper column Apollinaire was required to produce something other than the partisan rhetoric and commentary he provided for avant-garde publications such as Canudo's *Montjoie!* and his own *Soirées de Paris*. Characterising and discussing the merits and shortcomings of the four principal salons in Paris, and the numerous exhibitions in the burgeoning private galleries, Apollinaire confronted the constantly fluctuating continuum of aesthetic, institutional and social attitudes represented by modernist, *juste milieu*, *pompier* and academic practices. He noted the differences, parallels, congruencies and similarities between the works harboured by these institutions.

The present paper examines Apollinaire's selective interpretation and use of the past and the impact of his aesthetic formulations on artistic production during a period when modernism had fragmented into a complex of competing styles and attitudes.

Melissa McQuillan Wimbledon School of Art

## Neither Avant-Garde nor Rappel à l'Ordre

In Paris between the 1st World War and the mid-1920s performance and theatrical activity fostered some surprising social and artistic affiliations as well as contention and contradiction. The commercial matrix of the Ballets Russes, Ballets Suédois, and *Soirées de Paris* supplemented by performance events running from literary-musical soirées to Dada manifestations solicited overlapping constituencies.

The repertoire companies became significant institutions in the commerce of art commissioning an eclectic range of contributors to their productions. Performance tactics served Dada's institutional critique, but by 1924 pivotal Dada artists contributed to the Ballets Suédois and *Soirées de Paris*. While addressing cultural and social elites, a large number of the works invoked popular culture and entertainment, and artists' masquerades attracted chic cultural tourists to their anti-iconoclastic revels.



Accounts that polarise the avant-garde and the *rappel à l'ordre* in a struggle over the art object and its institutional validation or that privilege ideological splits within the avant-garde obscure this field of cultural practices and social formations. The widespread recourse to theatrical spectacle and performances suggests that the modern spectacle of daily life, perceived by Leger in 1924 as a competitor for audiences, had become problematic for avant-garde and tradition, for modernism and popular forms alike.

Nancy Roth *Falmouth College of Arts*

## Spontaneous Generation: Reproducing Dada in Berlin

Focusing on three men associated with Berlin Dada (1919-1920), this paper considers the interpersonal politics of one avant-garde group. It proposes that the writer-publisher Wieland Herzfelde, his older brother Helmut Herzfelde (who became John Heartfield), and the painter-performer George Grosz engaged in a series of long and intimate collaborations, a supportive "matrix" in which all three developed viable, yet profoundly complementary artistic identities. As Dadaists, they performed the loss of meaning, the radical instability of, in particular, their wartime experience; the real-time production of such events, however, required co-operation, flexibility, and self-restraint. In order to establish "spontaneity" as a feature of its identity, Dada had, of course, to reproduce this effect again and again, consistently enough to be recognisable. From the standpoint of its internal dynamics, then, Dada was not a disruptive force; on the contrary, it engaged the Dadaists in the orderly reproduction of their own identity, effectively counteracting the demoralising, destabilising effect of war and revolution.

Amy Sargeant *University of Plymouth*

## Return of the Prodigal: Vsevolod Pudovkin, the Soviet Avant-Garde and the West

Academy trained Soviet artists in the early 1920s were drawn to film by its unique aesthetic potential and by its status as a supremely modern and popular medium. Pudovkin, along with his contemporaries, sought to differentiate film from the older arts by declaring montage as its defining and most valuable property.

The conflation of perceived artistic and political progress was seized upon by left-wing sympathisers in Western Europe and expectations were made of Soviet film to be as different as possible from the home-grown mainstream product. Until recently, the West's official version has masked the diversity of Soviet film

production and has emphasised particular film texts as the work of individual directors rather than of a collective or (as was the case with Pudovkin) of a commercial studio. Meanwhile, back in the USSR, under Stalin, Pudovkin renounced the early work of himself and others but paradoxically it was this work, on which his reputation rested, that rendered him useful to Stalin as a cultural ambassador abroad.

This paper explores the paradoxes, shifts and ambiguities in Pudovkin's position and in the reception of Soviet film in the West.

Jonathan Harris *Keele University*

## 'Seeing Red': The American Artists' Congress & New York Art-Left Politics, 1936 - 1942

In any "rethinking of the Avant-garde" we need more information relating to specific examples of artists, art practices and debate thought to belong to a comprehensive history and analysis of those twin problems: 'modernism' and 'avant-garde'. Despite the valuable theoretical work of Poggioli, Burger, Krauss and many others the debate on these problems has been over-generalized to the extent that the key assumptions and insights still dominating art-historical accounts have been based on a very limited and selected number of empirical case-studies.

This paper aims to examine some of these issues and problems through a consideration of an 'avant-garde moment' in New York in the mid and late 1930s. While resisting the urge to use this case-study as the basis for further generalization, it's arguable that the American Artists' Congress and the debate generated at its first conference in February 1939 does throw interesting light on inter-war modern art and culture. Beyond that, the Congress had an intelligent and tenacious grasp on a range of problems in what is now termed 'cultural theory', which themselves reflect illuminatingly on art history and art theory.

Malcolm Miles *Chelsea College of Art*

## Critical Art Practice?: Strategies for Intervention at the End of Modernity

The construction of publics is an aspect of avant-garde art practice and theory; if art is to 'change the world' in more than appearances, then the participation of at least some publics in the process of change is necessary. At the same time, a characteristic of Modernist art is its claim to location in a value-free realm typified by the white-cube gallery. Can there, then, the paper asks, be such a thing as a Modernist avant-garde?

Donald Kuspit sees the claim of late Modernist art as the production of continuing stylistic revolution, with access to a regressive psychological realm of 'the primordial'. The late modernist artist becomes a kind of 'lonely frontiersman' who 'explores' terrains of inner anxiety in which to 'discover' a self, accepting transcendence in place of economic freedom. Herbert Marcuse described this situation as the affirmative character of (bourgeois) culture.

If art is to contribute to a transformation of society, then one of its roles is in enabling people to imagine possible futures, a process denoted by Ernst Bloch as giving form to the 'pre-conscious'. The paper seeks to apply Bloch's framework to cases of new genre public art. In doing so, it draws a parallel between his situation amidst the rise of fascism and ours in the demise of socialism. In both cases, the contradictions of modernity, not least as evidenced in Modernism, are addressed.

Martina Pachmanova

*Academy of Art, Design and Architecture, Prague*

## Gender and Avant-garde: the Discourse of Sexuality in Central European Art from the 1890's to the 1920's.

Since the mid-19th century, a number of authors published articles and books closely focused on the relationship between art, history and women. On the one hand, these scholars were obsessed with scientific measurements whose results were supposed to prove new and definitive 'truths'. On the other hand, however, they were trapped in the traditional prejudices about male / female dichotomies, which allowed their arguments to be based on popular notions of femininity (weakness, submissiveness, hysteria, melancholia, sentimentality, motherhood, nature, incompleteness) rather than on women themselves. Moreover, crossing the border between art history, biology, and anthropology, many of these scholars related the issues of sexuality and art with those of race, which, hand in hand with evolutionary theory, started to play a crucial role in founding the European avant-garde around the turn of the century.

