



# 39th Annual AAH Conference and Bookfair

The University of Reading  
11th - 13th April 2013





## Welcome to the 39th Annual Conference & Bookfair

**The Association of Art Historians and the Department of Art at the University of Reading are delighted to welcome you to the 39th Conference and Bookfair. In this brief introduction we wish to say a few words about the university and the study of art history here, and to give you an indication of the university's collections and museums which you may be interested in visiting.**

The University of Reading has been closely associated with the arts since its origins. Its own history can be traced back to when Reading School of Art was set up in 1860. Among the illustrious heads of the art school was Walter Crane, who directed studies between 1898 and 1907. The art school was transformed into the Department of Art, when the university received its Royal Charter in 1926. Although history of art has been taught in the university for well over a hundred years, a major transformation came about in the mid-1970s when it was offered for the first time at Reading as a single-honours degree subject under the direction of Peter Fitzgerald, a specialist in 19th century art, and Kerry Downes, the distinguished architectural historian, who together tirelessly promoted the teaching of the subject, leading to the establishment of an independent History of Art Department in 1972. The Department thrived as an energetic autonomous unit until 2011, when – as part of a university-wide reshaping exercise – the Department of History of Art and Architecture was merged with Fine Art to create a new Department of Art.

Part of the School of Arts and Communication Design, the department has 11 full-time and 7 part-time members of staff. Five of the full-time posts are art historians, and between us we cover the full spectrum of contemporary art history. We offer exciting and challenging undergraduate and taught postgraduate degrees in art history. We are proud of our flourishing community of doctoral students, many of whom have won awards and gone onto

## welcome continued...

distinguished post-doctoral fellowships both in the UK and abroad, to major appointments in museums and in heritage, and to academic posts in leading UK universities. From its origins the undergraduate degree at Reading has been designed to be distinctive in offering the study of the history of architecture as a core part of its curriculum - a commitment which continues to this day. As well as architectural history, our research expertise includes patronage and pilgrimage, art markets and institutions, art in conflict and war, contemporary art and its theories across all periods from the Renaissance to the present day.

The University can boast of an outstanding range of collections and archives, which are internationally renowned. All of these will be accessible to delegates for some or all of the duration of the conference

- The University's Collection of Drawings which includes works by Rubens, Whistler, Sickert (Location: HUMSS building, History of Art corridor)
- The Ure Museum of painted Greek pots and other artefacts (Location: HUMSS building, Classics corridor)
- The Beckett Archive (Location: Special Collections, Redlands Road)
- Typography Collections which includes a collection of prints, ephemera and printing presses (Location: Typography Department, Earley Gate)

The 2013 conference was designed to represent the interests of an expansive art-historical community by covering all branches of its discipline/s and the range of its visual cultures. Academic sessions were chosen to reflect a broad chronological range, as well as a wide geographical one. They were also selected to provide as exciting a range of methodological, historiographical, and interdisciplinary interest as possible, a range that would open up debates about the future of the discipline/s.

The success of such a vast enterprise rests with the members of the Association (without whom there would be no sessions or speakers), its Executive Committee (past and present), the dedicated team based in London, (Pontus Rosen, Claire Davies, Matt Lodder and Amy Charlesworth) and Jannet King, editor of the Bulletin. We, the convenors, are hugely indebted to the support we have received from academic and administrative colleagues in the history of art unit in the Department of Art, especially Simon Lee, Clare Robertson, Anna Gruetzner-Robins and Diana Reynolds. Within our own faculty we would like to thank Lindy Grant, Anne Lawrence, Amy Smith and Sue Walker. From the wider university thanks are also due to Kate Arnold Foster (Director of University Museums) and Guy Baxter (Special Collections Services). Other key university figures who have helped immensely in the planning of the conference are Fiona Blair (Director of Events), Chris Rayner and Fi Donovan (Conference and Events Coordinators). Outside the university, special thanks are due to Elaine Blake of Reading Museum and Phil Sutton at Cavendish Design for the design of the conference literature. We are immensely grateful to all our sponsors, advertisers and Bookfair exhibitors. Finally, the convenors wish to record their gratitude to Cheryl Platt for her unstinting efforts in making the conference a success.

*Drs Paul Davies and Sue Malvern,  
Conference Convenors*

*Cheryl Platt,  
Conference and Bookfair Organiser*

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# Itinerary of Events

## Thursday 11 April 2013

- 12.00 - 17.00 **Registration** (Palmer Building)
- 12.15 - 13.15 **Special Interest Session 1** (Palmer Building G.01)  
(see page 12 for more information)  
Jointly organised by the Student and Freelance & Independent Members' Groups
- 12.30 - 17.00 **Conference Visits**  
(see page 11 for further information and meeting times)
- 12.30 – 17.00 Windsor - special access to Royal Collection drawings & paintings or St George's Chapel
- 13.30 – 17.00 Burghclere – Stanley Spencer's murals at Sandham Memorial Chapel
- 13.30 – 17.00 Free access to University Collections - including Beckett archive and Ure Museum of Classical Archaeology  
(see registration desk for map and details)
- 15.45 - 17.30 **Tea & Coffee** (Palmer Building, ground floor)
- 16.00 - 20.00 **Bookfair** open to delegates
- 16.30 - 17.30 **Special Interest Session 2** (Venue: MERL)  
(see page 12 for more information)  
Organised by the Museums & Exhibitions Group
- 18.00 - 19.00 **Keynote Speaker: Adrian Forty & Maarten Delbeke**  
(Palmer Building Lecture Theatre)  
introduced by Professor Hugo Tucker Dean Faculty of Arts, Humanities and Social Sciences.  
*Sponsored by Laurence King Publishing*
- 19.00 - 20.00 **Bookfair Reception** (Palmer Building)  
Presentation of John Fleming Travel Award and AAH Prizes

## Friday 12 April 2013

- 08.30 - 17.00 **Registration** (Palmer Building)
- 09.00 - 17.00 **Bookfair** (Palmer Building)
- 09.30 - 10.50 **Academic Sessions** (see separate timetable)
- 10.50 - 11.15 **Tea & Coffee** (Palmer Building & HumSS Building)
- 11.20 - 12.40 **Academic Sessions** (see separate timetable)
- 12.45 - 14.00 **Lunch and AAH AGM** (see further information on page 12)
- 14.00 - 15.20 **Academic Sessions** (see separate timetable)
- 15.20 - 15.45 **Tea & Coffee** (Palmer Building & HumSS Building)
- 15.50 - 17.10 **Academic Sessions** (see separate timetable)
- 17.15 **Meet in Palmer building reception for transfer to Reading Town Hall**
- 18.00 - 19.00 **Keynote Speaker: Okwui Enwezor**, (Reading Town Hall)  
introduced by Vice Chancellor, Sir David Bell.  
*Sponsored by ARTstor*
- 19.00 - 20.00 **Reception**, Reading Town Hall & Museum  
*Sponsored by Wiley-Blackwell*

## Saturday 13 April 2013

- 08.30 - 11.00 **Registration**
- 09.00 - 15.00 **Bookfair**
- 09.30 - 10.50 **Academic Sessions** (see separate timetable)
- 10.50 - 11.15 **Tea & Coffee**
- 11.20 - 12.40 **Academic Sessions** (see separate timetable)
- 12.45 - 14.00 **Lunch**
- 13.00 - 14.00 **Special Interest Session 3** (Room: G.01)  
Organised by the Schools Members' Group (see page 12 for more information)
- Special Interest Session 4** (Room: G.02)  
Organised by the Further & Higher Education Members' Group  
(see page 12 for more information)
- 14.00 - 15.20 **Academic Sessions** (see separate timetable)
- 15.30 **Conference closes**

# General Information

## Registration

Foyer of the Palmer building (see *campus map*)

## Registration Opening Time

Thursday 11th April 12.00 to 17.00

Friday 12th April 08.30 to 17.00

Saturday 13th April 08.30 to 11.00

## Sessions

Sessions will take place in the Palmer Building and Humanities & Social Science Building (HumSS) (see map on session timetable).

## Bookfair

Ground floor of the Palmer building

## Bookfair Opening Times

Thursday 11th April 16.00 to 20.00

(Bookfair Reception 19.00 to 20.00)

Friday 12th April 09.00 to 17.00

Saturday 13th April 09.00 to 15.00

Details of exhibiting publishers can be found at the back of this programme.

## Refreshments

Please ensure you have your delegate badge visible.

### Thursday:

Tea and coffee 15.45 – 17.30 – PB

### Friday

Morning break 10.50 – 11.15 – PB and HumSS

Packed Lunch 12.45 – 14.00 – PB

Afternoon break 15.20 – 15.45 – PB and HumSS

### Saturday

Morning break 10.50 – 11.15 – PB and HumSS

Packed Lunch 12.45 – 14.00 – PB

The following cafes will be open if you require refreshments outside the above times (see separate map on noticeboards for locations):

### Dol.ché Vita

Whiteknights – PB 08.00 – 18.00 Monday – Friday

### Eat at The Square

Whiteknights 09:00 – 15:00 Monday – Friday

### Eat at SportsPark

08.00 – 20.00 Monday – Friday

10.00 – 17.00 Saturday

## Luggage

Luggage can be left at the registration desk until the end of registration on that day.

## Useful telephone numbers

University of Reading switchboard 0118 987 5123

National Rail Enquiries 0845 7484950

NHS Direct 0845 4647

## Messages and Information

A message board is located in the foyer of the Palmer Building next to registration.

## WIFI

WIFI access is available in the foyers of Palmer Building and HumSS Building.

## Campus Shop

'Campus Central' is located opposite the Palmer Building and open Monday to Friday 08.30 – 17.30. This large on-campus shop stocks a variety of food, medicines, stationery etc.

## Cash Machine

There is a cash machine on campus (this is to the left on exiting the Palmer building). You can also get 'cash back' from the campus shop which is next to the cash machine and from cafes on campus.

## Travel

The University of Reading, Whiteknights, Reading, Berkshire, RG6 6AH

## Sat-nav

If you are using a sat-nav or GPS navigation system, please use the following postcode in order to navigate to the appropriate campus:  
Whiteknights campus: RG6 6UR

## Taxis

Taxis' cost approximately £7 for the journey between the campus and Reading train station.  
Yellow Cars – 01189 666555 or 01189 660660 (see tariff on registration noticeboard for fare prices)  
Loddon Cars – 01189 321321

## Trains

The nearest train station is Reading Station which is approximately 2.5 miles from Whiteknights campus. Reading is a mainline train station and is easily accessible from most other places around the UK. There are direct trains from a number of major cities as well as a large number of routes through London. If you are travelling from or via London the best (and quickest) route to take is from London's Paddington station.

# General Information

Trains from Reading to Paddington run approximately every 15-20 minutes throughout the day and the average journey time is around 30 minutes.

National Rail enquiries: 0845 748 4950  
www.nationalrail.co.uk

## Buses

Fares - You will need to pay the exact fare, as drivers do not carry change. Single £1.80; Return £3.40; All Day £4.

Train station to Whiteknights campus (Shinfield Road): Numbers 9, 20, 20a or 21\*  
\*Please note: The number 9 stops at the Shinfield Road entrance and that numbers 20, 20a and 21 stop on campus.

Campus to town centre/train station  
Numbers 20, 20a or 21 from Chancellors Way (see map).

## Car Parks

AAH conference delegates can park during the day in Car Park P2 (please refer to the campus map at the front of the handbook)

If on arrival you should find Car Park P2 full please go to the conference registration desk in the Palmer building for a free car parking permit which will enable you to utilise the other car parks on campus.

## Medical: Walk-in Centres and Accident & Emergency

NHS Direct: 0845 4647 health advice 24 hours a day 365 days a year

Reading Walk-in Health Centre  
1st Floor, 103 - 105 Broad Street Mall, Reading  
RG1 7QA Tel: 0118 902 8300  
(open 8am to 8pm GP service, open to registered and unregistered patients without an appointment, 365 days per year)

Accident and Emergency (A&E)  
Royal Berkshire Hospital NHS Foundation Trust,  
London Road, Reading, RG1 5AN  
(for acutely ill, or have life or limb threatening problems)

## Chemist

The nearest chemist to campus is:  
Lloyds Pharmacy, 68 Christchurch Road, Reading, RG2 7AZ this is opposite the main campus entrance.  
Boots two large stores can be found in the town city,

## Restaurants in Reading

Reading town centre has all the standard chains. Most of these are in the Oracle shopping centre, by the riverside. On bus from campus, get off at Duke St adjacent to the Futon shop, and walk back over the bridge, turning right into the Oracle.

Oracle, riverside, a selection:  
Pizza Express: 0118 957 4411  
The Slug and Lettuce: 0118 957 1839  
Bella Italia: 0118 956 6963  
Jamie's Italian: 0118 9070808  
Strada: 0118 939 4861

Up-market at the Oracle:  
The London Street Brasserie: 0118 950 5036

Town centre chains, all within walking distance of hotels, bus and station:

St Mary's Butts: Pizza Express (0118 939 1920),  
Ask Pizza & Pasta Restaurant (0118 957 4850),  
Bill's (0118 958 3095)

Kings Road : Zizzi (0118 959 4662)

The Maltings, on riverside beyond the Oracle:  
Loch Fyne (0118 918 5850)

The Forbury near the station, look for the lion:  
Carluccio's (0118 958 3095)

Independent local restaurants  
Expensive: Cerise Restaurant at the Forbury Hotel (0118 958 1234); Forbury's (0118 957 4044)

Moderate: Pepe Sale  
(3 Queens Walk, 0118 959 7700)

Good value: Dolce Vita (Kings Walk by The Oracle, above Mothercare, access via Kings Walk arcade and take stairs: 0118 951 0530)

Cheap: Sweeney Todd (10 Castle Street, walk right through Oracle, come out on Minister St opp John Lewis, turn left, on right after cross roads: 0118 958 6466)

Best kept secret: Tutu's Ethiopian Table at RISC (bus stop, bottom of London St, 0118 958 3555)

Very cheap, traditional S Indian: Chennai Dosa, 11 - 13 Kings Road, Reading.

See also: <http://www.readingrestaurants.com>

## Plenary Speakers

**Adrian Forty** is Professor of Architectural History at The Bartlett, the Faculty of the Built Environment at University College London, where he is also the programme director of the MSc in architectural history. In 2003, he was awarded the Sir Misha Black Award for Innovation in Design Education and in 2012 he was made an honorary fellow of the Royal Institute of British Architects. He is currently President of the European Architectural History Network (EAHN). His scholarship focuses on architecture's role in societies and cultural contexts. His research includes work on the design of consumer goods; on language and architecture; and on architecture, collective memory, and forgetting, and among his publications are *Objects of Desire: Design and Society since 1750* (Thames and Hudson 1986), *Words and Buildings: A Vocabulary of Modern Architecture* (Thames and Hudson 2004), *Brazil's Modern Architecture* (Phaidon 2007), and *Concrete and Culture* (Reaktion Books 2012).

**Maarten Delbeke** is associate professor at the department of Architecture and Urban Planning of Ghent University. Currently he also leads the project *The Quest for the Legitimacy of Architecture in Europe 1750-1850* at Leiden University, funded with a Vidi grant from the Dutch Science Foundation (N.W.O.). In 2001-3 he was the Scott Opler fellow in Architectural History at Worcester College (Oxford). His research deals with art and artistic theory in early modern Italy, architectural theory and contemporary architecture. He is the co-editor of *Bernini's Biographies. Critical Essays* (Penn State UP 2006), *Foundation, dedication and consecration in Early Modern Europe* (Brill 2012) and *Translations of the Sublime* (Brill 2012), and the author of *The art of religion. Sforza Pallavicino and art theory in Bernini's Rome* (Ashgate 2012). He was the co-curator of the Belgian exhibition at the Venice Biennial for Architecture in 2000, as well as of *Piranesi. De prentencollectie van de Universiteit Gent* (Museum of Fine Arts, Ghent, 2008). He is the editor-in-chief of the new journal of the EAHN, *Architectural Histories*.

**Okwui Enwezor** (Nigeria, 1963) is an international renowned curator. He is currently the Director of the Haus der Kunst in Munich, and has held numerous visiting professorships and fellowships. He was Dean of Academic Affairs and Senior Vice President of San Francisco Art Institute (2005-2009). He has curated numerous major exhibitions and biennales all over the world including the Johannesburg Biennale in South Africa (1997), the Bial International de Arte Contemporaneo de Sevilla, in Spain (2006), and the Gwang-ju Biennale in South Korea (2008). He was the artistic director of Documenta 11 in Kassel, Germany, in 2002. Among his numerous publications are *Archive Fever: Uses of the Document in Contemporary Art* (Steidl 2008); *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity* (Duke, 2009) and *Contemporary African Art since 1980*, (Damiani, 2009). He is the founder of *Nka Journal of Contemporary African Art* and also curated *The Short Century: Independence and Liberation Movements in Africa, 1945-1994*, *In/Sight: African Photographers, 1940-Present* and *Snap Judgments: New Positions in Contemporary African Photography*.

## Thursday 11 April, between 12.30 – 17.00

(please see below for specific visit times).

Visits are open to all paid-up delegates, but pre-booking is necessary. All visits have a minimal fee attached to cover transportation, but some have additional ticket price costs included as well.

### **Windsor, 12.30 – 17.00** **Royal Collection and Drawings Gallery, Windsor Castle\*** **12.30 – 17.00**

Some of the finest works of art from the Royal Collection are displayed in the lavishly furnished State Apartments which are the setting for ceremonial and State occasions.

Tour guide/speaker: No tour guide but feel free to ask a member of the Windsor Castle staff for more information about particular paintings during your visit.  
Cost: £25

**Meeting point:** AAH registration desk at 12.15, coach leaves campus at 12.30 prompt.

**Return Departure point:** Outside St George's Chapel at 15.45, coach will leave at 16.00 prompt from the coach park, arrive back on campus at 17.00  
Transport: Coach

### **St George's Chapel, Windsor Castle\*** **12.30 – 17.00**

St George's Chapel within the Castle Precincts is one of the finest examples of Gothic architecture in England.

Cost: £25.00

**Meeting point:** AAH registration desk at 12.15, coach leaves campus at 12.30 prompt.

**Return Departure point:** Outside St George's Chapel at 15.45, coach will leave at 16.00 prompt from the coach park, arrive back on campus at 17.00.  
Transport: Coach

### **Print and Drawing archives, Windsor Castle\*** **12.30 – 17.00**

Special access to the Print and Drawing archives at Windsor Castle. Only available to delegates who have pre-booked before 1st March 2013.