In my paper, I want to draw attention to how the Central European modernist and avant-garde discourse reflected the relationship between women and art. The paper will be focused on the work of the German art and architectural historian Hans Hildebrandt, who was closely affiliated with the Bauhaus in the 1920s, and whose book *Die Frau als Künstlerin* (Woman as Artist) of 1928 was a culmination of all former scholarly ambitions to define the gender-specific differentiation within human creativity. I will argue that Hildebrandt's detailed historical survey could be seen as a paradigm of the avant-garde's attitude towards women artists and gender issues in general.

## 'Charbon' and the Meaning of Black-and/or-White in Ben Nicholson's Oeuvre

In my paper I offer a reading of Ben Nicholson's little known painting 'Charbon', (in High Cross, Dartington) in which I dispute the generally accepted representation of Ben Nicholson as an abstract avant-garde artist. This essentialised notion is based on the intense attention directed by commentators and theoreticians exclusively at his white reliefs of the mid thirties. In effect, his oeuvre is awash with figurative images. These can be seen in groups of genres and their imaging is of differing degrees of mimetic and symbolic configurations.

I want to consider Nicholson's 'Charbon' in relation to other paintings painted by him which include playing cards, not as belonging to the still-life genre but as signifiers of associations, companionships, and alliances forged by modernists outside the studio. The significance of these is in the way they denote both the contemporary and retrospective strategies of calculated positioning within the avant-garde. In addition, Nicholson's card paintings are indicative of the degree to which a distinction between abstract and figurative representation is misleading in its unmitigated claims of belonging to one or the other. Reinserting 'Charbon' into Nicholson's total oeuvre, exposes the degree to which such purist claims are misleading.

**Simon Ford**

*National Art Library, Victoria and Albert Museum*

## Wreckers of Civilisation: from COUM Transmissions to Throbbing Gristle

This paper will examine the case of the performance art group COUM Transmissions (COUM) and its transformation into the rock group Throbbing Gristle (TG). In 1976 COUM created a national scandal with its exhibition "Prostitution" at the ICA. The exhibition was intended as COUM's retrospective and at the same time the launch pad for TG (who played at the opening party). My paper will look at the reasons behind this shift from high culture into subculture and how this shift relates to the rethinking of the avant-garde that took place in Britain in the mid- to late-1970s. Not the least of the problems for an avant-garde in the 1970s was the suspicion that the death of the avant-garde had taken place sometime in the 1960s. With public funding becoming ever more problematic and the gallery system increasingly commercial, some sections of the avant-garde identified the fragmentation of mass culture as an opportunity to create (or align themselves with) subcultures that could operate as alternative support systems. The produc-

tion and nurturing of these new audiences soon became as important as the production of artworks. To illustrate this process I will examine TG's strategy for creating a subculture around a new genre of 'popular' music, so-called Industrial music.

**Amanda Crosswell** *Kingston University*

## 'Is Gordine going over the top Sir, has she a place in the advanced group?' A Reassessment of the British Avant-Garde post World War I

The identity I am concerned with is that of Dora Gordine (?1898 - 1991), a Russian born, French trained sculptor who lived and settled in London from 1936 onwards. A selection of her early sculpture from this period is currently on show at Exeter's Royal Albert Memorial Museum providing the opportunity for conference delegates to consider her identity through her work. This strand on 'Rethinking the Avant-Garde' provides the opportunity to consider, through Gordine, the creation of a British sculptural avant-garde post-World War I, the maintenance of its identity and a contestation of its parameters. Gordine was not granted the privilege of belonging; she was left behind when, in military speak coined from the first world-war, the advanced guard went 'over the top'. In this paper I am keen to reveal the exact nature of the sculptural avant-garde group and how this compared to Gordine's experience, and that of similar sculptors who were excluded. The self-importance of the British sculptural avant-garde is evident in the art criticism, exhibitions and patronage of the period which I will study in comparison to Gordine's fate. I will discuss the issues of sculptural technique and subject matter to reveal how far these were defining and therefore, exclusive principles in the British sculptural avant-garde. I hope to introduce issues of social and cultural significance by giving some thought to the gender bias and class consciousness of those sculptors who were part of the avant-garde. Gordine is the vehicle for my discussion in which to rethink the avant-garde in terms of a personal identity in relation to a wider frame-work.

**Gillian Whiteley** *University of Leeds*

## Looking Forward, Looking Back? Avant-Gardistes, Engagés and British Sculpture in the Fifties

Political engagement and avant-gardism have, at different historical junctures, been closely allied or in opposition. In the 1950s the 'engaged' left claimed the progressive role in

the arts, but others relegated them to 'outsider' status, condemning figurative and realist art as retardataire or reactionary. Drawing primarily on research into the work of sculptor George Fullard, and the circle of artists around John Berger, this paper examines notions of the 'avant-garde' and 'engagement' and the ways in which the two might be related. It will go on to explore the problems raised in employing these concepts in examining sculpture and, more generally, the activities of a small, but significant, leftist cultural group in the 1950s.

**Frances Follin** *University of London*

## Rethinking Op Art—The Avant-Garde and National Identity in the 1960s

My paper will examine the ways in which, in the 1960s, Op art was perceived as part of a European struggle to wrest back its status as the home and centre of the avant-garde from New York. I will consider notions of British and American national identity in the 1960s in relation to the international interest in Op art and Op's claims to be 'avant-garde' art, and discuss perceived relationships between Op art and contemporary concepts of 'British', 'European' and 'American' artistic identity. In particular, I will examine the contemporary discourses on Op in relation to issues of British perceptions of the nation's art history and American perceptions of the claims of the US to a pre-eminent role in the post-War development of Modernism. Although the second world war had been over for twenty years by the time of MoMA's major Op show in 1965, examination of contemporary accounts reveals how, in the art world at least, a 'new world order' was still being negotiated at the level of culture.

I shall explore the ways in which Op was perceived as both 'European' and 'British' and how this contributed to new notions of 'Britishness' in art.

# Self-consciousness, Identity & the Heritage Process

Conveners: Peter Howard  
University of Plymouth

Angela Phelps  
Nottingham Trent University

and Antonia Noussia  
University of Plymouth

There has been a considerable increase of Museum Studies and Heritage Studies as academic disciplines in universities in Britain and abroad. While Museum Studies are often rooted within the History of Art and Design, Heritage Studies have a wider remit, with other important roots in geography, cultural studies, archaeology, architecture and tourism. Such a view of heritage encompasses not only the built and monumental heritage, but also the landscape and natural heritage. Such a field of study may have two major characteristics. One is the emphasis on heritage as a process which can occur to many phenomena, not all of them objects. This process renders these phenomena self-conscious and invites them to play a role in the definition of identity at every geographical level, from familial to continental. The second characteristic is a balance of the theoretical insights which can underpin the whole area of study, with practical curatorial and interpretational skills which lead to a field of study right on the boundary, between academic and vocational.

Papers illuminate this emerging field of study and illustrate the opportunities afforded by the insights of various disciplines. For these purposes place identity forms the focus of debate. Some are place-specific. Some demonstrate how all heritages (natural, landscape, built, cultural and collected) operate together to provide an identity for a place; others examine the role of one field of heritage in identity formation of a given place. The processes of heritage formation and the various markets for heritage (governments, tourists, academics, insiders, connoisseurs) are also relevant fields of enquiry.

Pat McLernon Nottingham Trent University

## What is Heritage Studies?

The basic premise of this paper is that Heritage Studies is not a distinct body of knowledge to be 'mastered', but a distinctive approach within Humanities to a variety of identifiable processes and areas of knowledge which the use of the term 'studies' indicates. A conceptual model, in the form of a circuit is used to stress that there is no hierarchy of concepts or processes, rather a set or sets of dynamic relationships between the identified elements: the resource, identification and recording, policy and sites; historical processes, documentation, voluntary and governmental agencies, heritage professionals, visitors. The paper will illustrate how the elements are integrated in the academic approach called heritage studies. The existence of a model opens up the exploration of, and challenges to, relationships between theory and practice and between concepts and processes. The outcome may inform the iden-

tity of the subject, and the practices of academics, professionals, policy makers and visitors.

Peter Howard University of Plymouth

## Academics and Identity—Open Air Galleries

The paper examines the role of academics within the heritage network. It examines the role of academic research in conferring self-consciousness on features and artefacts which then become heritage. Academic disciplines then establish hegemonic ownership of swathes of country thus producing a structure akin to the curatorial control of different galleries within a traditional museum structure. In effect the least significant market, in terms of either money or numbers, develops a dominant position. By an examination of the heritage status of Devonshire, and in particular of Devon's churches, the role of academics is seen to be less than disinterested and occasionally pernicious. The emphasis of academic research on the historic, on the aesthetic, and most particularly on the concrete and conservable artefact, is shown to be at variance with more popular notions of identity, both in terms of the constituent parts of that heritage identity, and in terms of the meanings ascribed to them

Angela Phelps Nottingham Trent University

## Where are we coming from: the Emerging Heritage Professional

The title of the session suggests heritage is a conscious process; if this is the case its recent arrival in university lists suggests an academic development of some significance. Is this evolution, revolution or creation? Many people professing to work in heritage today must have converted from other fields. Who are they and how may their career paths influence the direction of professional activity? This paper examines the context of heritage education through the experience of people engaged in heritage studies at Nottingham Trent University as teachers, students and practitioners.

Mike Crang University of Durham

## Landscape, Art and Folk Culture: the Homeland Movement in Dalarna, Sweden

This paper looks at the preserved cultural landscape of Dalarna in Sweden. It charts the emergence of a homeland movement, dedicated to the preservation of a folk culture expressed in the landscape and material culture. Its emergence at the beginning of this century brings together heterogeneous spaces. The space of modern Europe was in contact with a premod-



ern folk culture in an era of rapid transition for Sweden. The Separation of Sweden and Norway troubled Swedish identity and led into the nationalisation of the Dalarna landscape. The province itself was situated in a regional vision of northern Swedish folk life and cultural landscapes. Several of the figures most active in this process were leading Swedish artists.

They left a movement that celebrates local identity through preserved buildings and objects through hundreds of open air museums. In contemporary society, the meaning of these sites has changed and the paper concludes by thinking through how they may accommodate or inhibit such changes. The paper examines how forms of interpretation and belonging at different scales have intersected in this one preserved landscape.

*Antonia Noussia, University of Plymouth*

### **Place Identity Formation Through Selective Representation: the Heritage Process in Open Air Museums**

Open air museums are hybridised forms, with shared characteristics from conventional museums and open spaces. Museum narratives interact with landscape to produce representations of the geographical heritage of places. Selected slices of cultural geography of places can be rapidly replicated within a strictly defined landscape to recreate the geographical heritage of specific places in a condensed form. Re-constructions of cultural landscapes are therefore made up through a commodification process which involves a combination of buildings, artefacts, natural features, and certain pre-conceived notions of the past. Through a series of case studies, this paper will explore how these elements operate together to represent the identity of specific places and it will argue that although open air museum sites are not capable of reproducing cultural landscapes of the past, they become new cultural landscapes in their own right.

**Lucia Maria Costa**

*Universidade Federal do Rio de Janeiro*

### **Urban Parks and Heritage Landscape**

Certain urban parks around the world play an important role in the construction of a landscape identity in the cities. Many of them, therefore, are regarded as heritage landscapes. This paper discusses the process of heritage formation concerning green public spaces. It focus particularly on Parque do Flamengo in Rio de Janeiro, one of the outstanding examples of Brazilian urban and landscape design of

the 1960s. This study is part of a broader research project for understanding the values and meanings of parks for the cities and their population. Three main themes will be discussed. A brief account of the making of the park, the values underpinning the preservation order and the role of the park in reinforcing the city identity. Finally the paper concludes arguing that heritage landscapes as cultural landscapes are never a finished product but rather places in constant transformation and re-interpretation from those who manage or use them.

**Catharine Ward Thompson**

*Edinburgh College of Art/Heriot-Watt University*

### **International Prototypes and Local Identity: the Walled Garden of Scotland as Heritage Landscape**

The distinctiveness of place is a central, and often unquestioned, tenet of landscape heritage studies and the landscape design and conservation which may accompany them. In learning from history and other comparative studies, one of the many challenges is to discern what determines diversity in the landscape. At what point does the local expression of an international prototype become a local and unique landscape type (a local landscape heritage) in its own right? This paper takes the walled garden of Scotland as an example to explore issues of national, regional and local landscape identities. It examines cultural traditions, biophysical constraints and stylistic responses to availability and command of materials and technologies.

It examines international prototypes for a particular landscape design solution and the point at which local expression becomes a new prototype.

**Patrick J Boylan** *City University*

### **Cultural Identity and Conflict: Case Studies of Yugoslavia and Palestine**

Through much of recorded history there have been recurring examples of both the deliberate destruction and the seizure of distinctive examples and symbols of the national, religious, ethnic or other cultural identity of the enemy nation or occupied territory. However, with the ever-increasing significance and high profile being attributed to the cultural heritage as a key indicator of identity in recent years there has been an equally marked growth in attacks on the physical symbols of that identity. Though very controversial when he first proposed them in the early stages of the recent conflicts in ex-Yugoslavia, there is now widespread acceptance of Patrick Boylan's argu-

ments that cultural genocide typically precedes physical genocide and that cultural destruction

has moved on from being a an accident of war to being a significant war aim in its own right. This paper will explore the relationship between cultural identity and conflict, drawing particularly on events in former Yugoslavia and Palestine over recent decades.