Tour guide/speaker: Prof. Clare Robertson

**Meeting point:** AAH registration desk at 12.15, coach leaves campus at 12.30 prompt.

**Return Departure point:** Outside St George's Chapel at 15.45, coach will leave at 16.00 prompt from the coach park, arrive back on campus at 17.00.  
Transport: Coach

\* As Windsor Castle is a working royal palace, security and opening arrangements may be subject to change at short notice.

\* Visitors and their belongings are subject to airport-style security checks. Large bags and backpacks will have to be checked in at the security cloakroom at the entrance to the State Apartments.

### **Sandham Memorial Chapel, Burghclere** **13.30 – 17.00**

The chapel is home to an epic series of large-scale murals by the acclaimed war artist Sir Stanley Spencer. Built to honour the 'forgotten dead' of the First World War; who were not remembered on any official memorials, the series was inspired by Spencer's own experiences as a medical orderly and soldier on the Salonika front.

Tour guide/speaker: Dr Sue Malvern

Cost: £15.00

**Meeting point:** registration desk at 13.15, coach leaves at 13.30 prompt.

**Return Departure:** 16.15 arrive back 17.00  
Transport: Coach

### **Reading University Collections** **13.30 – 17.00**

Spend the afternoon exploring the University of Reading's archives and collections free of charge, collect a map and details from the AAH reception desk:

- The universities drawings' collection
- University collection of Max Weber paintings
- Samuel Beckett archive
- Artefacts such as a 15c French illuminated Book of Hours (housed at the Museum of English Rural Life)
- Print collection in the Department of Typography
- The Ure collection of painted Greek Pots

Tour guide/speaker: No official guided tour/speaker but student ambassadors will be present at each site (please refer to the campus map on the Session Timetable)

**Meeting point:** See collection locations marked on the conference map of Whiteknights campus, University of Reading.

# Meetings

## Annual General Meeting

### Friday 12th April

12.45 – 14.00

#### Annual General Meeting

Palmer Building Room 1.03

The AGM of the Association of Art Historians is open to all members, whether delegates at the conference or not. All members are actively encouraged to attend the AGM.

## Special Interest Groups

Special Interest Group meetings are open to all delegates. They take place annually at the conference and are organised by, and reflect the interests, of AAH members' groups. The meetings will cover areas relevant to the following groups:

### Thursday 11th April 2103

12.15 - 13.15

#### Student and Freelance & Independent Member's Groups

Room: Palmer Building G.01

##### Turning your research into a book

Confirmed speaker: Jacky Klein (Thames and Hudson)

*Student Chair: Mary-Jane Boland (students@aah.org.uk)*

*Freelance & Independent Chair: Basia Sliwinska independents@aah.org.uk*

16.15 – 17.15 

#### Museum & Exhibitions Group

Venue: Museum for English Rural Life (MERL)  
(meet at the AAH registration desk no later than 16.00 for a short walk to this venue)

##### Putting it in Print: Exhibition Catalogues and the REF Impact agenda

Introduction by Dr. Sabine Weiber

Confirmed speakers: Prof. Christiana Payne (Oxford Brookes University) and

Dr Mark Westgarth (University of Leeds)

*Chair: Layla Bloom, Curator, The Stanley and Audrey Burton Gallery, The University of Leeds*

### Saturday 13th April 2013

13.00 - 14.00

#### Schools Members' Group

Room: Palmer Building G.01

##### Wider Implications: Art History and Education

Confirmed speaker Katy Blatt, History of Art teacher from Godolphin and Latymer School, London

*Chair: Caroline Osborne, Godolphin and Latymer schools@aah.org.uk*

13.00 – 14.00

#### Further & Higher Education Members' Group

Room: Palmer Building G.02

##### Finch Report: The Impact of Open Access Publishing on Art History

Roundtable Discussion with Representatives from Research Councils, Library Services, Heads of Research and the Publishing Industry.

*Chair: Sabine Weiber, University of Glasgow tlr@aah.org.uk*

# Session 01

## Celestial Bodies and their Orbit in Art

**Maria Athanasekou**

*Art Historian*

**Anne Lawrence-Mathers**

*University of Reading*

**Evgenia Zouzoula**

*Archaeologist*

The visible planets and the stars have provided important themes and images for almost all human cultures. Ancient peoples made close observations of planetary movements and constructed complex calendars upon this data. Perceptions of astral influences upon the earth also supported the allocation of various attributes and powers to individual planets, stars and constellations, as well as their deification. Thus the celestial bodies, and their representations, have played key roles within a wide range of discursive practices, including those of religion, science and magic.

This session explores celestial imagery, its uses and its significance in the period before the construction of advanced telescopes made close viewing of the nearer planets possible. In other words, it offers a wide-ranging discussion of the transmission and contestation of imagery and meanings within and across cultures from antiquity through the European Middle Ages and Renaissance.

Topics covered range from the presence of Greco-Roman zodiacal imagery in late antique Jewish and Christian cultic buildings to literary descriptions of planetary and stellar deities in pre-Copernican astrological magic. Also included are discussions of: cosmological symbolism in mid-Byzantine churches; medieval and renaissance depictions of comets; astrological talismans; astrological elements in medieval depictions of Jews; cosmological reliefs in Upper-Rhine churches; and Federico da Montefeltro's study of astrology.

## Session 01

### **On the Presence of Celestial Bodies in Late Antique Christian and Jewish Art**

Vladimir Ivanovici

Accademia di architettura, Mendrisio –  
Università della Svizzera italiana

The presence of traditional Greco-Roman depictions of the planets in both Jewish and Christian Late Antique cultic buildings surprised modern scholars. Fourth to 6th-century synagogues often contain the image of the sun surrounded by the zodiacal signs and personifications of the seasons while contemporary Christian iconography of various artistic media contains images of the sun, moon and stars. As the present paper will argue, the planets represented a special case in Patristic discourse, the resilience of their worship both outside and within Christianity requiring the development of a complex cosmological scheme in which the luminaries were absorbed.

Recurrent reference to astrological determinism in catechetical discourses as well as the depiction of cosmic phenomena in propagandistic contexts (church doors, baptisteries, pilgrim ampullae) indicate that Late Antique bishops came to use the appeal of the motifs in order to sustain their own cosmology, a testimony of their versatility in attracting believers.

By analyzing the iconography and context of extant depictions of the planets on the backdrop provided by contemporary catechetical speeches, and using the Jewish case as parallel, the paper will evince the complex cultural mechanism through which the Fathers attracted the cosmic phenomena within Christianity, designing baptism as a cosmic event in which the created world's submission to Christian agency was underlined and using strategically placed depictions of the planets as visual statements of their cosmology.

### **Cosmological Symbolism in the Decorative Cycles of mid-Byzantine Churches**

Valerie Shrimplin

Gresham College

Fundamental links between theology and astronomy are widely reflected in the Judaeo-Christian tradition. From Genesis to Revelation, the great mysteries of the beginning and end of the universe, and the cycles of birth and death of individuals, are explained in terms of cosmological concepts. These are in turn reflected in art and architecture and nowhere more

broadly, perhaps, than in Byzantine architecture and decoration. Following Iconoclasm when visual images were prohibited in the Orthodox church (726-843), the mid-Byzantine period (843-1204) witnessed the primacy of the representation of the heavens in art and architecture. Reinforced by such writers as Cosmas Indicopleustes and Pseudo-Dionysius the Areopagite, not only were individual images reflective of the heavens but entire cycles of church decoration were devised so as to reflect the ordering of God's universe. The architecture and decoration of the quintessential mid-Byzantine cross-in-square church was symbolic itself of the universe, as at Hosios Lukas and Daphne (11th century). From the location of the Pantocrator in the central celestial dome, to the descending zones of apses, squinches and pendentives, and the lowest earthly zones are used as a means of reflecting the view of the sky and heavens situated above the earth. Hierarchical systems depicting the life of Christ and ascending and descending hierarchies of saints and angels were rigorously adhered to, with Mary in the apse as bridge between heaven and earth.

### **'Translation' of Images—Esoteric Buddhist Elements in Astral Paintings of Tangut (1038-1227)**

Pi-fen Chung

University of Edinburgh

With the most sensational discovery in the ruins of a Tangut city of Khara-Khoto in Western Inner Mongolia in 1908, Kozlov and his companion uncovered over 3500 objects. Among this vast collection of paintings, we find a special motif of pictures - the astral images. By exploring the roles and functions of astral paintings, we get a picture of the interaction between beliefs and artistic traditions. It demonstrates how Esoteric Buddhism reformed ideas of heaven. Hence, the focus of my paper is to discuss how such perception of Buddhist heaven were reflected in the visual production. In other words, how did the Tanguts apply Tibetan visual cultures to their artistic tradition?

As Buddhism flourished and spread, it brought new impacts to each culture it entered. Reciprocally, each culture transformed Buddhism to meet its individual needs. "The meanings of things," points out Herbert Blumer, "are handled in and modified through an interpretive process used by the person in dealing with things he encounters." The idea could be constructive in the discussion of how people react to and interpret the Buddhist knowledge and images, and then create new religious symbols. In this study, I try

to dig out the iconographic and textual sources that would recover the history and meanings of Buddhist astrology in the Tangut Empire.

### **Messengers of Disaster: Luminous heavenly bodies in medieval and Renaissance iconography**

**Maria Athanasekou**

Independent Researcher

Since ancient times, calamity has often been blamed upon unfavourable positions of planets and the emergence of ill-omened stars in the sky. During the Middle Ages and the Renaissance, fiery celestial bodies disturbing the peace of the firmament were synonymous with divine punishment and disaster. Even the etymology of the word infers this astrologically themed superstition: the noun disaster is derived from the Greek pejorative prefix  $\delta\upsilon\sigma$ (dis-) 'bad' +  $\alpha\sigma\tau\eta\rho$  (aster), 'star'.

The purpose of this paper is to discuss medieval and Renaissance perceptions of unusual celestial occurrences as indicators of catastrophe and holy sanction through several iconographical paradigms. Astronomical phenomena such as falling stars, comets, meteors - all of which were frequently confused and referred to as comets - along with dark cloudy skies, rainbows and their possible combinations have been interpreted and depicted in painting as presages of adversity, especially pestilential epidemics.

Giotto's depiction of Halley's Comet in the place of the Star of Bethlehem in his Adoration of the Magi fresco in the Arena Chapel is a rare instance of a comet within a context of salvation. From the Bayeux Tapestry to Melencolia I, and from the Lucerne Chronicles to the Madonna of Foligno, comets are imaged as heralds of ominous tidings, as harbingers of doom, prophesising the wrath of God manifested in outbreaks of pandemic disease or in other forms of devastating disorder.

### **Resemblance, Recognition and Magical Efficacy. Iconographical descriptions of celestial souls and bodies in pre-Copernican astrological magic**

**Lauri Ockenström**

University of Jyväskylä

The requirement of resemblance has always been one of the most elementary features associated with magical images and religious cult images. In the practices of medieval popular magic, for example,

human and animal figurines supposedly manufactured in the image and likeness of their real-world targets were frequently utilized in magical operations. Similarly, in order to receive astral influences, astrological talismans were required to imitate the formal properties of their heavenly counterparts in order to attract the attention of celestial souls. These magical images described in astrological manuscripts from the 12th to the 15th century can be divided into three categories: iconic-like representations, non-mimetic symbols and personifications. While the first category explicitly refers to the idea of likeness, symbols and personifications were the source of intellectual difficulties for late medieval scholars who were attempting to define their modes of resemblance and validate their magical efficacy on a philosophical basis.

In this paper I explore how the pre-Copernican theorists of astral magic treated the problems of resemblance, and on which conditions the problematic symbolic images and personifications were supposedly recognized by celestial intelligences. I focus particularly on literary descriptions of planetary and stellar deities, the most influential branch of astrological literature in terms of iconographical traditions and artistic practices of the era.

### **Incorporating New Astronomical Information in 12th-Century Illumination**

**Anne Lawrence-Mathers**

University of Reading

Historians of both science and translation have established that the 12th century saw a flood of new astrological and astronomical knowledge into Western Europe; but what has received much less study is how this impacted on the design and illumination of books containing texts in associated fields. At one level this is a relatively simple question of how illustrations and diagrams were designed to help students work with texts on new and challenging subjects such as using an astrolabe to make calculations relating to the positions of celestial bodies. However, there were also more subtle problems. It has long been known that monastic chroniclers were keen observers of phenomena such as eclipses; but in the 12th century, illuminators began to add images of such unsettling astronomical events into texts which were not normally illuminated. There is also evidence that the traditional incorporation of zodiac images into both computistical texts and liturgical calendars began to be taken more seriously, with results which were to have long-lasting effects in later manuscripts such as Books of Hours.

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This paper is a case study of 12th-century manuscripts from England, where a small but influential group of early 'scientists' was based in religious houses in the west midlands whilst maintaining contacts with the royal court. Surviving chronicle manuscripts, Psalters and scientific compilations will be studied for answers to the question of how illuminators negotiated the demands of communicating this new knowledge within traditional categories of manuscripts.

### **Figurative Representations and Knowledge Transmission: The manuscript 172 from Lyon Public Library**

Arthur Hénaff

École Pratique des Hautes Études

The Lyon Public Library owns a scientific manuscript, decorated with much talent, although unfinished, probably in Basel around 1430. It combines several texts dealing with astronomy, astrology and geometry. Some are quite famous, others are barely known. It has been illustrated with many simple diagrams whose tradition is today very well established, but also with some figurative illuminations related to both German and Bohemian styles, much more complicated to understand. Those textual and iconographic particularities suggest this manuscript is a key document for understanding scientific and artistic traditions around Basel in the early 15th century.

Some of those singularities directly intersect with the main topics of this conference. The opening illumination represents the celestial spheres surrounded by the kingdom of Heaven, as in Giusto de Menabuoi's *Creation of the world* in Padova baptistry. From an art historical point of view, it would be interesting to question the relation between illuminations and other images in the field of scientific representations. Moreover, there are several unusual illuminations of constellations accompanying quotations from Higinus: the Lyra is, for instance, represented by a hurdy-gurdy. Is this choice an *unicum*, or can it lead us to the discovery of a previously unknown tradition?

Finally, the presence of a similar manuscript in Basel University Library suggests both manuscripts refer to a common model. This paper will explore some of the results brought by the investigation of what could be the transmission of a new corpus of scientific and artistic representations.

### **Science for Everyone: Cosmology reliefs on 14th Century Upper-Rhine Churches**

Nurit Golan

Faculty of Art, Tel Aviv University, Israel

Five Upper-Rhine churches, all built during the 14th century by the Parler workshops, feature exterior sculptural cycles describing the Cosmological Creation. Such intensive usage of this subject, otherwise an extremely rare topic in monumental art facing public functions throughout the middle ages, suggest a strong interest in scientific theories some of which were, at times, considered controversial. The cosmos appears sometimes as a bell shape with a concentric system of orbs on which the seven planets can be seen and the earth shaped as an orb in the middle; or in the shape of an armillary sphere – an instrument used by astronomers and astrologers for deciphering the heavens and their influence on the sub-lunar world. The 'cosmological reliefs' are installed on the main portals and are easily discernible, facing the main squares, often the market place, thus being a part of the public domain and having not only a religious significance, but also a civic function and context.

In this paper I shall interpret these representations iconographically and philosophically; I shall then refer to the public they were intended for and deal with questions concerning the propagation of knowledge in the contemporary society: Who were the intended recipients? What was the knowledge available to them? What was the role of sculptures in the spreading of scientific literacy from elite groups to prospering civic audiences? What can be learned from this document about scientific erudition in the 14th century Upper-Rhine?

### **Born Under a Bad Sign: The Influence of astrology on medieval representations of the Jews**

Monika Winiarczyk

University of Glasgow

Absorbing the principles of Classical physiognomy, medieval Christians believed that like the world, the human body was made up of the four primary elements; fire, water, air and earth which formed the four bodily fluids; blood, phlegm, yellow and black bile. It was understood that the relative proportion of these fluids in the body affected not only the appearance but also the character of each human being. A predominance of any one of these fluids, known as humours, led to a particular physical

appearance and temperament. As the humours influenced both physical appearance and personality, it was believed that the two were directly related. Simply speaking, according to humoral theory, a book could always be judged by its cover. This had a direct impact on medieval politics of representation where the depiction of an individual's body was seen as an indication of their physical appearance, character and soul.

Humoural theory led to the medieval incorporation of the classical notion of melothesia and the belief that celestial movements could alter and define an individual's humours and therefore dictate their external and internal nature. Medieval Christians believed that all Jews were governed by the planet Saturn. This paper intends to examine how, within the context of medieval physiognomy, such astrological beliefs shaped the medieval Christian conception of the Jew and influenced his representation, while examining the role of astrology within medieval physiognomy.

### **Animum sidera celsa fovent: Astrology, afterlife, and the penitent Saint Jerome in the German Renaissance**

**Gábor Endrődi**

Eötvös Loránd University Budapest

Contrary to the general assumption, the devotion of German humanists to Saint Jerome is in the art less reflected by depictions of the scholar in his study, but rather by those of the penitent in the wilderness. Although the astrological motifs on some of the chief instances of the subject (Dürer; Cranach) are well known, these are usually interpreted as casual concerns of the artist or the patron. In this paper, I attempt to show some more substantial ties between astrological thinking and the iconography of Saint Jerome. The Church Father arrived at this role by being the predictor of the star shower before the Parousia and the ascetic, who elevated his mind to the celestial spheres, but only the humanistic interpretation placed these medieval traditions on the horizon of cosmology. The epitaph of Johannes Kaltenmarkter in the Vienna Cathedral (1517) deserves special attention in this context, as its inscription offers direct clues about the astrological dimension of the subject and its significance for the commemoration of the deceased. According to this, the 'stellar constellations' are the home of the soul purified by death and aids of its temporal commemoration, both functions being limited by the Second Coming.

### **The Representation of Celestial Images in the Palazzo della Ragione, Padua, Italy**

**Darrellyn Gunzburg**

The University of Bristol

The Palazzo della Ragione in Padua, Italy, is one of the great sky buildings that still sits as a mystery to the modern eye. It was originally begun in 1172 and finished in 1218–19 as three large halls where the judges held court. In 1306–09 the Commune entrusted Fra Giovanni degli Eremitani (active in Padua from 1289 to 1318) to convert it to accommodate the law courts and commissioned Giotto di Bondone (1266–7–1337) to implement a cycle of paintings located at the top of the newly-heightened walls of this first-floor Salone. The scheme was then, and still is, filled with astronomical and astrological imagery, said to be influenced by Pietro d'Abano, who was teaching medicine, philosophy and astrology at Padua University at the time. Despite the roof being damaged twice, it is thought that each time the repainting matched the previous scheme. The images are still with us today, unlike so many frescoes in such buildings of the medieval period which have disintegrated, been broken up, smashed apart, sold off or destroyed. Nevertheless the original meaning of the scheme, contained within a careful arrangement of sky images and symbols, has continued to puzzle art historians, modern iconographers and scholars alike. While one can never truly stand in the shoes of one who lived in medieval times, approaching the scheme with the techniques of medieval astrology and visual astronomy can provide fresh insights into the messages of this medieval document.