**Nigel Kingcome and Neil Kennedy**

*Falmouth College of Arts*

### **Cornwall–Masculinity and Pastiche**

The predominantly male Cornish identity of industrial pride, work ethics and solidarity has become a popular culture of saints, fairies and the magic of the west. Today Cornish identity is merely a pale representation of itself and tourist images of golden beaches, sub-tropical gardens and picturesque fishing ports take precedence over industrial decline and despair.

Within the nascent field of Cornish Studies, increasingly sophisticated approaches are employed to understand the processes impact on identity. The paper addresses the ways in which imaginings of place and people inform each other and considers the complex and inter-related roles of tourism and the self-conscious cultural movements.

# Social Signs: the Imagery of Groups in Medieval & Early Modern Europe

Conveners: Anthony Hughes  
University of Leeds

and Frances Thomas  
Roehampton Institute, London

Although art historians sometimes speak confidently of 'Humanist' or 'Absolutist' imagery or the representation of women or peasants, the way in which group identities have been articulated by visual signs has been by no means straightforward or naturally expressive. Images may consciously fabricate or reinforce social identities, but they may also betray collective characters of which the makers remain unaware. This session presents papers exploring case studies that throw light on the interaction between imagery and collective identity during the early modern period.

Louise Bourdua *University of Aberdeen*

## Identifying the Friars: Imagery and Patronage in the Veneto: c.1340-1384

Franciscan commissions have attracted attention from art historians ever since Thode proposed that the Order was responsible for crucial developments in the visual arts. Whilst few now support Thode's neo-romantic antipositivism, his influence persists, though it is not always consciously recognised. Even scholars resistant to claims that Francis stimulated realism by triggering a new outlook on nature have found it difficult to avoid beginning discussion of formal, iconographic and narrative development with images of Francis. Panic at the possible loss of the St Francis cycle in the Upper church at Assisi during the earthquake of 1997 testifies to the longevity of Thode's thesis. This paper explores evidence for collective identity through interrelated case studies of the friars minor in north-east Italy who, during the fourteenth century, administered artistic commissions for their own Order and for other religious orders, and were keen to promote one of their own members for canonisation.

Laura Weigert *University of Wisconsin*

## Performing the Lives of Saints: Ritual and Narrative in the Formation of French Clerical Identity, 1400-1530

This paper demonstrates how tapestried narratives of saints' lives contributed to the formation of group identity. Fifteenth and sixteenth-century choir tapestries functioned as pictorial stories and ritual objects and provide a model of spatial interaction between artworks and audiences. Commissioned by ecclesiastics in Northern France and Flanders, fabrics up to sixty metres in length spanned the backs of

choir stalls with images situating the *vita* within the city, establishing a communal past and underscoring the cathedral chapter's privileged connection to saint and relics. Enclosing an area between sanctuary and nave, they created distinct spaces for chapters at a time when most had lost refectories and cloisters that previously represented their communal property and daily rituals. Moreover, physical and symbolic separation between individual canons in the social sphere was resolved through ritual performance in the choir. Through ceremonies incorporating the tapestries, the chapter defined itself as a distinct, unified community.

Frances Thomas *Roehampton Institute, London*

## 'We're with him!' Michelangelo and Fiorentinismo in Mid- 16th-Century Florence

Numerous studies have discussed Michelangelo's art and poetry in terms of self-imaging, seeing psychological self-portraits in his *Last Judgement*, *Pietas* and sonnets among other works. While Michelangelo's art and poetry clearly possess self-referential aspects, they were also adopted by others as a means by which to assert and validate their own identities. This paper focuses on the uses made of Michelangelo's name and works by various groups within the new Medicean Principate and its cultural institutions from the 1540s onwards. Absent from the city since 1534, Michelangelo, his work and style were repeatedly represented as signifiers of contemporary Florentine authority in art, literature and politics during this period of transition. Considering what was said about Michelangelo as much as by whom and in what context, the paper aims to explore the interaction between the Florentine image of Michelangelo and the collective identity of the new Florence.

Helen Hills *University of North Carolina at Chapel Hill*

## Mixed Metaphors of Identity: Aristocratic Convent Churches and Urbanism in Early Modern Palermo and Naples

Inside Neapolitan and Palermitan convents, nuns commissioned art for apparently exclusive female audiences. Superficially, strictly cloistered post-tridentine convents seem ideal sites to explore the construction of gendered identity. However, in spite of fortified external architecture and ideologies of virginity, the enclosure was permeable to civic and familial concerns. Orders exploited patronage to maintain hegemony, advance urban prominence, and compete with rivals. Nuns continued to be



daughters. Indeed, the marked increase in convents owes everything to the survival politics of that feudal aristocracy whence most nuns came. Paradoxically, however, cloistering granted nuns unusual freedoms to define their own, as well as familial identities. Negotiating the paradox of privileged circumscription, they changed, without directly challenging, received theological and familial discourses. Art patronised by nuns can be interpreted as an attempt to resolve the contradictions they lived. Apparently closed, timeless worlds, reveal themselves as complex products of urbanism, class, gender and Spanish imperialism.

**Kate Bomford**  
*Courtauld Institute*

### **The Value of Likeness: Friendship, Humanism and Community in the Southern Netherlands, c.1560-c.1620**

This paper will suggest that friendship - represented as a loving association of wise and virtuous men - permitted humanists to characterise themselves as a distinct and elite community, membership of which both necessitated and guaranteed the possession of these exemplary qualities. Focusing on Rubens's *Self-Portrait with Mantuan Friends* and *Justus Lipsius and His Pupils*, it will analyse these works' representation of their subjects as a distinct group via the evocation of modes of communality and likeness (understood as things held in common). It will examine Rubens's depiction of these friendship communities as open but difficult of access, as well as his demonstration of the power of likeness (understood as the physiognomic manifestation of exemplary quality, as mental image and as portrait) to transform, and to effect admission. Finally it will consider both portraits as assertions of the ability of images to rival the transforming power of the word.

**Anthony Hughes** *University of Leeds*

### **Fishing for Men and Fishing for Business: Rubens, Prints and the Confessional Divide in the Seventeenth-Century Netherlands**

During the period of the Twelve-Year Truce, Rubens negotiated a series of privileges (equivalents to the modern copyright) for prints after his own paintings in France, the Spanish Netherlands and the United Provinces. He claimed that the subject matter would not cause offence among Protestants as it did not relate directly to political affairs. Yet some of the pious imagery he planned to distribute in the northern Netherlands seems to belong provocatively to the devotional world of militant counter-reformatory Catholicism, part of the war of word

and image between North and South that continued throughout the truce. What kind of community of interest did these prints represent? Would Protestant contemporaries have so readily divorced 'affairs of state' from religious confession? Or was Rubens being disingenuous to suggest that these printed pictures were truly inoffensive?