### **The Portraits of Hippocrates and Pietro d'Abano in the Studiolo of Federico da Montefeltro**

**Sonja Lapraik**

Newcastle University

The Urbino studiolo of Federico da Montefeltro (1422–1482) houses a portrait frieze of 28 lay and ecclesiastical exemplars. The portraits on the upper register are interpreted as paired according to a shared intellectual discipline, with medicine being represented by Hippocrates and the medieval physician and astrologer Pietro d'Abano. However, although both figures may indeed be connected by their shared status as physicians, not only is this iconography divergent from the traditional association of Hippocrates with Galen, but the demonstrable correlation between an author's appearance in the

## Session 01

frieze and the number of their works in the Ducal library (Peruzzi 2004) is also notably absent in the case of Pietro. I therefore consider that a further aspect not only connects the two figures, but also helps to explain Pietro's appearance in the frieze; this I believe to be astrology. Among Pietro's works one text has a particular association with Hippocrates, the *Hippocratis libellus de medicorum astrologia*. This work stressed the importance of astrology in the treatment of disease, and moreover that a good doctor must also be well versed in astrology. A different Latin translation of this work was kept in the ducal library and is securely ascribable to Federico's reign. I believe that the court interest in astrology is reflected in the choice and pairing of these two personalities. This paper seeks to consider astrology as an intellectual discipline valued sufficiently highly to warrant visual representation in the frieze by means of two historical figures deemed to be leading authorities.

### **The Icon of the Infidel: Francois Ier, Suleiman the Magnificent and the Crescent Moon**

**Robin Kaye Goodman**

University of Buckingham/Wallace Collection

This paper will explore the rich iconographical links between the crescent moon as an image of the French hunt and the Ottoman empire. Perhaps best-known in western art as an attribute of Diana the Huntress, the waxing moon also became a symbol of the Turkish nation. Considered in Europe to be 'the icon of the infidel,' the crescent moon was also 'the body on which the triumphant Church rested.' How then did the lunar body come to be associated with both an aristocratic western pastime and an imperial eastern nation?

Set within the context of the 16th century - in particular, between 1525-1543, when the Ottoman empire was at its military, geographic, and political height, and when Suleiman the Magnificent and François I were in extensive contact - this paper will consider the appropriation of the crescent moon by both the ruling elite of France and the warrior sultans of the Ottoman empire. Renaissance understandings of various phases of the moon, as well as the moon's relationship to its celestial cousin, the sun, will also be examined. Ultimately, this paper will demonstrate that, through its adoption by two seemingly disparate societies, the crescent moon became a powerful symbol of both western and eastern cultural ambitions.

## Session 02

# (In)formal Networks: Professional Identities and the Development of Art and Design Histories in Britain

Liz Bruchet and Joanne Gooding  
*Art and Design History Oral Histories*

The Association of Art Historians and the Design History Society have independently funded oral history-based research projects to explore the origins of each organisation. While documenting the specific histories of these associations, the projects have raised broader questions of how the contexts of art and design education and the web of relationships between individuals and institutions have shaped each discipline. The creation of these intersecting oral history recordings, along with related archival resources, provide opportunities to reflect on disciplinary identities, and to question how they have come to be historicized through professional organisations and networks, alongside personal narratives.

This session considers the role of formal and informal academic networks and communities of practice; the place of institutional and organisational histories; and the professional identities of those engaged with histories of art, design and material culture. It will also showcase the potential of these oral historical resources for future research.

## Session 02

### **'Intersecting Voices in Art and Design History' - The AAH and DHS oral histories**

Liz Bruchet

Association of Art Historians

This audio-based presentation will introduce the *(In)formal networks* session with excerpts from the AAH and DHS oral history recordings undertaken with art and design historians between 2007-2011. Emphasizing the place of personal narratives, biographies and observations in how we understand the histories of these disciplines, the paper reflects on the unique ways in which life story interviews can situate the development of an individual's professional identity in relation to the wider influence of organizational and community frameworks, including museum and higher education institutions, professional associations and networks.

### **Networks and 'Communities of Practice' in the Development of Design History**

Joanne Gooding

Design History Society/Northumbria University

This paper examines the how the network of relationships between individuals' institutions and various 'communities of practice' have shaped the development of Design History in Britain and associated disciplinary identities relating to the study of images and objects. Institutional and organisational histories are inextricably linked with the individuals connected to them and the testimonies and memories revealed in oral history interviews can offer particular insight into how the academic framework evolved. The particular focus will be on the stories surrounding the moment in time when a group of design historians separated from the Association of Art Historians. This draws on the arguments made in my PhD thesis which was supported by the Design History Society and utilises recordings from both the AAH and DHS Oral History projects.

### **Looking, Thinking and Dwelling – Artist-trained individuals in the Museum**

Matilda Pye

Victoria and Albert Museum

This paper will look at the networks of artists and designers at work as cultural producers in the museum. It will map how informal networks are created and sustained in and by the institution, tracing a personal journey between the art school and the museum that unfolds the similarities and differences between the two spaces and knowledge cultures. The presentation explores the skills and tendencies of the art-educated, which are developed especially through knowledge of the visual, material and verbal. It explores the motivations of artists and designers to work in museums and galleries and why such employees, as asserted by one artist/museum professional 'find it to be a supportive and stimulating environment'.

### **Turning towards Visual and Material Culture: Three post-World War II art historians on the shape of their careers**

Richard Cándida Smith

University of California, Berkeley

In the 1990s, the Getty Research Institute sponsored 45 oral history interviews with art historians examining developments in the discipline since the 1920s. This paper examines the responses of British participants in the project. We will focus on the combination of intellectual and personal factors they identified in their life-stories as most explanatory of the turn many of them took towards visual and material culture as an alternative to the art or architectural history they had learned as students.

# Session 03

## Form and Content: Considering the Conflict between Patronage and Imagination in Sculpture 1850-1945

Nicola Capon  
*University of Reading*

This session will consist of four papers which in their range and variety will seek to address an array of issues focussed around sculpture from 1845 to 1945. Papers consider topics as broad as the historiography of sculpture and how we can read sculpture from the period in new ways; to consideration of artists, their practice and their reception both in their home countries and abroad.

The session seeks to discuss sculpture while addressing the validity of art historical assumptions that value imaginative sculpture over commissioned pieces and the tension between so called academic and avant-garde sculptors. Ample time has been arranged for discussion to allow the panel to not just consider the speakers research but to reflect on broader issues.

Focusing on the ideas of form, content and function, the papers will consider several areas of conflict within sculptural history that are beginning to be addressed by academic investigation. Papers will consider ideas with reference to both canonical and non-canonical sculptors and to discuss sculptors from a range of geographical locations.

### *Note*

The proposed panel will take place in the Victorian Art Gallery at Reading Museum, where there will be an exhibition which will feature John Tweed on Sculpting the Empire. Tweed was an eminent late Victorian sculptor, primarily known for his commissioned works but also for some ideal works.

## Session 03

### Hermeneutic Explorations of Constantin Brancusi's work

Matei Stircea-Craciun

Francisc Rainer Institute of Anthropology,  
Romanian Academy

New methods used to interpret two of Brancusi's first commissioned works, *The Kiss* (1907) and *Prayer* (1907) allow to pinpoint the artist's somewhat aggressive blending of commissioned constraints and bold imaginative topics.

The paper uses a hermeneutic approach as a way to reach to an in-depth exploration of the socially aimed vs. culturally aimed functions in the above mentioned compositions.

Arguments are meant to announce more ponderous findings in a recently published monograph: 'Brancusi – Material Languages, A Study in the Hermeneutics of Abstract Art', Anima Publishing House, Bucharest, 2010, 488 p, 95 ill., 40 pl. The monograph crowns a twenty-five year-long research project targeted at importing and adapting analytical tools from structural anthropology and symbolic anthropology to deal with the specific needs of interpretation of visual discourse in abstract sculpture.

Half a dozen morphologic observations per item of sculpture often underlie current critical interpretations of Brancusi's compositions. On the other hand, hermeneutic interpretations, as defined in the paper and further on in the monograph, may identify as many as forty indices per item of sculpture. However, an expanded bank of indices to explore symbolic discourse in one sculptural motif may mean a lot to make a difference in critical assessment – it may virtually allow for sculpture to be converted into text.

Our findings surely need further testing. Yet prospects for progress in critical assessment of visual discourse underlying abstract sculpture do seem to look promising.

### 'Ad Astra': The commissions and aspirations of Kathleen Scott

Mark Stocker

University of Otago, New Zealand

The sculpture of Kathleen Scott (1877-1946) lends itself to any consideration of the conflict between patronage and imagination. Her public face took the form of her prolifically produced portrait busts of 'the great and the good', including three monarchs and four prime ministers. These were a mixture of commissioned and works made on spec, through her acquaintance with her sitters. Scott took full advantage of her social connections in obtaining them, but in the process alienated some of the academic establishment and never achieved the recognition that she craved – and arguably deserved. She set far greater store, however, on her succession of life-sized bronze sculptures of boys and very young men produced during the interwar years. These works, though far from formulaic, are invariably nude, vulnerable, aspirational in mood, and always exquisitely finished. Although they have a slight affinity in their realism with early Auguste Rodin, there is nothing quite like them in British sculpture of the period. Scott marketed her best-known work in this genre, *These had most to give*, as a war memorial. Although it won a bronze medal at the Société des Artistes Français (1925), it found no buyer and assumed an entirely new identity when finally and controversially sited outside the Scott Polar Research Institute, Cambridge. While such works had fervent champions (e.g. George Bernard Shaw and homosexual MP Paul Latham), a strange veil of silence descended over them. If anything Scott's commissioned pieces were – and still are – privileged over her imaginative output.

**Fausto Melotti's Italian Fascist Sculpture in Post-war America**

Antje K. Gamble  
University of Michigan

In 1947, an exhibition at the House of Italian Handicrafts in New York City displayed a sculptural series by Fausto Melotti called 'Figures.' This exhibition, *Handicraft as Fine Art*, purported to present collaborations between artists and artisans, creating advanced Italian handicrafts for the American market in a scheme to boost Italy's economic recovery. Works in this exhibition were publicized as both economic and cultural stimuli; American design standards inspiring Italian production.

Contrary to the exhibition's assertions, however, Melotti's 'Figures' were not original sculptural contributions in collaboration with artisans, but instead had been created ten years prior for a Fascist State patron. The twelve plaster sculptures, entitled *Coerenza uomo* (*Constant Man or Wise One*), inhabited the 1936 Milan Triennale's *Sala della Coerenza* (*Room of Coherence*), designed by architectural firm BBPR—within this context representing the Fascist 'New Man.' Within the original, Fascist-sponsored exhibition of architecture and design, Melotti's sculptures not only reinforced Fascist ideology but also represented the notion that Italian art's power derived from its inter-medial character: Melotti's sculptures' subsequent exhibition in post-WWII America obfuscated the works' original meanings and they became anonymous, apolitical representations of America's post-war influence.

This paper will consider two factors that are brought into relief through a consideration of Melotti's contribution to this 1947 American exhibition: the repackaging of an existing form of Italian sculptural engaged with craft as American, and the stripping of Fascist connotations in Italian artwork through its display in the US after the Second World War.

**Morphing Patronage; Shifting Ideologies: National Socialism vs. 'Degenerate Sculpture'**

Lorettann Gascard  
Franklin Pierce University

During the planning of the 1936 Olympiad, Hitler took notice of figurative models which Arno Breker had submitted for installation on the portico of the House of German Sport. With a somewhat bombastic, undiscerning declaration of patronage, Hitler announced to Breker; "From now on you only work for me". With this, Breker joined the ranks of sculptors, such as Josef Thorak, and Fritz Klimisch, who were ideologically anointed into the service of National Socialist visual culture which 'mirrored health as it purified and guided a program of genetically driven, cultural achievement'.

In absolute contrast, sculptors such as Barlach, Felixmueller and Schmitt-Rottluff were labeled 'degenerate', and they and their objects were unequivocally banished. Underlining this, the poster announcing the final exhibition of 'degenerate art' in 1937, patently declared that these artists had been sponsored with commissions 'in the millions, while significant artists [the sponsored NS artists] starved'. Furthermore, in a clear expression of the inextricable nexus between art and its sponsorship, and, especially for the NSDAP, between art and its ideology, the poster pronounced, 'As a state is, so is its art'.

With the end of WWII, the patronage of sculptors linked to National Socialism ceased and its representative artists either fell into obscurity or attempted to redefine themselves aesthetically. On the other hand, the 'degenerate' artists virtually automatically re-found patronage, at the very latest, with the opening of the first Documenta exhibition in Kassel, Germany, in 1955 which spotlighted the works of artists, including figurative sculptors, who had been relegated to the shadows during the National Socialist period.

# Session 04

## Painted Gladiatrices: Women, Art and the 18th-Century Social Arena

Lauren Puzier

*Sotheby's Institute of Art*

Heather Carroll

*University of Edinburgh*

In an oft-quoted letter from 29 July, 1782 to Fanny Burney, Edmund Burke comments on how he lives 'in an age distinguished by producing extraordinary women.' Burke has proved his powers of foresight, for it is difficult to speak of the 18th century without mention of at least one woman who made a significant impact on European history. How were so many women able to step beyond their conventional roles and cause those such as Burke to take notice? This session will explore the development/creation of women's social images through art in the 18th century. What were the relationships between social and visual images of women? Of particular interest is how art conveyed women's roles in the social spectrum. Recently, historians such as Robert Darnton and Nicholas Hammond have drawn attention to the importance, prevalence and power of gossip in this period, while recent exhibitions including *Thomas Gainsborough and the Modern Woman* (Cincinnati, 2010) have highlighted the importance of 18th-century women and art. This session considers women's relationship with the fierce social arena of the 18th century and the role art played within it. Through the exploration of wide-ranging elements such as allegory, patronage, royalty and civility we can begin to understand the complexities of women's social image in art of the 18th century.

### **Ambivalent Compliments: Gender trouble in Reynolds's early mythological portraits**

Iris Wien

Courtauld Institute of Art

This paper addresses the issue of potentially destructive allusions and mythological references in some of Joshua Reynolds's female grand manner portraits. When this happens in a rather playful way these allusions seem to be quite unproblematic and can be compared to the ironic use of mythological compliments and the 'mock heroick' in contemporary poetry. However, with the entrenched sexism (Benedict Leica) of some of his female portraits Reynolds seems to trespass the limits of refined taste, as in the portrait of *Lady Blake as Juno*, 1769. Here, Reynolds's play with the implied associations of the role of Juno borrowing the cestus of Venus is so daring that it cannot be explained merely as function of a gallant compliment. Instead the paper proposes a reading of the portrait in the context of contemporary debates about gender roles and relates it to a discussion about the moral limits and decorum of modern satire in literary theory, which was closely related to the battle of the sexes. Finally, the question shall be raised of how the interpreter can deal with these ambiguities if he or she does not find a historical frame of reference which can legitimize these seemingly dubious compliments?

### **The Aesthetics of Judgment: Whiteness, classicism and the portrayal of marriageability**

Freya Gowrley

University of Edinburgh

Examining a significant, yet underwritten, trend in British allegorical portraiture – this paper will concentrate on the correlation between whiteness, classical allusion and marriageability in Sir Joshua Reynolds's group portrait *The Ladies Waldegrave* (1780-1). In a clear evocation of the three Graces, Reynolds's proliferate use of the colour white works to produce an inherently sculptural effect, whereby the sitters appear as if Pygmalion's statue: the sculptural brought to life. In recalling the story of Pygmalion and his eventual marriage to his 'ivory maiden', the use of whiteness in such portraiture suggested tropes of legitimate sexuality, performing a pacifying role that allowed artists to circumvent the more unsavoury connotations of the classical past. As such, Reynolds's adherence to antique forms and

characterisations may be seen to proffer a particularly apt form of portrayal for marriageable young women, such as the *Waldegraves*. Aside from a close visual reading of *The Ladies Waldegrave*, the portrait is considered alongside newspaper references to the siblings' respective engagements and marriages; as well as those referring to the painting's public exhibition. It was the public presentation of portraiture in forums such as the Royal Academy of Arts that allowed whiteness to nurture a symbiotic relationship between classicism and marriageability, wherein the skin, and therefore the sitters themselves, became a site to be read, judged, and ultimately, married.

### **Creating a Patriot Princess in Hogarth's *Miss Mary Edwards* (1742)**

Oliver Cox

University of Oxford

If female support for art typically took the form of promotional endorsement rather than direct financial patronage in the mid-18th century, one woman who stood outside this accepted norm was Mary Edwards. Adopting 'male' patterns of patronage Edwards disregarded contemporary misgivings about women's acquisition of art, and purchased several of Hogarth's most important works. His *Miss Mary Edwards* (1742), therefore, has typically been viewed as a creative adaptation of a masculine monumental grand public style for a female client.

This paper argues for a more nuanced reading, situating Mary Edwards and Hogarth much more precisely within the 'Patriot Opposition' to George II and Sir Robert Walpole. Led by Frederick, Prince of Wales, this group used poetry, performance, prose, portraits and the landscape garden to fashion a multimedia attack on the corrupt values of English political life. Dominated by young men, Mary Edwards' portrait was a dynamic female intervention, claiming a position in a male political world by co-opting two of the most powerful icons of the Patriot Opposition, King Alfred the Great and Queen Elizabeth I. Edwards' portrait proved she knew how to manipulate historical icons to provide partisan political comment and provides a fascinating example of not only the power of images on women's public reputation, but also the extent to which some women were able to control or take advantage of their visual portrayals.

## Session 04

### Physiognomy and Beauty in the Works of William Hogarth and Joshua Reynolds

Katherine Aske

Loughborough University

In his *Enquiry* (1757) Edmund Burke wrote: '[T]o form a finished human beauty, and to give it its full influence, the face must be expressive of such gentle and amiable qualities, as correspond with the softness, smoothness, and delicacy of the outward form'. Although physiognomy is said to have fallen out of fashion by the 18th century, its principal factors, that is, the association of character with facial features, influenced many of the artistic and philosophical theories throughout the period. From the study of Charles le Brun in the later seventeenth century, physiognomy made its way, in one form or another, into the work of 18th century philosophers, scientists and artists alike. Both Hogarth's *The Analysis of Beauty* (1753) and Reynolds' 'The True Idea of Beauty' in *The Idler* (1759) include thoughts on the application of physiognomy in the recreation of beauty in art. Like many philosophers of their time, both Hogarth and Reynolds attempt to answer the question of how a perfect beauty is recognised, when there can be no universal definition of ideal beauty. This paper will therefore address how Hogarth and Reynolds employ the theories of physiognomy in their analysis of beauty.

### Representing Female Merit: Catherine the Great and her portraits

Mikolaj Getka-Kenig

University of Warsaw

The paper examines the question of individual merit as a quality which only in the 18th century became to be popularly associated with females, being hitherto perceived as a rather male attribute along with honour and civic virtue. The empress-regnant of Russia Catherine the Great (who reigned 1762-1796), a woman who owed her elevated social and political position to personal ambition and steadfast endeavors, seemed to be quite sensitive about the problem in her artistic propaganda. Conveying the idealistic image of 'Semiramis of the North' (as she was once called by Voltaire), the official imperial portraiture promoted the vision of a female sovereign independent of male supremacy – not a consort but a real ruler by virtue of individual faculties. I would like to focus on four portraits of the empress, executed in different periods of her long reign which, in my opinion, appear to

stress Catherine's laudable excellence as a crowned heroine: 1) Virgilius Eriksen, *Catherine II on Her Horse Brilliant*, after 1762; 2) Dmitry Levitzky, *Catherine II the Legislatress in the Temple Devoted to the Goddess of Justice*, ca. 1780; 3) Dmitry Levitzky, *Catherine II Wearing the Insignia of the Order of Saint George*, ca. 1780; 4) Vladimir Borovikovsky, *Catherine II Strolling in the Park at Tsarskoye Selo*, 1794.

### Mercy Otis Warren & the Art Women

Katherine Manthorne

Graduate Center, City University of New York

When Mercy Otis Warren sat for John Singleton Copley in about 1763 he was the leading portraitist in colonial Boston and she a Plymouth housewife and mother. She had published some poetry anonymously, but had yet to write *The History of the Rise, Progress, and Termination of the American Revolution* (1805, 3 vols.). During their fifty sittings, the portrait (BMFA) evolved from a conventional pairing of female and roses to one that addressed her passionate patriotism, symbolized by nasturtiums. Warren loaned her luxurious dress to two other Copley sitters – Mary Pickman and Mary Sargent – underscoring, as Margaretta Lovell suggest, female alliances. These acts evidence the sitter's agency.

While Nina Baym and others perform close readings of Warren's texts, this paper unpacks the painting. We examine it within her 18th century circle -- art women -- whose status insured they would sit for likenesses including not only Pickman and Sargent but also Abigail Adams, who effectively wielded portraiture's power. We then analyse the subsequent generation of art women Warren catalyzed. At a juncture when same-sex role models barely existed for women, she offered the exception. Elizabeth Ellet expressed identification with the revolutionary Bostonian in her pioneering *Women Artists: In All Ages and Countries* (1859). Through critique of dialogues between Warren and other art women, I seek to demonstrate their collective notions of art as vehicle for identity and the workings of career-guiding female lineages.

# Session 05

## Landscape and Economy

Kevin Chua  
*Texas Tech University*

Ross Barrett  
*University of North Carolina at Chapel Hill*

This panel examines the myriad ways that landscape art has creatively engaged the modern economy. Panelists address a range of problems, including: artists' use of the landscape as a framework for the visualization of market relations; the ways that landscapes have given spatial or pictorial form to economic phenomena such as risk and insurance, speculation and investment, profit and insolvency; landscapists' engagements with the abstract processes of finance; and the role that landscape tropes – such as the 'horizon,' 'frontier,' or 'prospect' – have played in structuring economic thinking in the two-and-a half centuries since the rise of capitalism. Our panel attempts to closely entwine the visual and the economic – moving beyond Marxist economic approaches of the 1950s-70s, and using the visual to engage with contemporary methodological approaches to economics and the economy.

## Session 05

### **Monetary Aesthetics in the Landscape Paintings of Ralph Blakelock**

Maggie M. Cao

Harvard University

In the 1910s, the American artist Ralph Blakelock (1847-1919) painted a series of landscapes in the form of banknotes inscribed with hyperbolic dollar denominations. Using these objects as a starting point, I propose that Blakelock best articulates the complex ways in which landscape painting negotiated aesthetic and monetary theories of value in turn-of-the-century America. I contextualize Blakelock's work in economic discourse, particularly ideas about the representational logic of paper currency—a subject at the root of anxieties concerning the gold standard and counterfeiting. From these financial uncertainties emerged an aesthetic vocabulary of monetary representation (of illusionism, imitation, surfaces and depths) pertinent to the construction of landscape pictures. Blakelock's development as a painter furthermore coincided with the introduction of monetary rhetoric to understandings of American landscape paintings as commodities for exchange and agents of enterprise. Using these frameworks, I contend that Blakelock sought to assert value in his iconic nocturne paintings through complicated material means of building depth and substantiality, processes which refute the works' own surface-bound medium. The banknote landscapes, I conclude, pushed their genre further toward an unsettling limit by collapsing monetary and aesthetic value—signaling, I suggest, a failure in landscape's signifying power. In arguing that monetary logic informed landscape representation, this paper aims to make an important methodological intervention relevant beyond the field of American art history. Despite its unfamiliarity, Blakelock's work opens up the possibility for an economic criticism of art, an interpretative approach grounded in the shared theoretical vocabulary of aesthetics and economics.

### **Bourdieuian Economics and Aestheticizing Tendencies in Hudson River School Landscape Painting**

Alan Wallach

The College of William and Mary

In 'The Forms of Capital' (1983), Pierre Bourdieu called for "a general science of the economy of practices;" a field of study that would "endeavor to grasp capital and profit in all their forms and to

establish the laws whereby the different types of capital . . . change into one another." The different types of capital Bourdieu had in mind were social and cultural as well as 'economic.' Bourdieu's reconceptualization of economics and, in particular, his notion of cultural capital are of use in accounting for the aestheticizing tendencies that were increasingly a feature of Hudson River School landscape painting in the period 1840-1880. The appearance of aestheticizing tendencies in the work of such artists as Frederick Kensett, Sanford Gifford, and Asher B. Durand was inextricably bound up with the growth of New York City's bourgeois fractions, which, as the historian Sven Beckert and others have shown, coalesced to form a unified bourgeois class or bourgeoisie in the years immediately following the Civil War. My argument concerns the class's evolving cultural needs, both its need to institutionalize and thereby exert control over the definition of art, i.e., achieve cultural hegemony via the creation of the Metropolitan Museum; and its need for an unpopular art (as opposed to the popular landscape extravaganzas of such artists as Church, Bierstadt, and Moran) that would confer what Bourdieu called 'distinction' upon those who had acquired the ability to appreciate it.

### **Counter-Capitalist Regionalism in the Landscapes of Strapaese**

Lara Pucci

University of Nottingham

This paper focuses on landscape representation within the fascist cultural movement of Strapaese (supercountry). Active in Italy from the mid 1920s to the early 1940s, its adherents promoted regional difference as an alternative to the homogenizing tendencies of the centralized fascist state. However, their claimed defence of rural Italy against foreign cultural contamination can also be seen to parallel the xenophobic promotion of national resources under the fascist economic policy of autarchy. As well as responding to the particular economic discourses of fascist Italy, Strapaese's traditionalist regionalism resonates with the broader European tendency David Harvey has observed amongst those modernists who sought to maintain local difference in the face of capitalist homogeneity. In this paper, the landscapes of Strapaese are read as rich examples of the spatial and historical resistance to capitalism that Mark Antliff has identified in fascist culture's privileging of the qualitative over the quantitative.

### **Picturing the Unrepresentable: Socialist realist landscapes and the Maoist modernization project**

Young Ji Lee

Duke University

Was capitalism something completely alien in socialist China under Mao? By broaching this topic, my paper examines how the socialist realist landscapes of Maoist China (1949-76) recoded the unchallenged hegemony of capital and its accumulation during the Great Leap Forward (1958-61). Internalizing the capitalist logic of economic development, Mao's radicalization for overtaking Britain in less than fifteen years urged Chinese *guohuajia* (national painting artists) to incorporate techniques, styles and media of traditional ink and brush painting into the realistic but imaginary creation of a new socialist reality in revolutionary development. Influenced by socialist realism, the landscapists depicted a de-capitalist utopia where the masses, mobilized to dramatically increase grain and steel production, were free from such capitalist pathologies as exploitation, alienation and reification. The aesthetic protocols of 'revolutionary romanticism' and optimism as well as a bird's eye view helped Chinese artists generate a unique sense of time and space in China's on-going transformation to communism and its narrativization. Detached from the cruelty of the real, rural landscapes neutralized China's uneven geographical development and veiled the capitalist self of socialist China. The wish-fulfilling socialist spectacles embodied the superiority of the Maoist development model and the sublimity of his ideal. By combining the theories of Fredric Jameson with those of Neil Smith, my analysis argues how socialist realist landscapes betrayed the mutation of transnational capitalism in 'socialist' countries and how symptomatic images of global capitalism, in its resistance to being represented, created a new currency of art for exchanging political and economic values.

### **Mean Streets and Discarded Landscapes**

Mark Rawlinson

University of Nottingham

The New Topographics movement of the 1970s reconfigured landscape photography through its conscious critique of the spectacular, sublime landscape aesthetic inherited from the 19th century, concentrating instead on the role of capital in the shaping of the environment. In this paper, I will explore how American photography since has continued to document the economic impact on landscape, with an emphasis on work that depicts the decline of industrial America. Recent work by Paul Graham, Jeff Brouws, Alec Soth and Will Steacey is, however, not simply an effort to show 'modernist ruins' but engages with the complex flows and networks of capital through their practice. Seriality and the series, and conceptual rule-based journeys in and explorations of the landscape underpin imagery that ranges from the ambiguous to the graphic. Unlike New Topographics, which arguably identified a shared aesthetic vision, this new form of landscape photography is far more amorphous and more attentive to the processes of contemporary global capital.

# Session 06

## Henry Moore: Sculptural Process and Public Identity Reconsidered

Alice Correla and Robert Sutton  
*Tate*

During his lifetime Henry Moore achieved world-wide fame, and his iconic status imbued his work with a comfortable familiarity in both the public and academic spheres. This session seeks to reinvigorate scholarship on Moore by opening up the mythologies surrounding the artist, his working practices, and his reputation to critical re-examination. Coinciding with a major Tate-led research project and building on recent investigative research, this session will identify and interrogate previously overlooked areas of study within Moore's working practices, reception and interpretation. Papers in this session will consider Moore's relationship with technologies of reproduction and mass-communication; his engagement with his various publics; and his international networks and interpretations.

The papers to be delivered cover both focused readings of Moore's working practice and close object-based studies. 25-minute papers will be presented in pairs which will complement and ask questions of one another. Each set of papers will be followed by a 30-minute discussion. It is anticipated that the pairs of papers will foster conversation and debate, and we will encourage participation from the audience after each set of papers in order to probe and discuss the themes presented. While Moore's inclusion in the narratives of art history is assured, this session aims to reposition Henry Moore beyond familiar contexts in order to present him afresh in the 21st century.

## Henry Moore's *Family Group* in the Age of Educational Reconstruction

Robert James Sutton

University of York / Tate

The facts of Henry Moore's engagement with the 'family group' theme in the '40s have been written and rewritten with little critical assessment. Conceived in response to Henry Morris' celebrated Village Colleges in Cambridgeshire in the '30s, this theme found form in a plethora of maquettes sculpted and cast in editions towards the end of the Second World War, before its realisation as Moore's first major bronze, commissioned for one of the earliest Secondary Modern Schools built in Britain after the institution of the 1944 Education Act. Moore's 'family groups' are thus intimately connected to that period of post-war reconstruction, but also to the point in Moore's career after which his experimentation with bronze increasingly dictated both the shape of his works and of his career.

The significance of the placement of Moore's 1948-49 *Family Group* in the grounds of the Barclay School, as well as its metaphoric existence as a totem for educational and social change, however, has been depreciated as a result of the histories of those related works, endlessly reproduced in exhibitions and catalogues divorced from their conceptual context. And yet the histories of those works and their photographic reproductions allowed for a democratically aligned assessment of and access to Moore's work which was the equivalent of the impetus of the educational programmes to which his 'families' relate. This paper will present a reading of these contradictions in the hope of relocating this important public work in relation to the social politics of its era.

## Cine-Portraiture: Close-ups of Henry Moore's sculptural labour

Katerina Loukopoulou

Birkbeck College, University of London

Sculptural labour is a central theme and visual trope in many photographs and films that feature Henry Moore, and especially prominent in close-up framings of the sculptor at work. Of special interest are two films that were produced during a period when the new film genre of the 'film on art' was developing: *Reclining Figure* (Dudley Shaw Ashton, 1959) and *Greek Sculpture* (Michael Ayrton and Basil Wright, 1959). *Reclining Figure* documents the making of the UNESCO sculpture, *Reclining Figure*, 1957-8, focusing on an interplay between stillness and movement in relation to Moore's methods of experimenting with scale. In the case of *Greek Sculpture*, the sculptor's on-screen contribution is synecdochic: through his hands. That these are Moore's hands was a deliberate choice of the filmmakers, who sought Moore's advice and collaboration on the visual demonstration of sculptural techniques. This paper offers new insights into how innovative this type of collaboration was at the time: that film was deployed to anatomise the material and physical aspects of the sculptural process. To this end, I will discuss the historical novelty of these two films and their subsequent impact on new understandings of the creative process thanks to their subsequent non-theatrical circulation and exhibition at art schools and museums. And through close analysis of key sequences, I wish to demonstrate how Moore's engagement with film and filmmakers played a crucial role in defining a newly formed mode of filmmaking: the cine-portraiture of artists at work.

## Session 06

### **Moore and the Media: The Construction of an artistic persona through photography**

Pauline Rose

The Arts University Bournemouth

Photographs of British sculptor Henry Moore and of his home, studio and public sculptures shaped perceptions of him and thus were critical in constructing his artistic persona. Images of the sculptor established a sense of 'gentlemanly' yet workmanlike production. Moore's personality, appearance and the geographical location of his home and studio in the English countryside combined to create vivid conceptions of the artist. These ranged from a merging of the man with his artistic creations, for example his face being described as 'sculptorly and massive', to an alignment of Moore's character with notions of Englishness. Beyond the art press and serious newspapers, images of Moore and his sculptures were widely disseminated through mass circulation and non-specialist journals. This was significant in shaping public perceptions of him, particularly in the United States which would become the sculptor's largest market.

The positioning of Moore's sculptures in prominent urban sites also resulted in a vast body of photographs which abstracted and adjusted the viewer's understanding of the works in situ. Amongst such images were many which included the sculptor: photographs taken at Moore's major 1972 exhibition in Florence show him with his camera standing alongside his sculpture *Square Form with Cut*, its forms framing the Duomo. In such instances we have a succession of portraits - we see Moore, we see him in the act of photographing one of his works, and we see the cathedral framed by the marble sculpture - one work of art placed in association with another.

### **With Henry Moore and Gemma Levine: Framing an influential landscape for artistic autonomy**

Ann Harezlak

Tate Archives / Henry Moore Foundation

Photography, a medium regularly used by Henry Moore within his practice from as early as the 1930's, was more than just a tool for sculptural processes but also an essential resource and receptive method for artistic autonomy.

Mentoring and collaborating with multiple photographers over his career; Moore formed lasting creative relationships. Many associations resulted in commissioned photographic surveys produced under his direction. Examining the stylistic pairing of word and image used in Moore's collective photographic publications after 1967, a self-assured key period in which Henry Moore established perpetuation, reveals his desire for a distinctly predominate artistic portrait.

The orchestrated and formal preservation of Moore's artistic legacy through the photographic lens demonstrated careful repetition of iconic images and a cogent visual-textual paradigm in the rigidly governed pages of a publication. Amid the anthology of commissioned texts, Gemma Levine's publication 'With Henry Moore: The Artist at Work' provides a germane focal point for considering Moore's formulation of a vivid self-reflexive autobiographical account. The paper will explore how within the privacy of pages the sculptor chose to extend his influential landscape, preserving an objective record permeated with the implications of framing, replication and authenticity.

## The Transatlantic Turn: Henry Moore and the Time-Life Building

Alex J Taylor

University of Oxford

In 1953, the richly appointed Time-Life Building rose from the rubble of post-war London. It stood as an unmistakable symbol of America's new international power – the dominance that publisher Henry Luce characterized as an 'American Century'. But while Time-Life publications aggressively promoted American art as proof of this supremacy, in London, the company chose to commission art and design that would project an atmosphere that was deliberately "British in feeling." It was a strategic decision, designed to mitigate the appearance of cultural imperialism produced by their conspicuously lavish offices, emphasizing instead the internationalism of a new age of global communications.

This paper recontextualises Henry Moore's contributions to the building within the overall aesthetic program of the site. While his Time-Life Screen has been described in existing scholarship as "unambiguously abstract" and "quite devoid of thematic content", my paper will reconsider the connections of Moore's work to the overall symbolic program of the site. I will explore how this context helps explain Moore's mechanized formal language, and consider how his unrealized proposal for the panels of the screen to pivot would have fulfilled the communicative requirements of his patron. As one of Moore's first major corporate commissions, the project foreshadows the central position that architects and executives would come to occupy among Moore's patrons. Unlike his doggedly autonomous contributions to the forecourts of late 20th-century urban America, the Time-Life Screen demonstrates Moore's earlier willingness to accommodate the demands of his corporate patrons.

## Henry Moore in Texas

John-Paul Stonard

Independent

At least two thirds of Henry Moore's works are found in American public and private collections, and his 'discovery' of America in the early 1960s, thanks to a series of important public commissions and the support of collectors and museums, provided a vital new impetus for his sculpture. Against the view (largely from a British perspective) that the 'late' period, until his death in 1986, saw an attenuation of his work — due to an increasingly impersonal process of production — this paper argues for the distinctiveness of the monumental work Moore at this moment, in part as a reinvigoration of his explorations of abstraction in the 1930s, enabled by the enthusiasm and resources of American collectors and patrons. Moore's collaboration with the architects Gordon Bunshaft, and particularly I.M. Pei, were essential for the series of major public commissions including the *Lincoln Center Reclining Figure*, at the Lincoln Center, New York; and *Knife Edge Mirror Two Piece*, outside the East Building of the National Gallery, Washington DC.

Following a brief survey of the state of research into Henry Moore in America, this paper will take the case study of *The Dallas Piece* commissioned by I.M. Pei for the Dallas City Hall Plaza, completed in 1978.