**Anne Bertrand** *Bard College, Cambridge, Mass.*

### **The Patronage of Maria de' Medici and Anne of Austria**

As regents, two foreign queens, Maria de' Medici and Anne of Austria, created identities for themselves transcending gender and their former passive roles as consorts. Both created political authority partly through patronage of religious objects and architecture. Such patronage, traditionally regarded as suitable for women because it lay mainly outside public discourse, had become politically charged in seventeenth-century France. The Counter-Reformation, launched in other Catholic countries immediately following Trent, was delayed in France where Catholics argued whether interests of State should prevail or not. Both queens allied themselves with champions of the Counter-Reformation. Cardinal Bérulle, a leader of the Parti Dévôt, advised Maria in her support of the Carmelite convent, the first centre of Counter-reformation spirituality in Paris. In choice of artists and iconography, Anne's later patronage of the convent of Val-de-Grâce was largely inspired by her predecessor. Comparison shows how both regents constructed an authoritative political identity supportive of the Counter-Reformation.

# The Structures & Narratives of National Identity Formation

Conveners: Michelle Facos  
*Indiana University*

and Sharon Hirsh  
*Dickinson College*



In the late 19th and early 20th century Europe, nations were preoccupied with the definition of national identity. This was generally based on the 'Germanic' kinship or ethnic model, rather than the 'French' consensus model. Consequently, it posited a substantial degree of homogeneity among its membership. These common qualities could include events of history, folklore, myth, language, traditions, religion, values, physiology, or geography. Artists tried to embody and communicate these qualities in a variety of ways. They often chose imagery construed as ineluctably native in order to evoke a common emotional response in their compatriot-viewers. Furthermore, some artists tried to convey a specific intracultural message subliminally by means of a carefully constructed pictorial language.

Patricia G Berman Wellesley College

### **Mother Earth and Father Tree: Narratives of Family in Norwegian Identity Formation**

This paper examines the ways in which concepts of family, peasantry and natural history elided in late nineteenth-century Norwegian nationalist discourses. Its focus will be on Edvard Munch's peasant paintings for the University of Oslo Festival Hall (1909-1916), Norway's first national monument after its independence in 1905. The goal of Norwegian national theorists "was to identify an intact and uninterrupted Norwegian essence" that had resisted three and a half centuries of Danish cultural domination and the political alliance with Sweden since 1814. Taking as a metaphor Benedict Anderson's concept of the nation as an "imaginary community" the paper will examine the resonance of these intellectuals' deployment of an imaginary family in the process of national identity formation by examining texts and images, such as Munch's that normalized and rendered as spectacles family rituals, and that identified the peasantry as a national Ur-family.

Reinhold Heller *The University of Chicago*

### **'Her Unspoiled Inner, Let us Simply Say: Truly German Talent': On Vassily Kandinsky's Definition of the German Component in Gabriele Münter's Art**

Vassily Kandinsky wrote substantive commentaries to Gabriele Münter's work on the occasions of her exhibitions in 1913 in Berlin and Munich, and in 1916 in Stockholm. The two partially published essays share major elements, notably a lengthy consideration on the nature of the "true artist," whom Kandinsky contrasts to the "pseudo-artist." Münter's art he identifies as "true art" in part because he sees a "constant inner note" throughout her work, despite external changes it undergoes. Two components make up this inner note: her Germanness and her identity as woman. This talk will examine the interplay of this duality, her "pure German being" and the "soul of a woman that we sense surrounds us," her national identity and her gender identity as constructed by Kandinsky.

Carmen Popescu *Sorbonne Université*

### **Neo-Romanian Architecture: Building National Identity**

Throughout the 19th century, Romanians struggled both on the political and cultural field to affirm their national identity and to create a unified and independent state. Among the leaders of this movement, artists played an important role: at a time when contemporary fashion favoured Western European models, these artists increased public awareness of previously neglected subjects, such as Romania's folklore and national heritage.

Neo-Romanian architecture, produced between 1800 and 1940, was a result of these efforts and its aim was to replace a foreign vision by a genuine Romanian one, based on traditional sources. The style reflected constantly the different approaches given to the notion of "national identity". Meanwhile, like regional architecture in other European countries, along its evolution, the current moved from its original historical emphasis to a more subtle integration of traditional and modern dimensions.

Steven Mansbach

*Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC*

### **Cultural Nationalism in Latvia or the Formation of a Baltic Modern Art**

Latvia's attempts to fashion a national cultural identity were carried out in the face of opposition from the entrenched Baltic-German nobility, expansionist Russian (and later Soviet) politics, and, not infrequently, the conservatism of indigenous groups. The articulation of a Latvian modern art was indebted to the country's mid-nineteenth-century "national-awakening" movement, which drew upon the local language, religion, and song. The newly validated national literature and music—celebrating native customs, traditions, folktales, and myths—created fertile conditions for the emergence of a strikingly modern visual expression that would, in time, delineate for the nation its contemporary cultural identity while gaining international currency within the mainstream of modern aesthetics.

Terri Switzer *Indiana University*

### **Hungarian Self-Representation in an International Context: the Magyar Exhibited at International Expositions & World's Fairs**

Self-presentation of the magyar at late nineteenth - to early twentieth-century international exhibitions illustrates a unique East-West dichotomy, which is further underscored by the response of contemporary European audiences to the exhibition of the Hungarian nation. Late nineteenth-century Hungarian intellectuals increasingly sought to de-emphasize ties with the West in an effort to solidify national identity, emphasizing instead Hungary's unique ancestral roots and Eastern heritage. While Hungarians viewed the West as a model for industrialization, the East represented the mythical source of national character. For this reason, although insecure with its paradoxical status as a country straddling the divide between the civilized and the uncivilized, Hungary electively identified itself as eastern, exotic. Hungarian efforts to solidify a magyaros culture based on an ancient Asian identity unwittingly drew upon orientalist tendencies to view the East as primitive and backward, and allowed the West to interpret Hungary in these terms.

## East or West, City or Country: Neoprimitivism as Attempted Resolution of Contradiction Within the Russian Empire

This paper will argue that Neoprimitivism marked an important shift towards a cultural nationalism which could reconcile nationalist dichotomies such as 'East or West', 'City or Country' which raged in the Russian Empire during the 19th century. 'City or Country' was an internally directed debate seeking to come to terms with industrialization and its effects on the Empire. 'East or West' by contrast was externally directed, attempting to decide which was more valid, Russian or European culture. Neoprimitivism was to update both debates by attempting to produce art which combined them into one cohesive, nationalist whole. Within a background of social and political change, this paper will look in particular at the Neoprimitivists' attitude towards folk art and at their use of the *lubok* or popular print as model for an art which already successfully combined all elements of these debates.