# Session 07

## Medieval Remediations: Aesthetic, Ideology, and Praxis

Sonja Drimmer  
*Columbia University*

In their book *Remediation: Understanding New Media*, Jay David Bolter and Richard Grusin define remediation as 'the formal logic by which new media fashion prior media forms'. Far from a modern construct, however, the authors show that remediation has been an intermittent logic of artistic production from the Middle Ages to the present day. Remediation offers a particularly apt framework for thinking about artistic production in the Middle Ages, and one which eschews the dialectic between originality and reproduction that emerged in later periods.

This session features presentations by speakers who approach medieval art through the lens of remediation as well as those who pursue the avenues of inquiry opened up by conceptual intersections between pre- and post-print methodologies of visual expression. Among the questions addressed are: how did medieval artists invoke one medium while working in another? What were the motivations behind and the implications of hypermediacy, or, drawing attention to the medium itself? How did the structures or design of one medium come to be cited in another? And how do contemporary notions of mediation and materiality help us to achieve a more comprehensive understanding of medieval theories of mediation? Historians of medieval art have been at the forefront of deploying new technology in both research and the classroom. The aim of this session is to further this momentum by forging links between theories inspired by new media and the media of the medieval past.

### **'Clamor Iste Canor Est': Margery Kempe's mystical bellows and manuscript echoes**

Adin Esther Lears

Cornell University

The voice of the early 15th century English mystic Margery Kempe is irrepressible. Yet what issues most famously from her mouth are not words but noise—her cries, roars, wails, and bellows. My reading of *The Book of Margery Kempe* challenges the ocularcentrism of scholarship on mystics and visionary literature to explore the aural aspects of their mystical experiences, extending important recent work on music, embodiment, and medieval devotion into the chaotic realm of noise. I argue that sound, which implicates all other senses - in particular touch - is an essential medium for Margery Kempe's mystical understanding and expression. Indeed, sound enables and facilitates Margery's visions. The *Book's* thematic and textual emphasis on noise extends into the layout of its singular manuscript, which records numerous exclamatory marginal notations. The liminal chatter of the *Book's* centuries of annotators count as noise, I suggest, because they are so often without context, suspended unmoored on the page in disarray. Like 'dir' in the anthropologist Mary Douglas's formulation, such disordered commentary requires a creative act of collocation and interpretation. Mirroring Margery's own inarticulate, but nevertheless communicative bellows, the extra-textual prattle of the manuscript's marginalia has a visual and aural trans-sense, conveying meaning beyond the written word.

### **Pictorial Translation in English Medieval Vestments**

Michael A. Michael

Christie's Education & University of Glasgow

This paper will look at the use of particular design elements and the transfer of images from illuminated manuscripts, panel and wall painting, architecture and stained glass to embroidered vestments in England between c. 1250-1350. The form that embroidered images take will be examined in relation to these media and an attempt will be made to understand the process by which one medium is translated into another. Questions will be asked about the messages that the decorative forms convey by framing and other devices. The paper will also look at how Christian iconography when used in different media goes through a process of reinforcement re-doubling the signification of concepts and altering their function through this transformation.

### **'Figures of Joachim': Painting Medieval Mosaics in Renaissance Venice**

Nicholas A. Herman

New York University & The Courtauld Institute of Art

In the years around 1500, prominent Venetian painters began to cite the centuries-old mosaics of San Marco in their works with surprising regularity. As the backdrop to altarpieces depicting the *Sacra Conversazione* or the *Presentation in the Temple*, these intermedial references mirrored ongoing debates regarding the true antiquity of the glittering decoration that covered the walls of the Ducal Chapel. By seeking to depict tesserae in fluid oil paint, Giovanni Bellini, Cima da Conegliano, and Marco Marziale were likewise alluding to contemporary renovation campaigns that sought to update - but also preserve the essential content of - images thought to encode deeply prophetic messages concerning the destiny of the Venetian republic; a longstanding tradition held that Joachim of Fiore, the twelfth-century mystic, had planned the mosaic decoration at the basilica, and that over time its messages would be revealed. At a time of crisis, with Venice now threatened by her enemies, the value of these ancient images as harbingers of future fate was not lost on painters and their audiences. By recording and subtly modifying the appearance of mosaics in their own works, artists could reflect on the historicity of styles and materials, the newfound status of their own medium, and its unprecedented ability to subsume an older technique that, with its granular composition, could not perform the inverse. By unearthing previously unremarked interpretations of medieval mosaics, this paper seeks to excavate the keenly held sense of historic awareness and medial shift among painters, patrons, and audiences in Early Modern Venice.

## Session 07

### **Illuminated Architecture: The Palatine Chapel quoting the language of manuscripts**

Michael Grillo

University of Maine

While the design of the Palatine Chapel in Aachen clearly draws from San Vitale in Ravenna, the use of columns within the span of the Palatine's upper-most arches remains startling. In San Vitale, arches give entry into shallow exedrae, whose vaults are supported by paired columns. Seen frontally, they duplicate the appearances of the arch tympanae supported by columns in the presbytery, the two forms offering a possible model for the Palatine Chapel's columns within arches. This paper, however, wishes to suggest a complementary source in a very different medium: illuminated Eusebian tables and Evangelist portraits.

Functioning as intermediaries, these illuminations, from manuscripts including the Ada Gospels, *Évangélaire de Saint-Médard de Soissons*, the Gospels of Freising, and the Lorsch Gospels, used architectural elements as symbolically rich organising frames. As architectural translations, they placed their subjects within ritualistic contexts associated with specific church spaces. Depicting columns within an apse arch brought concordance among Gospels in Eusebian Tables, but also gave them performative resonance with reading aloud from the apse to the masses in the nave. Freed by depiction from their original functional constraints, architectural elements could combine for strictly symbolic purpose.

In a chapel so clearly reiterating the connection between its Carolingian self and Justinian's Ravenna, illuminated sources would offer a parallel avenue for invoking the authority of Constantine's Rome. The incongruous placement of columns within arches signals a symbolic arrangement, one incorporating definitive nave elements within apsidal arches, which translation through intermediary manuscript illumination could uniquely suggest.

### **Transmitting Gothic Architecture in 13th-Century England**

Jeffrey A. K. Miller

Independent Scholar

Church building blossomed in England in the first half of the 13th century. Led by the patronage of powerful bishops, cathedrals and abbeys rebuilt themselves in a stately manner that rivalled their French counterparts in expense and ambition, if not height. Unlike in France this building boom left no legacy of the architectural drawings, such as those of the Reims palimpsest or the enigmatic Villard de Honnecourt, that enabled increasingly complex designs and brought honoured status to master builders like Jean de Chelles or Hugh Libergier. What, then, can be known of the processes by which masons and patrons in England compressed their ideas for new churches into means that could be transmitted across significant distances and then built to satisfaction?

This paper selects two case studies from a major sponsor of English Gothic in order to observe that process. Walter de Gray, Archbishop of York from 1215 to 1255 took an active role in completing new east ends for the collegiate churches of Beverley and Southwell. At both churches the building teams hailed from earlier sites that contributed little to the ultimate appearance of Gray's monuments. Such distinctions point up the moments when English masons had to attend to architectural desires on paper or in words and remediate them in stone. The products of their labours created a landscape of English Gothic that increasingly transcended the regional architectural modes of the previous generation.

**Stan Brakhage's *The Dante Quartet*  
as a Remediation of the  
*Divina Commedia* Poetics**

Marco Lori

Birkbeck University

Experimental film-maker Stan Brakhage completes in 1987 *The Dante Quartet* (a 8mins, abstract, hand-painted film) inspired by the *Divina Commedia*. Brakhage employs the medium of film as Dante does with the medium of poetry: to convey a charge of *energeia* from maker to receiver and to elicit spiritual revelation. The *Commedia* is chosen because it expresses a crisis and a mystical journey in seek of enlightenment. In the same way Brakhage is exorcising the sufferance during his divorce and trying to make the eventual spiritual rebirth universally available.

In his 2005 essay on this film ("Moving Visual Thinking": Dante, Brakhage and the Works of *Energeia*) Brakhage scholar Bruce Elder highlights this active function mainly through Robert Duncan's Dantescan idea of "textual dynamics". Nevertheless he does not consider the importance for the medieval love poetry of the Neoplatonic ideas of phantasm and imagination and the Stoic doctrine of the pneuma. This conglomerate of psychology, medicine and cosmology, as Giorgio Agamben delineates it in his *Stanzas* (1993), is what Brakhage remediates as an artistic process through his mentors Robert Duncan and Charles Olson, who in turn are influenced by Ezra Pound. What Olson terms the 'perlocutionary' force of a verse is what in Dante and Cavalcanti is the pneumatic *spiritus* transmitted as well through the verses and what in Brakhage is a mental charge transmitted through the sight sense. In this paper I shall trace how Brakhage uses his medium as a result of a remediation of the way Dante is using his own.

# Session 08

## Design Objects and the Museum

Liz Farrelly

*University of Brighton and the Design Museum*

Joanna Weddell

*University of Brighton and the V&A*

A respondent to Bourdieu and Darbel's 1969 survey commented: 'Maybe there should be museums with modern stuff in them, but it wouldn't be a proper museum.'

This session will address the place of contemporary design objects within the discipline of art history, with an emphasis on museums and education. Papers will cover the collection, study, interpretation and exhibition of design from the post-war period onwards and aim to expand live debates on the future place of design objects in the museum.

Current government agendas on culture and education may stress global competition but should high quality design objects be preserved as reified cultural products or studied as examples of industrial process? Is the rise of Design Art further blurring the boundaries of design museums? Does contemporary design, which is often ephemeral or 'process-based', stretch or strain the collecting and display procedures of the museum? And, in a world of multiple choices, is there still a need for the museum to promote 'good design' to the public?

This session offers three sets of 20-minute papers and 20-minute discussions. The first set of papers relates to the notion of the 'canon' of art history and placing design within museums, progressing through post-war concepts of 'good' design to contemporary design. The second set of papers discusses the positioning of contemporary design within and beyond the art museum. The last trio of papers examines the challenge represented by contemporary design to interpretation and learning in the museum.

### **'The taste of everyday things': Kenneth Clark's agenda for design around the Second World War**

Sue Breakell

University of Brighton

This paper draws on research into Kenneth Clark's advocacy of contemporary design during the period including and immediately surrounding the Second World War: It explores Clark's attitude to contemporary and 'modern' design, in the context of his wider perspective on the art/design debates and ambiguities of the time. It considers his public statements and private influence, and his role in supporting and promoting exhibitions of design, particularly through the Council of Industrial Design, of which he was a founding member and Exhibitions Committee Chairman, and through CEMA (the Council for the Encouragement of Music and the Arts) as Chairman of its Arts Panel.

The paper responds to this session's proposal to 'address the place of contemporary design objects within the discipline of art history'. Rather than focussing on the museum context of objects, it will consider the design perspective of a leading art historian, who was at this time the director of a national museum. Clark's efforts to popularise the visual arts are widely known; his writings in this period show that he also gave much thought to the role of art and design in society and in post-war reconstruction. An analysis of Clark thus illuminates some of the ways in which the inherent tensions between art and design in this period were played out, including through the particular modes of didactic display that existed in wartime.

### **Ideal Homes and Constance Spry at the Design Museum: 'Good Design', gender and the domestic**

Deborah Sugg Ryan

University College Falmouth

In 1993 Ideal Homes, a survey of the history of the Daily Mail's Ideal Home Exhibition (founded in 1908), opened at London's Design Museum. It drew the highest visitor numbers to the museum at that date, many of whom although Ideal Home Exhibition regulars were new to the Design Museum. As curator of Ideal Homes I aimed to challenge the established

approaches in museums of design and decorative arts in exhibiting design history. In particular, influenced by feminist design histories and anthropology and ethnography, I wished to move away from reading objects through aesthetic, primarily modernist, considerations of form and function and consider instead objects as bearers of social relations. I also aimed to subvert the white cube of the museum and capture some of the carnivalesque pleasures of the Ideal Home Exhibition in the presentation and design of Ideal Homes at the Design Museum.

This paper reflects on the curatorial process of Ideal Homes and the conflicts that it created within the Design Museum. It contrasts this with its favourable reception by the public and positive media coverage. It particularly focuses on critical issues raised around 'good design', gender and the domestic sphere in relation to both Ideal Homes and the Ideal Home Exhibition proper, which it argues were intrinsically bound up with modernist curatorial practices. It also discusses the ways in which these issues were raised again by the Design Museum's controversial Constance Spry exhibition in 2004, which led to the resignation of the museum's chairman James Dyson.

### **Object Lesson: Vancouver's Tobias Wong Dorothy Barenscott**

Kwantlen Polytechnic University Vancouver

With the passing of designer and artist Tobias Wong - often referred to as the Duchamp or 'enfant terrible' of the design world - productive tensions have arisen over how best to situate and reconcile Wong's difficult to categorize practice and legacy within overlapping histories of design and art history. Currently, the first solo exhibition of Wong's work is being held at the Museum of Vancouver (Object(ing): The Art/Design of Tobias Wong), an event that provides a critical case study exposing how local institutional politics and conflicting public perceptions of contemporary art and design are shaping the dialogue and placement of the Vancouver-born artist and his practice within the contested landscape of the city's art world.

That the exhibition is being held in the city's lesser known municipal museum and not in its world class art gallery is but one point of departure in my paper. That Wong remains virtually unknown in his hometown despite an international reputation for

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a transgressive approach shared by other well-known Vancouver artists is yet another. In this sense, questions persist over how Wong's self-described practice of 'paraconceptual' design is, or is not, linked to the city's global designation as a key center of contemporary conceptual art. To this end, the core of my paper will also consider how the museum's choice to exhibit Wong is indicative of a broader contest within other 'art cities' and their cultural institutions to determine, and educate the public about, what the artistic and cultural legacy of those places will be.

### **Contemporary Designers, Cultural Diplomacy and the Museum without Walls**

**Gareth Williams**

Royal College of Art

André Malraux's concept of the 'museum without walls' (1953) is generally understood to relate to the reproduction of works of art that spill out and beyond the confines and conventions of the museum into 'everyday life', and latterly it has been associated with the notion of the 'virtual museum'. Here, I would like to reappropriate the term to speculate about a different kind of 'museum without walls' where officially sanctioned works by contemporary designers take part in the public realm.

A long and complex history exists between museums, world fairs and expos, cultural diplomacy and design (for example, Paul Greenhalgh, 1988). In this paper I will discuss how government policy affected public engagement with contemporary design in Britain since the 1990s, and consider the impact of such patronage on the designers themselves. During this period cutting-edge designers moved from the cultural margins to the centre stage, with some becoming state-sanctioned 'cultural ambassadors' for Britain, promoting a certain vision of liberal, creative Britain on the world stage through staged acts of cultural diplomacy.

Set-piece events such as the Millennium Experience and the 2012 London Olympics have co-opted British designers, many of whom have been feted and collected by museums and galleries as well. Who are these designers and what characteristics unite them? Why are they privileged as cultural ambassadors and what roles does their work play in the 'museum without walls'?

### **Exhibiting Design Art: Telling Tales and Design High**

**Damon Taylor**

Technical University Delft

In London in the summer of 2009, two exhibitions showed collections of limited-edition or one-off furniture and domestic products, often with a tenuous relationship to functionality, of a type that has accreted the contested label 'Design Art'. Though both exhibitions showed similar work, and both had been produced with the involvement of the same London dealers, the Carpenters Workshop Gallery, the curatorial approaches employed were very different. In *Telling Tales: Fear and Fantasy in Contemporary Design* at the Victoria and Albert Museum, the pieces were overtly framed by being placed into a series of themed environments, bound together by the over-arching concept of narrative and story-telling. In *Design High*, shown at the Louise T. Blouin Foundation, the artefacts were wrenched from their quotidian context to sit in a white-cube gallery space, coded as autonomous objects of contemplation.

Through a comparison of the curatorial decisions made and the material effects achieved in each show, this paper demonstrates how the differing methodologies employed functioned to position the work within alternate economies of cultural circulation. It is then argued that fundamental to any understanding of the contrast between such approaches is an analysis of the extent to which any form of autonomy may be claimed for design in such a context. In this way it is suggested that the methods arrived at in each example illustrate the tensions inherent in the exhibition of work that operates at the intersection of the discourses of art and design.

### **ReStaging: Speculative design and the curatorial**

Gillian Russell

Royal College of Art

This paper examines what is arguably one of the principal challenges facing curators who work with emerging design practice; namely the challenge of working with a terrain of praxis that presents alternative roles for design from those traditionally embraced by industry and the market. Such a challenge becomes all the more problematic in the case of speculative design practices that invest in design as a tool to think critically about self and society, where design becomes less about seeing and more about asserting a politicised/critical mode of looking.

Taking this as a starting point, I will explore the complicated nature of speculative design and the museum, and the new ways in which we are using the curatorial to expand and support a dialogue with practice.

This paper considers a few examples of what might best be referred to as museum ruptures – testing sites – where the rules of exhibition are purposely subverted as a means to experiment. It will trace the affinity of different forms of curatorial gestures to speculative design's vocabulary of practice. It does this precisely by negating the traditional role of the archive and instead begins to imagine a moment where designers are given the opportunity to use the space and time of museums to process and realize works: a space situated between pedagogy and performativity.

### **Exhibiting the Multifaceted Nature of Design: The Triennale Design Museum case study**

Virginia Lucarelli

Politecnico di Milano – INDACO Department

As museums exclusively dedicated to design have become more widespread, a significant amount of research investigation has been focused on appropriate strategies to display and enhance design objects. Although the main question, both from a conceptual and practical point of view, is how to engage and educate visitors describing the relationship between design culture and the contemporary industrial design production. Since its opening in Milan in 2007 the Triennale Design Museum, the first museum of Italian design, has been embracing an innovative formula to allow a wide reading of design practice. Every year the museum deals with the history of Italian design from diverse interpretation and viewpoints, changing key topics, scientific approaches and layouts. The scenario is mutable and dynamic and offers its visitors an extended overview of both historical and contemporary artefacts. The museum moved from the first interpretation, dedicated to the masterpieces of Italian design, to an investigation that related serial objects and custom-made pieces, then to the highlighting of non-institutional, 'unorthodox' design. The fourth interpretation shifted to companies and 'courageous captains' of Italian design industry, whilst the last analysis (currently on view) focuses on visual communication, temporarily abandoning the world of objects. The purpose of the paper is to examine the five interpretations of the museum, from 2007 to 2012, underlining the different theoretical frameworks presented by the curators and the relations between objects and exhibition space.