Fay Brauer *The University of New South Wales*

## La Culture Physique: The Built Body, Sporting Nationalism and French National Identity in the Poincariste State

Diagnosed as suffering from biological, pathological and moral degeneration throughout France's *belle époque*, physical development through sport and body building was championed by such fanaticists as Baron Pierre de Coubertin, as the ideal antidote. With the proliferation of sportive *moderne* columns in the press, the efflorescence of physical development journals, particularly by Edmond Desbonnet, the mushrooming of modern sports clubs and the picturing of football, tennis, swimming and cycling by Salon Nationale artists, the modern sporting and physically fit body became widely projected as a signifier of modern Frenchness. Once hailed as the longed-for panacea by President Poincaré, the mythology of France as a nation of healthy, hygienic, physically-fit, virile bodies able to repopulate the fatherland and engage in war, was cemented.

This paper will examine the roles played by the modern sporting and built body as represented by the national press, *la culture physique* journals and official artists, in the construction of a modern national identity in *avant-guerre* France. It will also explore the significance of being able to build the body as a modern machine in the increasingly militarised Poincariste State.

Michael Zimmerman  
*Zentralinstitut für Kunstgeschichte, Munich*

## Francesco Paolo Michetti and Gabriele d'Annunzio: Italy's Peasantry and the Myths of an Eternal Mediterranean

Italy's south, considered by the north as a hotbed of political rebellion, clericalism and opposition to the spirit of progress, long eluded naturalistic representation. Northern Italians tended to suppress the 'southern question' from their political consciousness and from pictorial representation. When Michetti began in 1877 large-scale canvases about the life of southern peasants in his native Abruzzi, he consciously conceived them as a challenge to the national consciousness. He presented *mezzogiorno* as a country untouched by history, as an eternal Mediterranean. It appeared as a source of modest but inexhaustible fertility and as the centre of an antiquated Christian religion, typified by his images of ceremonies incorporating pagan rituals into Christian cult practices. This mythic transformation of personal as well as ethnological experience continued in the writings of Michetti's friend d'Annunzio, also a native of Abruzzi, and will be discussed in terms of the influence of Michetti's monumental painting *Figlia di Jorio* and on d'Annunzio's play of the same title.

Jason Preater *University of Bristol*

## The Spanishness of Spanish Art: a Description or a Construction?

This paper is concerned with Hispanicity, the racial explanation of Spanish style. I shall argue that the late nineteenth century, a period of crisis in the self-perception of Spaniards, saw the reaffirmation of elements of Spain's cultural past by her artists and intellectuals. Looking to particular periods in the history of the peninsula, artists and designers self-consciously revived styles that seemed to embody the idea of a Spanish national character. Three kinds of design — the Spanish renaissance style, the baroque and the *mudejar*, or Islamic/Christian style — will be examined in the light of the influence they had on revivals. The extent to which these revivals coincided with attempts to unify Spain as a nation state will be explained in terms of the pan-European current of nationalism at the end of the nineteenth century.

John Morrison *University of Aberdeen*

## Nineteenth Century Scottish Culture and the Rhetoric of Debasement

The assertion of national identity in later nineteenth century Scotland is only coincidentally similar, in aesthetic terms, to contemporary European movements. Throughout the period of modern historical analysis there has been a belief that a discontinuity exists between nineteenth century Scottish culture and "real" Scottish identity, developed from a study of economics, politics, history and society. Within this ideological framework the "cultural sub-nationalism" of Scotland could only be discounted or analysed relative to its own deformity. Such cultural analysis led to denunciations of Kailyar/Tartany, identified as the summation of nineteenth century culture. Even today political nationalists in Scotland, unlike their Breton, Catalan, Welsh and Irish counterparts, have been reluctant to exploit the historical symbols and motifs of the country. This inferiorism ignores the emergence, unique to Scotland, of a unionist-nationalism, flourishing until the provocation of increasing government bureaucracy in the later nineteenth century.

An examination of nineteenth century Scottish painting challenges the inferiorist view. Scottish visual culture evolved as it responded to contemporary political and social development and fulfilled the role of carrier of national identity.

Tricia Cusack  
*The University of Wales Institute, Cardiff*

## The Irish Cottage Landscape and 'Banal Nationalism'

The paper examines depictions of the cottage landscape in Ireland in the early twentieth century in relation to the production of national and gendered identities. Nations invoke simple, idyllic origins which underpin their sense of identity. In the new Irish state, the cottage landscape represented Ireland's golden age, looking to the past and yet characterizing the present. Continually reproduced, it was also an aspect of "banal nationalism", an unobtrusive flagging of the nation.

The cottage was also a primary sign of English identity. The cottage garden is intrinsic to the image of the English cottage, but not to that of the Irish cottage, depicted amid hills. The English cottage was associated with the cultivation and orderliness of the coloniser, the Irish cottage invoking the romantic wildness allocated to the colonised. As in England, the cottage represented family and rural virtue reinforcing the domestic/feminine ideology of the new state.

# Traded Identities: Visualising Circumatlantic Exchanges in the Long Eighteenth Century

Conveners: Kay Dian Kriz  
*Brown University*

and Geoffrey Quilley  
*University of Leicester*

The traffic in goods and people across the Atlantic in the long 18th century produced new and fluctuating forms of identity, based on complex relationships between Europe, the Americas and Africa. While there is a growing body of scholarship analysing the role of written texts in producing these 'triangulated' identities, much less consideration has been given to relevant aspects of visual culture. This session provides a forum for examining how such identities (whether of social types such as the mulatto or the planter; of communities; or of named individuals) were visually constructed and contested.

Roxann Wheeler  
*Indiana University of Pennsylvania*

## Confounded Differences: Racial Classification and the Colonial World

In eighteenth-century Britain, race was an emergent concept, not a codified one, rarely used as a justification of slavery or colonization. Similarly, representation, discursive and visual, was not always congruent with lines of power. I examine moments in British texts about Africa and the Caribbean when colonial identities reveal hybridity and visual text departs from discursive description.

My presentation features changes in the visual text of *Robinson Crusoe* (1719): from the first illustration of Friday as a naked African to his depiction at the end of the century as a naked Amerindian. This exchangeability of identity also inflects versions of 'Inkle and Yarico'; in some mid-century renditions of the legend the Amerindian woman becomes an African. These are instances of a larger phenomenon: namely, the way racialization shifted from a focus on clothing, religious beliefs, and use of technology to an interest in skin color and other physical features.

Marjorie Trusted  
*Victoria and Albert Museum*

## The Making and Trading of Hispano-Filipino and Portuguese-Goan Ivories in the Eighteenth Century

Sculptors were recorded in the Spanish Philippines as early as 1571. The Portuguese colony of Goa, on the west coast of India, was also an important cultural and missionary centre from the sixteenth century onwards. Ivory was a vital element in European trading and

missionary activities in the East, and ivory carvings, imported in great numbers to Spain, Portugal and other western European Catholic countries, were an extraordinary fusion of different artistic traditions.

This paper will analyse how the production of ivories - techniques of carving and sometimes polychromy, the status of the artists, the choice and interpretation of images and narratives - was determined on the one hand by the nationalities and training of the sculptors; on the other, by the demands of the Church for suitable images, and by European collectors keen to buy precious small-scale works of art from distant lands.

Kay Dian Kriz *Brown University*

## Transplanted Bodies: Hans Sloane's Natural History of Jamaica and the Problem of Visual Representation of the British West Indies

This talk focuses on a two volume study of Jamaica, published in 1707 and in 1725, by Sir Hans Sloane, which represented the most extensive account up to that time of the flora and fauna of a British New World colony. My interest centres on the ways in which its engraved illustrations represent complex and conflicted relationships between the human populations, past and present, inhabiting Jamaica: how these illustrations deny, elide, displace or conflate the various human bodies - English, Indian, African and Creole - that occupied the colony's physical and symbolic space.

I argue that these volumes represent not only the first sustained attempt to catalogue plants and animals found in Britain's largest and most profitable sugar colony, but also to order and tame the various unruly human bodies inhabiting the periphery of an empire in flux.

David Bindman *University College London*

## 'A Conjugation of Europe and Africa': Hogarth and Blacks Revisited

This paper will explore Hogarth's representation of blacks in his paintings and prints, relating them to the attitudes of contemporaries towards 'savages'. It will argue that the assumption that Hogarth was particularly sympathetic to blacks and remote from the mentality of slave owners cannot be sustained. His associations will be looked at, and *Robinson Crusoe* will be used as a model of attitudes towards blacks. Hogarth's depiction of blacks in the satires will be seen as a response to the 'courtly' use of black pages and domestic servants.



Geoff Quilley *University of Leicester*

## **Pastoral Plantations: the Slave Trade and the Representation of Colonial Landscape in the Late Eighteenth Century**

If eighteenth-century British culture was substantially informed by discourses of commerce, consumption and labour, as has been consistently argued in recent scholarship, one of its most remarkable features is the absence of reference to the slave trade underpinning the whole commercial edifice.

In this paper I shall consider how the slave trade was obliquely visualized in late eighteenth century British art, particularly with the rise of anti-slavery protest, through associating it with other less exceptionable iconographies dealing with commerce, particularly that of navigation, and through normalizing the economic landscape of the West Indies by visualizing it in terms of a 'disinterested' colonial landscape aesthetic.

John Bonehill *University of Leicester*

## **The Fashion for War: Rank, Reputation & Represent- ation of the Military During the American Revolution**

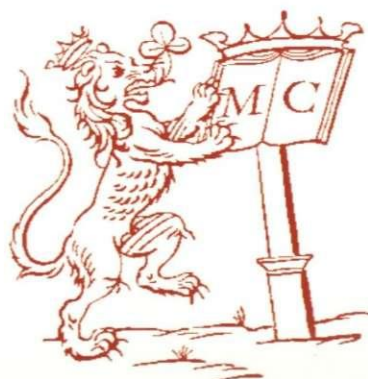
Focusing on the visual and literary representation of the British military establishment during the American War, this paper will explore the profound impact of the conflict upon metropolitan confidence in the nation's imperial project, and in the resolutely masculine, martial values prescribed by the nation's colonial venture. It will examine, for instance, how political and moral commentary, literary and graphic satire, consistently interwove anxieties over the military's ability to maintain the nation's geographical boundaries, with more generalized fears for the security of society's class and gendered boundaries.

Cheryl Finley *Yale University*

## **(Re)inventing the Past/(re)creating Identity: the Slave Ship Icon in the Black Atlantic Imagination**

The year 1788 marked the introduction of visual imagery into the campaign to end the slave trade, a political battle vigorously led by abolitionists in Great Britain. Persuasive images, such as the plan of the slave ship and the Wedgwood kneeling slave cameo, were the most powerful visual propaganda used by abolitionists.

My paper will discuss the notions of identity that circulated with these images from 1788 to 1807. I will examine the historical agents that controlled the meaning and dissemination of these images; the audiences that viewed and displayed them; the explicit and implicit identities they visually constructed and the meanings they produced and reproduced. I will treat the circulation of these images in the cultural space of the black Atlantic, and focus on the factors that allowed the slave ship plan to remain an icon with sustained currency throughout the nineteenth and twentieth centuries.



# Internationalism and Regionalism in the Architecture of the British Isles 1918-1939

Conveners: David Thistlewood  
and Simon Pepper  
*University of Liverpool*



This strand of the conference will focus on the collision of architectures proclaiming internationalist affiliations, and architectures manifesting regional identities in the British Isles, 1919-39. The historicising of early 20th century British architecture has been conditioned by Europeanist interpretations associated with emigration before communism and before fascism. It has also been valorised for its reflection of American technology and management, and, at the opposite extreme, of soviet organisational ideology. It is becoming recognised that British architecture was a global rather than provincial phenomenon, evident throughout colonies, protectorates and mandated territories abroad. This suggests that British architecture of the 1920s and 1930s was a site of great internationalist significance, yet what characterised the period equally was the resistance, particularly in Britain's provincial regions, of styles and practices which reflected traditional values. However, such resistance was complicated by the adoption of modernism as an expression of rejection of British traditions, for example in the Celtic regions and the sovereign state of Ireland.

Paul Overy *Middlesex University*

## Modernism and the Martello Tower: Michael Scott and the Production of an Irish Modernist Architecture 1937-1939

The pre-war work of the Irish architect Michael Scott is examined in terms of a tension between internationalism and nationalism. The paper focuses on 'Geragh' (1937), the house that Scott built for himself next to the Martello tower at Sandycove (famous from the opening chapter of James Joyce's *Ulysses* and now the site of a Joyce Museum), and the Irish Pavilion for the 1939 New York World Fair, modernist in design but with a plan in the form of a shamrock leaf. 'Geragh' was closer to Austrian and German modernist sources than to the Le Corbusian models favoured by architects in England. But it also echoed the form of the Martello Tower itself and subtly exploited the Joyce connection. The Irish Pavilion combined 'Scandinavian modern' elements with symbolic national forms, lettering by Eric Gill and a statue of Mother Ireland to produce an 'international modernist' building with distinct 'national characteristics'.