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### **The Productive Eye: Conceptualising learning in the Design Museum**

Helen Charman

Design Museum, London

This paper explores how adult visitors learn about design in the exhibition context, based on findings from a qualitative, multiple method case study research strategy that takes the Design Museum, London as its local context. The literature called upon is from the fields of museum studies and museum education; design history, design culture and design studies; visitor studies and learning theory. Set within a threefold notion of the museum as Active, Distinctive and Engaging, and framed by a critique of generalising tendencies about learning in the museum, the paper explores the extent to which learning can be understood as specific to its local context. These characteristics inform a conceptualisation of learning that is coined as the 'Productive Eye'.

The Productive Eye has two significant features. It is grounded in the specificity of the discipline of design and its concomitant history of exhibition design. Furthermore, it reveals a complementarity between visitor experiences, learning and curatorial practice. Such findings are atypical within debates concerning intellectual access to the museum and within large-scale visitor studies, which more often reveal disjunctions between visitor and curatorial constituencies. Through providing an integrated, holistic account of theory and practice, the wider study on which this paper draws contributes both to the development of professional practice at the Design Museum and to scholarship in the field of museum education.

### **Design and Museum Interpretation: A comparative evaluation of contemporary tropes**

Jason Cleverly

University College Falmouth

In recent years there has been growing interest amongst artists, curators, designers, and educationalists in developing new multimedia artefacts and novel assemblies designed to enhance engagement with collections in museums. Initiatives in this field arise by virtue of a commitment to enhancing interpretation of collections and creating new opportunities for engagement, visitor participation and learning. They also afford occasions for practitioners to generate and address design problems in unique and idiosyncratic ways by examining collections and their situated environs as well as curatorial and visitor needs. As a designer/researcher working in this field I aim to show through distinct examples, two prominent forms of interpretation, and identify a third having a particular resonance with my own practice.

#### **Interpretive artistic**

Artistic interpretive responses to collections including: Phillip Eglin's ceramic interrogation of medieval woodcarvings (V&A 2001), and most recently, *Grayson Perry's Tomb of the Unknown Craftsman* at the British Museum (2011).

#### **Interpretive didactic**

Ranging from audio guides, labeling and more complex interventions. Examples include: The *Virtual Cameo* (2008) interactive at the Wedgewood Museum Barlaston Staffordshire, an elegant exercise in informal learning. The housing for John Martin's 1820 painting *Belshazzar's Feast* in the Laing Gallery Newcastle upon Tyne recreates for the contemporary visitor 19 century *son et lumière* effects.

#### **Interpretive situational**

The conflation of artistic and didactic interpretation, the artist/designer in this case pays particular attention to the situational aesthetic sensitivities of the design employed, and to an educational/curatorial agenda. Practice example; *Interactive Worktable and Escrioire*, Dr. Johnson's House London. Cleverly/Shear: (2009).

# Session 09

## Poster Session

Susan Grange  
*Independent*

Lawrence Buttigieg  
*Loughborough University*

The fifth in a series of consistently successful poster sessions initiated at the 2009 AAH annual conference held in Manchester, this year's session once again provides art historians and artists the possibility of presenting their research to the conference delegates in a primarily graphic manner. By means of pre-defined two-dimensional vertical spaces the presenters give a clear and effective rendition of their arguments and projects through the predominant use of pictorial communication. Six presenters explore richly diverse themes ranging from Giotto's mastery in the use of pictorial space, with particular reference to his fresco *Joachim Cast out of the Temple*, to an empirical study of the comprehensibility of abstract art. Other subjects addressed in the session are an early 17th-century book known as *Federici cardinalis Borromaei archiepisc. Mediolani Musaeum* which may well be the prototype of exhibition guides in the modern era; the way the portrayal of Christ in Protestant altar paintings evolved from the middle of the 19th-century in favour of more humane and mundane representations of his figure; the underlying relationships between René Magritte's work and early Netherlandish painting; and finally, the sentience of a particular contemporary artefact.

## Session 09

### **'Abstraction as world language' – myth or fact?**

#### **An empirical study of the comprehensibility of abstract art**

Hanna Brinkmann, Laura Commare, Helmut Leder and Raphael Rosenberg  
University of Vienna

The slogan "abstraction as world language" was propagated by the art historian Werner Haftmann, who considered abstract art as universally comprehensible, as art without presuppositions, independent of cultural, political or historical contexts. Artists, like Jackson Pollock, Robert Motherwell or Karl Otto Götz, who shared this and similar ideas, had the ambition to enforce the unprejudiced and unbiased act of seeing through abstract paintings. In order to provide an empirical test of these strong assumptions we recorded the eye-movements of 40 participants. Additionally, information on their cognitive and emotional response behaviour was collected in partly standardized questionnaires. If the stated assumptions are correct, there should be much smaller interindividual differences in the perception of abstract paintings compared to representational art. Participants saw five abstract and five representational paintings for 2 minutes each. To ensure that differences in the perception cannot be traced back to formal criteria of the artwork, all abstract paintings were matched to representational counterparts, according to dynamics, colour and composition. Expert status as well as other sociodemographic information is also considered in the analysis. Preliminary results show significant intersubjective differences in representational art as well as in abstract art, contradicting Haftmann's assumption about the universal comprehensibility of abstract art.

### **The box assemblage as a sentient artefact**

Lawrence Buttigieg  
Loughborough University

My graphic presentation focuses on the sentient qualities of the box assemblage, an artefact which I create to assuage the angst brought upon me as a result of the conflictual juxtaposition between my fascination with Isabel, a particular model I regularly work with, and my awareness that I can never fully comprehend the alterity embodied by her. Drawing on Elaine Scarry, I assert that by transforming and permeating with "Isabel-related devotion" the materials I work with, I am not only "making-real" the box assemblage, but also projecting my own sentience through its agency. This mixed-media artefact, which aspires to serve as the quintessential sanctuary for manifold simulacra of Isabel inspired by my affectivity toward her, is a binary process whose intent is to come to terms with such passion and with the subjective objectification of myself through her. Although at a componential level its materiality is incognizant and incapable of affection, as an Isabel-themed sanctuaried structure it is the result of my apperception of this woman's body and psyche, or rather the materialized maturation of my feelings toward her. Thus, it carries the twofold responsibility of enduringly sustaining and maturing my relationship with her and fulfilling my desire to mediate with that which represents otherness in my existence. Imbued with my imagination and acting as a point of interchange between myself and a specific female body, the box assemblage not only acquires its own responsibilities and serviceableness but, notwithstanding the inanimateness of its materiality, it also takes on zoetic characteristics.

### Giotto's use of pictorial space - *The Expulsion of Joachim from the Temple*

Laurence North

University College Falmouth

This poster analyses Giotto's engagement with architectural space in the Scrovegni Chapel completed c.1310, in particular *The Expulsion of Joachim from the Temple*.

There are two paintings of rooms (Correti) on the wall of the triumphal arch. These Correti depict an illusionistic space, which demonstrate an understanding of perspective, unexpected of the period. The pictorial space of these Correti 'generally' use vanishing points which correspond to the lines of the actual chapel. There have been theories which suggest that Giotto was responsible not only for the frescoes within the chapel but also for the architectural design of the chapel, the marriage of the illusionistic architectural space to the actual architectural space may be further circumstantial evidence for this theory. The application of perspective in the Correti frescoes also begs a further question, more specifically, to what extent was this understanding of perspective used in the construction of architectural pictorial space in the other frescoes? The first painting in the fresco cycle, situated to the right of the Triumphal arch - *The Expulsion of Joachim from the Temple* - depicts a temple or ciborium, using a non-unified pictorial space in keeping with the period. But if the imagery is analysed using the much later conventions of perspective, then a complex and rationalised pictorial space emerges. This pictorial space responds to the needs of the narrative and also to the positioning of the painting on the wall relative to that of the audience.

### Charity, compassion and humanity

### Women, children and Christ: the rise of themes emphasizing emotion and humanity in Finnish altar paintings between 1870-1910

Ringa Takanen

University of Turku

From the middle of the 19th century, the focus of protestant altar painting moved clearly from the celestial and almighty Christ towards a more 'mundane' image of Christ. The themes of charity and compassion became more common. The arrival of women figures in the altarpieces is especially interesting. The women appear in an active role affecting their fate by seeking direct interaction with Christ. There are also 'arrived' themes where the representatives of different gender and age gather in front of Christ. Themes showing Christ's emotions (angst) connecting to his humane side also became popular.

My research concentrates on the human centrality and thematic of Christian charity, mercy and compassion in the Finnish protestant altar paintings between 1870-1910. An important research subject is how people and their relationships with Christ are represented in the paintings. The feelings manifesting themselves in gestures and facial expressions and how they are conveyed in the picture are a substantial part of my approach which uses different traditions of picture interpretation and iconographical methods.

The methodology utilizes interdisciplinary approaches such as contemporary iconographical, iconological and visual culture research; semiotics; and emotional psychology. In the analyses, the focus of attention is placed not only on the significances of the body gestures and expressions in pictures, but also on the modus, the basic mood or tone of the paintings. The results of the analysis are proportioned to the wider context, to the social discussion and the mindset of the period according to the model of the cultural history.

## Session 09

### **Strategies for mystery: a comparative analysis of pictorial construction in René Magritte's *Menaced Assassin* and Gerard David's *Nativity***

Janet Tyson

Independent art historian

The topic addressed by this poster is embedded within a larger research project exploring the discursive relationships between René Magritte's oeuvre and Early Netherlandish painting—and between those works and their beholders. It is based on my thesis that Magritte consciously or unconsciously understood that compositional strategies employed by Early Netherlandish painters could be used to set the stage for mystery in his own work.

Since the middle of the twentieth century, Magritte has been recognized as an important contributor to international avant-garde ideas and practice. For most of those decades, his works almost exclusively were addressed in biographical or psychoanalytical terms. However, important projects by Patricia Allmer and others recently have explored Magritte's images in light of post-structuralist theory, and in light of their own philosophical complexities.

My approach to Magritte follows the lead of Mieke Bal, Georges Didi-Huberman, Michael Ann Holly and others, who suggest that the kind of privileged object we call art is not necessarily held captive by the time and place in which it was made. To illustrate my broader thesis, this poster focuses on two key works: Magritte's *The Menaced Assassin* (1927) and Gerard David's *Nativity* (1480s). It addresses commonalities in their pictorial construction that engender dynamic, to-and-fro engagement. Such engagement, in its turn, allows these images to escape what Keith Moxey calls the "temporal circumstances of their creation in order to create meaning in very different moments and places." Moments and places that could be as different as the here and now.

### ***Federici cardinalis Borromaei archiepisc. Mediolani Musaeum: in search of the catalogue - guide of the first exhibition of Ambrosian Art Gallery, Milan***

Ioannis Tzortzakakis

Aristotle University of Thessaloniki & University of Western Macedonia

Cardinal Federico Borromeo, archbishop of Milan, published in 1625 in few prints a book from the press of the Ambrosian Library in Milan, which was entitled *Federici cardinalis Borromaei archiepisc. Mediolani Musaeum*. Having written the book in ecclesiastical Latin, shaping that way its readership and thus its public, the archbishop and cardinal Borromeo, cousin of saint Carlo Borromeo described selected works of art which he personally had chosen and collected for the first exhibition of the Ambrosian Art Gallery (Pinacoteca Ambrosiana, Milan). With this poster, I would like to show that in the history of art exhibition literature the book in question was indeed the first exhibition catalogue - guide written for that purpose. That new grammatical genre was the product of joining, wittingly or not, of ekphrases (ex. Giambattista Marino's *La galleria*, 1614) and city guides (ex. Paolo Morigia's *La nobiltà di Milano*, 1595). Apart from using a historical approach based on re-interpretation of primary sources, I have also considered tools of narrative theory concerning extra-textual and intra-textual elements of these genres, along with the decision to include or omit illustrations in these publications. Such a perspective reveals that *Musaeum* should be well considered, in terms of artistic literature, as the first exhibition guide of the modern era; marking the transition from the manuscript catalogue - register of a collection to the printed catalogue - guide of an exhibition.

# Session 10

## The Art History of the Animal

Alastair Harden  
*University of Reading*

Animal imagery has always been prominent in the visual arts, from cave-paintings to Damien Hirst's £10.3million 'The Golden Calf'. Non-human animals populate prehistoric European, Asian and African art, as well as the canon of Classical art; animals gathered powerful symbolic force in the art of the Middle Ages and throughout the Renaissance; and subsequently societies' cultural development made use of animal imagery in a variety of ways throughout the modern and postmodern periods. However, art history has been traditionally anthropocentric in outlook, casting the 'grand narratives' in terms of the evolution of the human form and the techniques of pictorial narration, to the extent that most modern histories of art can arguably be said to have a significant anthropocentric bias which does little justice either to the wealth and variety of extant animal imagery or to the demonstrable popularity and persistence of animal images in the collective cultural consciousness of critics and viewers. This panel explores the art history of the animal primarily in Europe from the seventeenth century to the present, examining several media from a variety of perspectives with the hope of opening new avenues in the analysis of animal imagery and presenting a fresh look at the ways in which humans regard animals as demonstrated in visual media.

## Session 10

### **Animal imagery in Giovanni Benedetto Castiglione's etching of 'Diogenes looking for a man,' the 17th-century discourse on morality and the human/animal relationship**

Anita Viola Sganzerla

The Courtauld Institute of Art, London

The Genoese artist Giovanni Benedetto Castiglione (1609-1664) is well known for his representations of animals, which populate his paintings, drawings and etchings. His early biographers never omitted to describe him as a skilled portrayer of animals of all kinds.

Castiglione included animals in scenes that required their presence, being as they were an integral element of the narrative, as in his many depictions of *Circe with Ulysses' companions turned into animals*. Moreover, the artist employed animal imagery in instances when the subject did not clearly require it, as in his etching of *Diogenes looking for a man* (ca. 1645). Here, the animals seem to take up the place of men, arguably to suggest that Diogenes' lantern did not uncover virtuous men but only sinful, vile ones. 'Diogenes, who while looking for virtue with the lantern finds vice:' so reads a descriptive title of one of Castiglione's lost paintings of analogous subject matter.

In order to show how the use of animals as moral symbols in the etching under consideration is both inventive and erudite, this paper will explore the written precedents, and possible sources, for the inclusion of animal imagery within the story of Diogenes' search for a man.

Considering the textual and visual evidence in combination will allow me to cast new light on the ties between Castiglione's print and the contemporary discourse developing in intellectual and academic circles around such themes as the definition of what is human, the relationship between human and animal, morality and virtue.

### **Imaging the Beast in Britain c.1800-1845; The livestock portraits of William Shiels and his contemporaries, a competitive business**

Fiona V. Salvesen Murrell

University of Aberdeen

This paper will discuss the taxonomic historiography of selected livestock portraiture projects c.1800-1845, specifically highlighting the work of William Shiels RSA (1783-1857) whose commission to portray over 100 different breeds of livestock became the greatest scientific record of its type. Largely forgotten and unsung, the life-size and half life-size portraits of horses, cattle, sheep, pigs, goats and other animals were the prized possessions of the University of Edinburgh's Museum of Agriculture. Several breeds portrayed are now extinct and many have since been changed by cross-breeding and 'improvements' thus these paintings provide an accurate record of their appearance in the 1830s and early 1840s.

The Highland and Agricultural Society inspired by this example sought to create their own version. This, and noted earlier commissions, such as those by the Board of Agriculture and the Hunterian Museum of the Royal College of Surgeons will be analysed and compared with that established by Professor David Low at the University of Edinburgh.

### **'How does a horse see the world?' New perspectives on Franz Marc's animals**

Nathan Timpano

University of Miami

The German Expressionist artist Franz Marc (1880-1916) is perhaps best known for his modernist paintings of animals, where abstracted and naturalistic forms collide in a cacophony of colours, shapes, and meaning. During his lifetime, Marc conceived of his animal paintings as works that would allow the artist/viewer to transcend into the 'soul of the animal' as a means of subverting the art historical convention of treating animals as mere props in a landscape, which Marc believed was a 'soulless' practice.

Over the past century, critics have uniformly addressed the manner in which Marc's paintings explore notions of mysticism and spiritualism in relation to animals and nature. While some critics have regarded him as a 'disconcertedly naïve and sentimental artist', others have suggested that his representations of animals were the only 'stable element in an exploding, dissolving universe'.

Building upon the extant literature, this paper proposes new perspectives on Marc's animals. Rather than perpetuate the belief that Marc's paintings convey a sense of sentimentality, I contrastingly offer that the artist's decision to structure his oeuvre around the animal was a deliberate attempt to construct a modernist, utopic space manifest only in a painted (and thus unattainable) world. Marc's personal interest in animals can moreover be seen to draw from prior art historical and philosophical conventions that connected animals with spiritualism, as well as a strong German literary tradition, exemplified in the works of the Grimm Brothers, where animals serve as personified metaphors for the human condition.

### **'A Fox without shall be a Fox within': Satire, animality and the French**

Kate Grandjouan

Courtauld Institute of Art

My paper examines how animals were used by the English to satirize the French. Foxes, apes, bears, wolves and tigers evolve as nationally specific identities and become a feature of graphic satires between the late 17th and early 18th century. They populate prints, recur in political tracts and illustrate broadsheets and fables. This persistent use of a small menagerie to encode a national identity in comic terms clearly plays to a contemporary vogue for Aesop's fables. By the 1740s, however, these visual and textual traditions were dying out. Some animality persists, but overall its purchase in graphic satire is weakened, probably by the rise of alternative visual identities that were related to actual individuals (Cardinal de Fleury) or to meaningful social types (the 'Frenchman').

It is this powerful visual legacy for nationally specific graphic forms which is the subject here. Animals were useful because they made visible and tangible ideas of national difference. In polemical prints - like those of Romeyne de Hooghe - they helped codify negative French 'popish' character; in early social satires (like *Aesop Paraphras'd*) the hybridity of animal/human forms offered compelling formulations of nationally specific physiognomies, and masculinities. Satiric animality will be considered as a trans-European graphic heritage, and for the inventive ways in which it contributed to the circulation of national sentiment. In exploring how animals operated as flexible and gendered polemical forms, this paper will argue, in particular, that they helped crystallise a new iconography for the French in the late 1730s, at a time when hostilities between France and Britain were resuming, and in different parts of the globe.

## Session 10

### Douglas Gordon's Animal Systems

Andrew Patrizio

University of Edinburgh

In a recent retrospective at Berlin's Akademie der Künste, on being awarded the 2012 Käthe Kollwitz Prize, Douglas Gordon spoke of organising the works '...by animal classification because there are a lot of animals in there: snakes, cats, frogs, elephants, scorpions, ravens, donkeys. There's half an ark ...' (26.9.2012)

Douglas Gordon (b.1966) often uses animals (both living and dying) in his work. Common readings of these motifs focus primarily on psychological 'othering' between animals and humans. This paper identifies a more systemic and classificatory purpose behind Gordon's use of animal imagery, analysing specific works in the light of systems theorist Niklas Luhmann (1927-1998) in particular.