Jeremy Gould *Architect in private practice  
University of Bath*

## The assimilation of European ideas into Devon – William Walter Wood and William Lescaze

After the Great War, as the influence of the Arts and Crafts waned, Devon assimilated ideas and the buildings of the Modern Movement. The major impetus for this came from visitors who introduced ideas from the Continent and London. William Walter Wood (1896-1990), professor of architecture at Plymouth School of Arts and Crafts, built a series of flat-roofed houses based on Parisian example and the Elmhursts commissioned William Lescaze (1896-1969), trained in Zurich and practising from America, to design buildings for the Dartington Estate. Local authorities and architects adopted modernism for small buildings whereas larger buildings were designed by established architects for whom modernism acted only as a catalyst for change. However, these recognised the contextual and doctrinal deficiencies of the Modern Movement and perhaps the most significant new buildings were those which combined modern structure, rational planning and traditional materials.

Karin Hiscock  
*University of Wales Institute, Cardiff*

## Modernism and 'English' Tradition: Betjeman at the Architectural Review

The influence of John Betjeman as Assistant Editor of *Architectural Review* from 1930-1935 appears notably to indicate an aesthetics of 'taste' at a time when the social politics of Modernism was central to European modern architecture. Under his direction, AR's ethos marked a distinctive approach whose underlying priorities Betjeman fronted publicly in the *Shell Guides* series begun during his editorship. His increasing commitment to the guides and their philosophy of traditional values and regional character arguably contributed to his eventual resignation from the AR post. Central to this enquiry is the tension between the role demanded of Betjeman in promoting AR as a progressive and pro Modernist mouthpiece and his personal, abiding love of the Georgian as 'English'. As a founding member of MARS could he reconcile his seeming preoccupation with tradition, and beyond the nostalgia, was Betjeman consistent in his philosophy regarding form and function, medium and expression and their manifestation in contemporary architecture and planning?

## England, Internationalism and Circle, 1937

Ian Horton *Open University*

### The Foreign Architectural Book Society, Classical Traditions and National Identity in British Architecture 1920 to 1935

The study focuses on the activities of the members of the Foreign Architectural Book Society [FABS] which from its foundation in 1859 circulated books amongst its fifteen members. By 1900 its elitist members occupied positions of power in the RIBA and from this power base influenced policy on such issues as the registration, examination and education of architects. This manifested itself in their domination of the Board of Architectural Education and the foundation of the Rome Scholarship between 1905 and 1919. Study of these areas shows that they effectively maintained a Beaux-Arts pedagogy centered on Edwardian, if not Victorian, notions into the 1930's. However, FABS architects, in their work, rejected internationalism in both its Modernist and Beaux-Arts strands. Essentially in this period they can be seen as taking a broad Beaux-Arts approach with a nationalist tendency involving a re-evaluation of Wren and the British Classical tradition.

Brenda Martin, *Kingston University*

### The Architecture and Origins of Dorich House, the Studio and home of the Russian sculptor Dora Gordine (1898-1991)

When Dora Gordine designed Dorich House in 1935/36, her intention was to create a building of classical beauty in the latest modern style. This paper will focus on the architecture of Dorich House and address the problems of locating such a building within the existing canon of modernism. Two previous building projects for Gordine - by August Perret in 1929, and by Godfrey Samuel in 1934/35 - will be considered, and compared to Gordine's own unusual and overpowering vision of the modern home which was influenced by her experience of South-East Asia. The paper proposes that a wider evaluation in terms of the international and the universal is needed than that hitherto provided by Pevsner's model of modernism.

Taking Circle: International Survey of Constructive Art (London, 1937) as its focus, this paper discusses the book's internationalist propositions. Rejecting the presence of any form of nationalism, particular attention is given to demonstrating the distinct English contribution as evidence of regionalism. The "cultural unity" highlighted within the publication is assessed and shown to accommodate such regionalism. The organic evolution of Constructive art and architecture sensitive to localised issues, depended upon such flexibility to achieve the progress it predicted. Whilst contributions by Dacre, Hepworth, Moore and Nicholson might momentarily have been compatible with those of Mondrian and Gabo, their approach represented a corruption of the 'pure' notions of fundamentalist European modernism. Circle reflects England's comparatively recent involvement with the new architecture. The English contribution indicates a closer collaboration with Continental figures, a willingness to engage more fully with the formal, functional and social implications of the Constructive idea.



# Forum Discussions

Friday 3 April  
3.45-5.45

# Special Interest Group Meetings

Saturday 4 April  
4.15-6.15



Gabriele Neher, *University of Nottingham*

## Careers in Art History/Publishing

This forum will consist of a brief introduction on Careers in Art History followed by presentations by recent art history graduates on their own careers. Particular emphasis will be placed on the transferable skills and experiences of art history graduates such as IT and written and oral presentation skills. Aspects of publishing will also be considered. The forum is particularly aimed at student delegates, and it is hoped that members of the audience come with questions they wish to explore with the speakers. The participants in the forum will include: Cassandra Dam (Eastern Arts Board); Catherine Bailie (Apollo); Ellie Seawood (Apollo). Other speakers to be confirmed.

[Please note that there will be no free-standing Publishing forum]

Penny McCracken, *Humberside University*

## Teaching and Learning

Nationally there are falling numbers for History of Art courses in Higher Education. This session looks at possible ways of combatting this through recent developments in the A level syllabus, a project to encourage the use of Art History across the school curriculum and notions of visual literacy.

Colin Beardon, *University of Plymouth*

## Art History, Identities and the Internet

This session will aim to demonstrate and evaluate the role of computers and networks with respect to the major themes of the conference. Digital representations raise many questions of identity: in terms of the reproduction of works of art that were created in other media; in terms of the identity of new art work created specifically for the medium; in terms of teaching strategies using digital materials; and in terms of (particularly, collaborative) research projects. Three speakers will make short presentations, to be followed by an open discussion of the issues raised.

Participants: **Colin Beardon**, *University of Plymouth*; **Dew Harrison**, *UWC, Newport*; **Will Vaughan**, *Birkbeck College*.

**Liz Prettlejohn**, *University of Plymouth*  
**Helen Smailes**, *National Gallery of Scotland*  
**Fiona Bradley**, *Hayward Gallery*  
**Penelope Curtis**, *Henry Moore Institute*  
**Sarah Hyde**, *Courtauld Gallery*.

## Museums and Galleries

Please note that the Museums and Galleries Forum Discussion will take place on Saturday, from 4.15-6.15 as part of the Museums and Galleries Special Interest Group meeting.

## Do Art Galleries Need Art Historians?

The Art Galleries and Museums Subcommittee believes that the answer is yes, and that the AAH can help to keep communication open, but we want to hear colleagues' views. We welcome all museum professionals interested in art history, and all art historians interested in museums.

## Special Interest groups

Art Galleries & Museums  
Universities & Colleges  
Independents  
Students  
Schools

In addition:

**Stephen Bann**, *University of Kent at Canterbury*, will present information on 'The Humanities Research Board – current policy and procedures'