Gordon can be shown to use animals (usually filmed as part of a specially created performance to camera) as a strategy to differentiate and problematise a number of specific systems. Religious systems are uppermost in the case of his exhibition, *Unnatural History* (Papal Palace, Avignon, 2008) with its use of obliquely religious motifs, in particular snakes and donkeys. Gallery and art market systems seem the implied focus for the elephant footage in *Play Dead. Real Time* (Gagosian Gallery, New York, 2003). Finally, in a much-less discussed film for *The New Ten Commandments* documentary celebrating the 60th anniversary of the Declaration of Human Rights in 2008, Gordon contributed a remarkable film of a single sheep under the section 'The right not to be tortured', set alongside more orthodox documentary filmmaking.

System differentiation seems a key underlying strategy in Gordon's film and video work.

### Modernist Monkey business:

### Animal colonies, symbiotic evolution and 'Le douanier' Rousseau's primates

Fae Brauer

University of New South Wales

During the 'scramble for Africa', Anarchist bombs, financial scandals and perpetual strikes, animals played a crucial role in articulating symbiotic evolutionism. Amidst 'jungle fever' and Darwinian inscriptions of animals as inherently ferocious spawned by such Naturalists as Clémence Royer and such artists as Emmanuel Frémiet, Edmond Perrier published a very different image in his 1881 treatise, *Les Animal Colonies*. Far from likening "the animal world" to "a gladiator's show", this Neo-Lamarckian Zoologist at the Muséum National d'Histoire Naturelle demonstrated that diverse species evolved less through 'survival of the fittest' than through symbiotic association and cooperation. That "animal colonies" provided an ethical model for humans to emulate in order to, in Perrier's words, "cure the profound plagues of the present time", was immediately recognized. With France's brutal social-economic conflicts and colonial wars linked to Social Darwinism, Perrier's *Animal Colonies* was seized upon by Solidarist politicians, elaborated by Anarcho-Communists, and potentially re-presented in art by 'Le Douanier' Rousseau.

Although Rousseau's early paintings appear comparable to Frémiet's 'wild beasts', capturing Royer's translation of 'survival of the fittest' as 'la lutte pour la vie', his later imaging of animals was dramatically reconceptualized. Rather than savage and rapacious, Rousseau's animals are portrayed as caring and collaborative, his simians appearing to embody the empathy, cooperation, solidarity and playful "monkey business" observed by Darwin in *The Expression of Emotions in Man and Animals* and theorized by Perrier. Hence while animals are more conspicuous by their absence in Modernist art history, this paper will reveal how, at this turbulent time of French imperialism, they became inscribed in Modernism with culturo-political evolutionary significance.

# Session I I

## Ceremonial and the City

Caroline Arscott  
*The Courtauld Institute of Art*

Pat Hardy  
*The Museum of London*

In this session we will be raising questions about the ways in which ceremony serves the needs of various constituencies in the city. Ceremony is a familiar feature of urban locations. Royal processions and state funerals, civic pageants and parades, religious and military functions, legal and parliamentary occasions mark out spaces within the city together with more intimate family and community events. Ceremonial events work to stabilise notions of histories and localities.

Little analysis has been carried out on how the rituals and pageantry of city life have been portrayed in an artistic context. Much debate has focused on Hobsbawm and Ranger's definition of the invention of tradition, 1983, exploring civic ritual as a set of practices which inculcated certain values by repetition, generating a (spurious) sense of historical continuity. This approach has grounded the subject in historical specifics, highlighting the ideological dimension of pageantry as it functions for political and economic ends. We want to draw on the resources of art historical investigation to explore aesthetic and theoretical issues attaching to ceremonial as a practice of representation.

This session takes a fresh look at the ways in which artists viewed the nature and logistics of ceremonial in the city 1750-1950. It focuses on the physical objects and the interaction with urban architecture and sculpture and addresses the changing uses of space in the city, particularly the way in which art interacted with ideas of mass participation and the extent to which it influenced civic behaviour.

## Session 11

### **Making 'Ideal' Spectators: The place of the crowd in late 17th-century festival design**

Elaine Tierney

Victoria and Albert Museum

This paper uses the evidence of the objects and environments built for festival, alongside the concepts of the 'ideal' spectator and 'ideal' celebratory city, to demonstrate how the presence of large crowds influenced the design, construction and representation of public celebrations in late 17th-century London and Paris. First, the paper establishes the characteristics associated with 'ideal' spectators, using legislation, court records, newspapers and eye-witness accounts to show they were loyal, orderly and acclamatory. Second, it suggests how the concept of the 'ideal' spectator informed the design and construction of festival, with built interventions, like temporary viewing platforms and railings, effecting crowd control and reinforcing social divisions to produce very different experiences of the same event. The final section uses contemporary images to uncover late 17th-century anxieties about the place of the crowd during festival. Typically, images were entirely depopulated or included small groups of elegant figures. The latter were the ultimate 'ideal' spectators, and their deployment in presentational images was crucial to the retrospective redesign of events and, by extension, the creation of an enduring 'ideal' celebratory city. To fully understand the challenges associated with creating and representing the celebratory city, this paper engages with the large theoretical and historical literature that deals almost exclusively with disorderly crowds. Where other scholars have focussed on politically subversive mobs, this paper shows that large crowds of loyal spectators were integral to the success of major celebrations, with events deliberately devised to elicit positive emotional responses and encourage appropriate behaviour from those present.

### **Pageantry, Performance, or Place-making? The processional panoramas of Akbar II in British Delhi 1806-1837**

Yuthika Sharma

Columbia University New York

In the first quarter of the 19th-century the bi-annual procession of the Mughal emperor Akbar II became the subject of intense Anglo-Mughal diplomatic controversy. The British takeover of Mughal Delhi since 1803 meant that the territorial parameters of the emperor's domain as well as his physical movements were subject to East India Company's approval. The concept of Mughal territory too was in constant flux, with a gradual dissolution of private ownership of land aimed at curtailing the powers of the monarch in the eyes of the general public. In light of these sanctions, the emperor's imperial procession to his suburban summer residence and his pilgrimage to holy shrines became the sole means for performing Mughal authority and ritual in the public domain. This paper will assess the role of the painted processional panorama for its topographical significance, as an effective response to the harsh political realities of Anglo-Mughal Delhi. I will argue that panoramic scrolls and paintings of imperial processions were a palpable means of reclaiming and mapping the Mughal right to the city and its suburbs. Finally, I will discuss how the commoditization of the processional panorama of Akbar II into curios and keepsakes, inscribed the ritual and the territorial significance of the bi-annual procession into popular memory.

### Commemoration and Ceremony: Charles Russell's 'The O'Connell Centenary Celebrations', 1875

Kathryn Milligan

TRIAC-Irish Art Research Centre, Trinity College, University of Dublin

*The O'Connell Centenary Celebrations* (1875, oil on canvas, National Gallery of Ireland, 140x163cms), painted by Charles Russell RHA (1852 – 1910), records in paint the scene at the end of a large parade through Dublin in 1875. The occasion was the centenary of the birth of Daniel O'Connell, the revered barrister who, among other causes, had fought for Catholic emancipation in Ireland and Great Britain and for the Repeal of the Act of Union. Mass participation, through the form of 'monster meetings' had been key feature of O'Connell's political career, and the gathering recorded by Russell paid homage to these great events. This paper will consider this painting within the wider context of the centenary celebration, which placed a strong emphasis on participation, community, and a non-partisan celebration of 'the Liberator'. The shifting political situation in Ireland at this time, with an ever-growing interest in nationalism and questioning of Ireland's place within the British Empire, forms an important context for a discussion of this painting. With the dominant presence of Nelson's Pillar, and the temporary scaffold around the unfinished O'Connell monument in the painting, this paper will also consider the changing streetscape of Dublin in the period, and the wider political implications of this as conveyed by the artist. Finally, this paper will look at the creation of the painting itself, and the artist's use of photography in creating this panorama, raising questions as to how ceremonial occasions were represented, re-represented and disseminated to a mass audience in the nineteenth century.

### Henri Rousseau, *Pomp and the Popular*

Nancy Ireson

Independent

Henri Rousseau painted several ceremonial scenes in his career, combining the language of allegory with real events and figures, reiterating the values of the Third Republic while courting viewers from opposing political sectors. His works were symptomatic of an era in which new rituals and iconographies proliferated: hence the winged figure of Liberty who invites the artists to show at the *Salon des Indépendants* (1905-1906, National Museum of Modern Art, Tokyo), or the strange mélange of dignitaries past and present in the *Representatives of Foreign Powers coming to Salute the Republic as a Sign of Peace* (1907, Musée Picasso, Paris). However, while these images can be interpreted within the framework suggested by Maurice Aghulon in his *Marianne au Pouvoir*, 1989, or in accordance with ideas of 'invented tradition', their use of the ceremonial does not accord entirely with such models. With their distinctive aesthetic, reminiscent of postcard photography and the cheap illustrated press, their referencing of ceremony connects with the taste for conspicuous display that made public rituals popular with early filmmakers and which engaged with such subject matter primarily for commercial ends. Within the artist's lifetime, the temporal and contextual implications of display complicated readings; on one occasion (to benefit from the media attention surrounding a news-worthy conference), Rousseau told commentators that his painting referenced events which post-dated its creation. Highlighting how images of the ceremonial are open to subversion, then, this paper considers how these works re-iterated and refused their apparent civic content.

## Session 11

### **The Ceremony of the HLM; Modernist housing and the Map of Significance in post war Le Mans**

Valerie Mendelson

The New School

This paper argues that Pierre Vago and Mabel Gardner worked together to create city communities in the bombed out city of Le Mans, a project that began right after the war in 1945. The interaction between the urban architecture of Vago and the sculpture of Gardner created a new modernism of the ceremony. In the post war reconstruction of Le Mans, Pierre Vago created communities of housing developments organized around churches like that of Saint Thérèse. His project works to fuse the rationality of modern town planning with the reassuring ceremony of the church. Tony Vidler points to the privileged place of monuments in creating the 'complex mental map of significance' in a city's life. The bell tower of Saint Thérèse and the sculptures of the Virgin and Saint Thérèse by Mabel Gardner formed the emotional centers of his public housing project. Vago's projects focused over and over again on a modernist reinterpretation of spirituality. A student of August Perret, Vago's archives reveal a focused attention to modernist stained glass, mosaic and sculpture in his reconstruction of working class communities for which he reimagined the church at the center. The catholic church at this time was largely divided into populist and elite branches and the churches of Vago were made for community use rather than for an isolated convent. Mabel Gardner's sculpture, which focused on the Virgin Mary, articulated the modernist response to materials and a reinvention of the populist catholic idealism.

### **Royal and Religious Rituals of Town Squares in Republican Iran: A case study of the Royal Citadel-Arg square, Tehran**

Sara Mahdizadeh and Stephen Walker

University of Sheffield

With more than 2500 years of imperialism in Iran, the palaces of Persian kings embodied specific royal and religious rituals serving to reinforce their political power. In 1925, with the rise of Reza Shah's Pahlavi regime, Islamic ceremonies were denigrated in order to bring about a more secular and Western-influenced future. Furthermore, after the fall of the Monarchy and the establishment of the Islamic Republic in 1979, the hostile approach towards the imperial past led to the setting aside of royal rituals. To fit new ideologies, many traditions, which had hitherto been performed in the royal centres, slipped into neglect. This paper introduces these complex changes in rituals through one example— the Royal Citadel-Arg. This was the main seat of government of seven Qajar rulers (1785–1925). The paper details the ways in which the rituals of piety or regality have been challenged, particularly before and after Islamic Revolution in 1979. Nowadays, while the Arg square is located in the crowded part of Tehran, it is detached from the past and its surroundings. By highlighting the previous dynamic activities and intangible aspects of the public squares in front of the royal centres, the paper emphasises the potential role of traditional ceremonies in transforming these public places back to a place of assembly. It is suggested that by reviving Iranian ceremonies (such as Nowrouz or Ta'zieh, both of which were registered on the UNESCO List) the cultural identity and social function of the Arg and other town squares could be perpetuated.

# Session 12

## Horace Vernet (1789-1863) and the Thresholds of 19th-Century Visual Culture

Daniel Harkett  
*Rhode Island School of Design*

Katie Hornstein  
*Dartmouth College*

‘A sort of agile and frequent masturbation, an irritation of the French epidermis.’ So said Baudelaire of Horace Vernet’s pictures in his *Salon of 1846*, articulating a negative view of the artist’s work that has suffused accounts of nineteenth-century French art ever since. Despite Baudelaire’s disdain for Vernet’s ‘lowly’ art that he thought bereft of stylistic conviction or artistic inspiration, the critic nevertheless recognized that Vernet might be thought of as ‘the most complete representative of his age.’ Scrambling hierarchies of genre, blurring boundaries between media, and eschewing grand-manner seriousness, Vernet’s images seemed too many observers to reproduce the fluidity, the formlessness, even the futility of modern life.

If Vernet’s minor role within master narratives of 19th-century art stems from the difficulty of placing him within traditional categories of ‘style’ or movement, or the idea (*pace* Baudelaire) that his work simply does not qualify as ‘art,’ this AAH session places Vernet’s multiple engagements at the center of a new effort to explore the sites of permeability and interchange that characterize nineteenth-century visual culture. It is precisely Vernet’s status as a threshold figure—challenging divisions between ‘high’ and ‘low,’ avant-garde and academic, public and private, emergent and established media—that make him compelling at a moment when art historians are calling these binaries into question.

In this session we propose to bring together a group of emerging and established scholars to revisit Vernet’s work. We particularly welcome papers that explore the implications of Vernet’s multivalent practice for how we understand the construction and contestation of 19th-century artistic and cultural categories.

## Session 12

### Horace Vernet's Orient

Michele Hannoosh

University of Michigan

Vernet was one of the most frequent French travellers to the 'Orient'. His first visit to Algeria in 1833 inspired, over the following two decades, a spate of other ones, to Greece, Turkey, Lebanon and Syria in the east, to Egypt and Algeria in the south, and along the coast of Morocco to Mogador on the Atlantic. The taste for the 'oriental' acquired on these journeys manifested itself in multiple ways, from Vernet's own orientalist dress, to numerous genre and battle paintings.

Vernet's journey to Egypt and the Levant in 1839-1840 had an especially rich legacy. Vernet was accompanied by the painter Frédéric Goupil-Fesquet, who recorded the journey through the brand-new medium of the daguerreotype. Goupil-Fesquet's were the first daguerreotypes of these countries and set the terms for what would become the 'photographic Orient' in the work of Du Camp, Girault de Prangey, and others. Although most of Goupil-Fesquet's daguerreotypes are lost, the images were published in Lerebours' famous *Excursions daguerriennes* (1842). In addition to these visual images, Goupil-Fesquet wrote an account of the trip, *Voyage en Orient fait avec Horace Vernet en 1839 et 1840*, which records, with the detail of a travel-diary, the daily experiences and impressions of the travellers. These visual and verbal accounts present a precious source of material on that 'Orient' which Vernet encountered, experienced, and imagined. In this paper, I will explore what Goupil-Fesquet's daguerreotypes and travel narrative can tell us about Vernet's Orient and about his paintings of Oriental subjects.

### Horace Vernet and the Army of Africa in Algeria

Nicolas Schaub

Université de Strasbourg

Following his first stay in Algeria in 1833, Horace Vernet produced a series of important battle pictures that transformed the artist's practice and aligned his oeuvre with the official politics of the French conquest of North Africa. Over the course of the July Monarchy, Vernet became a lead actor of the military propaganda in Maghreb and a lucid witness of the history of colonial time, benefiting from the financial and political support of the monarch Louis-Philippe d'Orléans (1773-1850). His productivity and talent encouraged a large number of painters

to reproduce his creations or imitate his style, which not only celebrated the French army and its victories, but also depicted a world immune from any sign of modernity. But as I will argue in this paper, there existed a discrepancy between France's official imperializing mission in Algeria and the artist's own position as an observer of the horrors of the colonial war. Perhaps more so than in his paintings, his private correspondence and personal notes expressed criticism towards European intrusion in the Maghreb. As such, these writings run counter to the official discourse of colonial propaganda espoused by King Louis Philippe's government and offer evidence of complex and ambiguous reactions that conflicted with Vernet's supposedly steadfast nationalist ideology. They demonstrate that Vernet's views of France's political agenda of colonialization were more nuanced and at times disapproving than has previously been understood by art historians. Though Vernet was an active participant in military conquest, he also experienced the distress of its reality.

### Writing History – Horace Vernet's oeuvre in the service of the Second Empire

Julia Bischoff-Thoma

Courtauld Institute of Art

The retrospective exhibition of Horace Vernet's oeuvre at the Exposition universelle of 1855 gave the artist an unprecedented visibility on an international platform. The 22 works included represented four decades of the artist's successful career; illustrating his experiments with genres and styles under three successive regimes. The only other artist who was granted a single exhibition space was Jean-Auguste-Dominique Ingres. However, whereas the public visited Ingres' display of paintings embodying the Academy and tradition out of a sense of duty, Vernet's room had all the popular appeal of a panorama rotunda – a popularity the Second Empire sought to exploit.

This paper examines the artistic and political topicality that Vernet's oeuvre acquired in 1855. A discussion of the critical assessment of the artist's politicised approach to history in his military paintings sheds light on the status of history painting at this particular moment, and examines Vernet's role as the 'father' of a new generation of military painters working under Napoleon III's regime. A close reading of the 1855 critical reception of Vernet's incorporation into his art of popular culture and 'low' art forms provides a rationale for the young Second Empire having chosen to align itself with the official painter of the

previous regime. The paper argues that Vernet's visual language contributed to the culture of spectacle that the Second Empire sought to foster, and that the patriotism and Napoleonic connotations of his military oeuvre helped to legitimise the regime of Napoleon I's nephew. With the Exposition universelle, Vernet's oeuvre ceased to be controversial, becoming instead canonical.

### Horace Vernet and 'the Political'

Nina Athanassoglou-Kallmyer

University of Delaware

Horace Vernet's artistic career has mostly been examined against the context of his turbulent times and of his alleged political complicity with an astonishing sequence of diverse, even antithetical, ideologies and regimes – republicanism, bonapartism, ancien-régime monarchy, constitutional monarchy, empire – all of which he apparently navigated unscathed and ever triumphantly. In a close reading of Vernet's portraits and self-portraits spanning the artist's life in tandem with critical comments of his works and biographical essays by his contemporaries, including Théophile Silvestre, Léon Lagrange, Charles Blanc and Armand Dayot among others, this paper will explore Vernet's use and manipulation of the 'political' – that is of politics as a cultural field apt to astute marketing exploitation. The portraits chart the facets of Vernet's metamorphoses to reveal a meticulously and self-consciously created travesty – an actor's 'masque' in his own words, worn, adjusted and discarded at will— thereby refuting accusations of ideological opportunism or even mindlessness, and suggesting instead a concerted and deliberate business-like strategy, a strategy that constituted integral part of Vernet's assumption, early on, of the persona of artist-entrepreneur that will become common in the latter part of the 19th century.

### Horace Vernet in the Popular Imagination

Rachel Esner

University of Amsterdam

Although, as the session organizers point out, Horace Vernet is today a forgotten and marginal figure in the history of art, in his own time he was not only something of a star in the art world, he was also a figure of great public interest. Thanks to the popularity of the (in)famous painting of his studio (*The Artist's Studio*, c. 1820), shown at his ground-breaking private exhibition of 1822, his directorship of the Académie in Rome, and his reputation as something of an adventurer, Vernet attracted much attention in the

(new) media – in the popular illustrated press, as well as in the specialized art press. This paper will look at some of the articles that appeared in these fascinating and somewhat neglected sources – *L'Illustration*, *Gazette des Beaux-Arts*, *Revue des Deux Mondes* – as well as the writings of several important critics and writers (Bro, Fournel, Texier, Claretie, Silvestre, Clément, among others) in an effort to understand how the artist was constructed for a broad and diverse audience hungry for information about the celebrity painters of the day. In this sense, as well as in the (negative) artistic sense originally proposed by Baudelaire, Vernet was thus 'the most complete representative of his age' – an age that witnessed the almost total 'mediatization' of the artist. Is it perhaps this popular image that led to his posterior neglect?

### Illustrious Heritage: Vernet painting Vernet

Melanie Vandenbrouck

Royal Museums Greenwich

Among the flurry of biographies published after Horace Vernet's death are volumes devoted to the 'three' Vernets, Joseph, Carle and Horace. In 1822, a turning point in his career, the latter himself planted the seeds of this dynastic narrative.

That year, Horace Vernet had famously organised a solo exhibition in response to his paintings being rejected by the Jury of the Paris Salon. If biographers, critics and scholars then and now have concentrated on the radical stance of Vernet's exhibition, what remains overlooked is how he posited himself in relation to his forebears, particularly his grandfather, the celebrated landscape and marine painter Joseph Vernet. In addition to showing rare marine scenes in his studio, it is significant that the single painting Vernet exhibited at the Salon, *Joseph Vernet Tied to a Mast in a Storm*, depicts his grandfather's personal legend. Not only does it exploit the trope of the artist courting danger for the sake of his art, and draws on the truthfulness of first-hand experience so dear to Vernet's art, it positions him within the family tradition, as the latest star in a line of successful artists.

This paper seeks to explore this and Vernet's lesser-known marine paintings to illustrate how illustrious ancestry and the celebration of the artist status coalesce to serve Vernet at a seminal moment in his professional life. Examining Vernet's critical reception in 1822 and in later biographies, this paper will question how successful or reductive this tale of lineage was then and beyond Vernet's lifetime.

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### Revisiting Horace Vernet's Visual Conceptions of History

Andrea Meyer

Technische Universität Berlin

My paper focuses on a central body of Vernet's works, the large-size paintings glorifying the French expeditions in North Africa which were commissioned by Louis Philippe for the Versailles palace during the 1830s and 1840s. I particularly discuss the strategies Vernet adopted from popular new mass media, like the panorama, in order to enforce the lively, authentic character of the campaign scenes. In a second part I describe their impact on the beholder by analyzing the reactions of contemporary critics. Yet, I would like to leave the French public discourse aside and instead turn to the attention spent on the series of paintings in Germany, thus examining Vernet's artistic practice from a transnational point of view. One of Vernet's German advocates was the art historian Franz Kugler who studied the North Africa paintings on his journey as representative of the Prussian ministry of cultural affairs. Even though Kugler neither esteemed Louis Philippe's project of the Versailles history museum nor favored French art, he considered Vernet as role model for contemporary artists. It was exactly Vernet's systematic use of formal and narrative principles of mass media Kugler was enthusiastic about. Dealing with the Kugler's assessment of Vernet's works thus allows to understanding that both blurring boundaries between media and turning to the 'low' haven't necessarily been rejected by representatives of the established art scene. In contrast, they welcomed challenges to conventional categories such as the master work or the hierarchy of genres, with the paradoxical intention to revive and stabilize these.

### Modeling Mastery: Horace Vernet's *Raphäel au Vatican*

Allan Doyle

Princeton University / Metropolitan Museum of Art

Horace Vernet's large-scale genre painting *Raphäel au Vatican* was executed while the artist was director of the French Academy in Rome (1829-33) and exhibited at the Parisian Salon of 1833. It depicts an apocryphal encounter between Raphael and Michelangelo in a manner that explicitly opposes them as models of artistic production. Vernet shows Raphael surrounded by students while his Florentine rival is awkwardly positioned alone in a lower corner, scurrying off-canvas while clutching the keys to the Sistine chapel, where he could work in secret. My paper argues that this juxtaposition betrays the author's concern with the role of Italian exemplars within the French tradition and specifically, his rejection of copying as mandated by the Academy. Examining contemporary Salon criticism and the artist's correspondence, I read the canvas in light of both Vernet's pedagogic beliefs and the broader context of Restoration politics. In particular, I focus on a heated epistolary exchange between Vernet and then Minister of the Interior of France, Adolphe Thiers. Thiers sought out Vernet's opinion on his plan to commission a full-scale copy of Michelangelo's Last Judgment for a museum of replicas he was assembling at the École des Beaux-Arts in the early 1830s. Vernet castigated the proposal. At first glance, *Raphäel au Vatican* may appear to simply confirm the artist's convictions as expressed in these letters. I argue, however, that this vexed painting also reveals a deep ambivalence on the issue of Renaissance emulation and cannot be reduced to a mere illustration of its maker's stated beliefs.

**Deranged and Virtuous Widowhood:  
Horace Vernet's *Woman driven insane by  
love* and *Edith recovering Harold's body  
after the battle of Hastings***

Simon Lee

University of Reading

In the aftermath of Waterloo Horace Vernet produced a number of paintings and prints that responded to the collapse of the Empire and of the Napoleonic dream. His 1819 *Woman driven insane by love* is a half-length study of a young woman who goes mad after loss of her lover in the Hundred Days.

*The Woman driven insane by love* formed a pair with the *Druid Priestess improvising to the sound of her harp*—another half-length of a young woman in a heightened emotional state. Vernet frequently challenged the hierarchy and categorization of genres and critics related the pair to both portraiture and to 'fantasy' or 'expressive' heads.

Both works had a multivalency typical of Vernet's aspiration to wide appeal. On the one hand patriotic and political—the *Woman driven insane by love* revealed the human cost of war and the mysterious Druid Priestess represented ancient Gaulish opposition against a foreign invader which had a very real contemporary resonance following the post-Waterloo allied occupation of Paris. Yet these young women were also presented in a melodramatic and potentially titillating and eroticized manner:

Between 1819 and Vernet's 1822 private exhibition in his studio, the title of the *Woman driven insane by love* changed to *The Madwoman of Bedlam*. As Nina Athanassoglou-Kallmyer has noted, such a reading suggests a familiarity with the controversies of the Magendie-Bell affair; where comparative French and English treatments of the insane came under scrutiny. By re-casting the demented female as English and an inmate of Bedlam, a forceful comment was made about her inhumane and unsympathetic treatment at the hands of English psychiatrists.

Almost a decade later, in 1828, Vernet returned to the theme of war widows with *Edith recovering Harold's body after the battle of Hastings*, where king Harold's lover visits the carnage of the battle field to identify his mutilated remains. Vernet made clear distinctions between the 'madness' of the young woman triggered by grief and the anguished yet dignified identification of Harold's body by the beautiful Edith Swan-Neck. Her careless yet noble appearance and intense physiognomy project a maritorious haste to claim her lover's body and give it Christian burial. Edith's alacrity found a counterpart in Vernet's extreme rapidity of execution which drew both admiring and censorious comments.

**Vernet's Ladies: The romantic portrait image**  
Susan Siegfried

University of Michigan

Horace Vernet's portraits have been little discussed in the scholarly literature, though at one point in his career, a significant preoccupation with portraiture gave rise to some particularly intriguing works. This talk explores a distinctive practice that he developed around a romantic image of women. I focus on three paintings from 1831—Portrait of Anna Eynard-Lullin (Museum of Art and History, Geneva), Portrait of a Young Woman (Toledo Museum of Art, Toledo) and Portrait of Louise Vernet (Musée du Louvre, Paris)—done just after he arrived in Rome as Director of the French Academy. They share a common format, half-length figures placed in outdoor settings, and rely on fashionable, often historicized, dress to characterize their female sitters. I shall be situating Vernet's interest in contemporary dress in the context of his (and his father's) earlier practice of supplying journal editors and print publishers with drawings for fashion plates, fashion satires, and military uniforms. His sensitivity to the temporality of dress will also be related more broadly to his representation of and views on costume in history painting.

# Session 13

## Rhythm in Art and Life

Michelle Ying-Ling Huang  
*Hong Kong Baptist University*

Charlotte de Mille  
*University of Sussex*

From the 6th-century Chinese painting theory, to early 20th-century English modernist manifestos, to contemporary French philosophy, rhythm has been regarded a 'living' artistic force which embodies the temporal pulses present in life: change, growth, movement, and renewal. Although the interpretation and expression of rhythm varies in different disciplines, cultures and historical contexts, the vision of a rhythmical relationship between art and life asks fundamental questions of the nature of humanity, reality and aesthetics. The English poet, Orientalist and art historian Laurence Binyon found in Chinese art and poetry the desire to attain rhythmical vitality, while the French philosopher Henri Lefebvre's Rhythmanalysis posited rhythm as a sensory measure that charts the relation between space and social practice. The Anglo-French journal *Rhythm* in 1912 was a cultural product aiming 'to leave protest for progress, and to find art in the strong things of life'. The qualities that defined the journal's concept of rhythm: freedom, reality and individuality, remain concepts of cultural force in contemporary society.

This panel explores creative and critical discussions of rhythm in artistic and cultural production across periods, cultures and disciplines. It provokes dialogue on how rhythm is historically discussed, expressed and re-interpreted by artists, theorists, philosophers and cultural critics. It also explores how rhythm is applied in single or multi-media artistic productions; how this ideal is envisioned within one's sensual, intellectual and spiritual responses; and how the quest for rhythm corresponds to specific historical contexts in both Eastern and Western cultures.

### **Rhythm and Representation: Laurence Binyon's writing on art**

Hilary Arnell

University of Reading

Laurence Binyon used the term 'rhythm' as early as 1908 in *Painting in the Far East* in his discussion of Chinese aesthetic principles, stating "Rhythm holds the paramount place; not . . . imitation of nature . . . which the general instinct of the Western races makes the root-concern of art". This paper will examine the contribution and importance of Binyon's art writing and will trace the development of the concept of 'rhythm' in his writings up to his 1939 essay 'Art and Freedom'. In particular it will look at how Binyon applied the same 'holistic' approach used in his investigations of Oriental art to his writings on contemporary art in the West. These writings attest to a greater concern with identifying the spiritual values underlying a work of art than with analysing formal or stylistic features and, for Binyon, it was rhythm that was the elusive and essential quality that united great works of art across the centuries and the continents. This paper will argue that Binyon, who has been characterised as a Late Romantic reacting against modernism, was not anti-modern but was positing an alternative modernism that was compatible with his conviction that art should have a wider purpose in life than the merely aesthetic.

### **The Rhythm of East West dialogues in Contemporary Art**

Nicola Foster

The Open University

In his famous 1948 essay 'Reality and its Shadow' Levinas suggests that the idea of rhythm 'designates not so much an inner law of the poetic order as the way the poetic order affects us, closed wholes whose elements call for one another like the syllables of a verse'. Some ten years earlier the Bengali poet, artist and educator Rabindranath Tagore in his 1930 publication 'My Pictures' offers a similar account of rhythm by suggesting that it transforms 'inert materials into living creatures'.

Levinas and Tagore sought to address different readers and different contexts, yet both offered an interpretation of rhythm which allows art to operate at another time, a time which is not that of everyday life and yet is not cut off from everyday life. The former sought to address European readers in the context of philosophy, the latter sought to address

Bengali/Asian and avant garde European readers in the broader context of avant-garde culture and colonialism. Their respective interpretations were and remained influential for different readers/artists and in different contexts. The paper will seek to utilise both articulations of Rhythm in order to interpret contemporary art in South East Asia through the two articulations of rhythm and the dialogue between them.

### **Rhythm: Non-repetition, gesture and abstract expressionism**

Simon Shaw-Miller

University of Bristol

This paper will argue for an organic conception of rhythm set against the concept of beat or pulse and the stress of meter; what in music theory might be called a rhythmic gesture (as opposed to a rhythmic unit). In the visual realm this is close to Robert Hatton's theory of musical gesture as 'emergent gestalts that convey affective motion, emotion, and agency by fusing otherwise separate elements into continuities of shape and force.' This paper will expose the roots of rhythm in the act of drawing in its original Greek etymology ( $\rhoυθμός$ —rhythmos) and relate rhythmic gesture to aesthetic relations in early Chinese art theory, especially the first of Xie He's 'six principles' c.500. Developing from Lefebvre's work on rhythm analysis, but differing from it in emphasizing 'flow' over 'repetition', this paper will relate the discussion of a theory of rhythm to the specific practice of gestural abstraction in the work of artists such as Jackson Pollock and Franz Kline.

### **Dance to the Music of Time: Rhythm's plastic powers and the modernist stage set**

Diane Silverthorne

Birkbeck College, University of London

In Wagner's early writings, dance and its embodied rhythms played an essential role in the Art-work of the Future. As song and poetry conveyed the inner essence of the mythic story of the gods, dance rhythms embodied the drama's visible deeds. Gesture would reveal to the eye what the orchestra conveyed to the ear, each converging through the common point of rhythm. Yet how was this seemingly impossible synthesis to come together in music drama? This paper evaluates the contribution made by Adolphe Appia (1862-1928) and his visionary, abstracted stage-sets to rhythm's plastic powers in the synthetic art of music theatre. Drawing on the

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inner rhythms of the musical score, dance gesture would allow the body to make the inner life of the drama intelligible. Similarly, the sets would suggest and control the rhythmic placement of the body in space. Newly reconceived mythic territories would replace historicist stage-settings. Appia's early designs for Parsifal, (1896), strange, mood-inducing monotone drawings, illustrated the rhythmic effect of abstracted verticals, described as 'light-dark'. Such tonal rhythms were expanded in a set of experimental *Espaces rythmiques* (c.1909-10); his principles of rhythmic expressiveness were later applied to Dalcrozes' art of Eurythmics. Appia's injunction that "you yourself are the artwork: musical rhythm will penetrate all of us", prefigured aspects of post-modern art, notably the rhythmic movement of bodies in space, light and darkness recently choreographed by Tino Sehgal (2012).

### **Aesthetics of Disappearance: On rhythm and multi-sensoriality in art**

Louis Schreel

Heinrich-Heine University Düsseldorf

True works of art, in Gilles Deleuze's conception, are always multi-sensory in nature. The paintings of Cézanne or Bacon, for example, are said to address not merely the eye but rather all of our senses: they generate a haptic vision which questions our entire sensibility through a so called 'excessive presence' that is 'immediately conveyed in the flesh through the nervous wave or vital emotion'.<sup>1</sup> The intensive presence of these works is said to affect the entire nervous system and inhibit every act of subjective distancing from this immediate experience, as in (pragmatical or speculative) acts of re-presentation. Following the phenomenologists Erwin Straus and Henri Maldiney, Deleuze calls this non-representational dimension of 'existential communication' the 'pathic' moment of sensation – 'the basis for every possible aesthetics'<sup>2</sup>. The pathic concerns the event of being-with-the-world that precedes every opposition between subject and object and moreover discloses no intentional

structure whatsoever:

That which determines the affective tonality of a multi-sensorial sensation is always a 'violent shock', a 'vital force' which brings about an impersonal fusion of sensing of sensed. This power, Deleuze writes, is rhythm, 'more profound than vision, hearing, etc.' Whether music, poetry, painting or theatre, sensation is for Deleuze always vibration: an encounter with life as inorganic power. In his aesthetics of speed and disappearance Paul Virilio has developed a similar (Bergsonian) approach to rhythm and vibration, describing them as "chronotropisms"<sup>3</sup>: the coexistence of several durations, inferior and superior to those of the human condition. Rhythm as the experience of infinity and indeterminacy: medium of de-subjectification par excellence? This paper aims to investigate the intimate Deleuzian correlation between rhythm and impersonal sensation through a reading of Henri Maldiney's essay 'l'esthétique des rythmes' and Paul Virilio's 'Esthétique de la disparition'.

1 Gilles Deleuze, *Francis Bacon. Logique de la sensation*, Paris, Seuil, 1981 (2002), p. 48.

2 Ibidem, p. 39, note 27 & p. 45.

See also: Henri Maldiney, *Regard Parole Espace*, Paris, Cerf, 1973 (2012), pp.188-194.

3 Paul Virilio, *Esthétique de la disparition*, Paris, Galilée, 1989, pp. 28-29.

### **Viking Eggeling's 'Synthesis of Singularities': Tracing the ornament in early abstract cinema**

**Alena J. Williams**

Columbia University, New York / Deutsches Forum für Kunstgeschichte, Paris

Rhythm served as a crucial vector for gauging the political and aesthetic possibilities of expressionist cinema of the early modernist period. This paper examines the celebrated expressionist film *Symphonie diagonale* (1924) by Viking Eggeling with regard to what the German film critic Siegfried Kracauer identified in the Weimar period as 'that will of art [Kunstwollen] which believed in the possibility of content without recourse to objective reality [Gehalte ohne Gegenstand]'. A Swedish artist living and working in Berlin in the 1920s, Eggeling explored the art of movement by applying the psychology of perception to abstract, geometric forms. Following the research of experimental psychologists from the late 19th century, Eggeling worked under the newly researched assumption that optical effects were inherently subjective phenomena. His goal was not simply to record movement and re-animate it—indeed this was what the French philosopher Henri Bergson argued against in his influential 1907 text *Creative Evolution* amongst other works—but rather to produce something for the screen that developed organically from an internal structure. This paper questions the presumed evacuation of social/political content accorded to aesthetic practices of modernist abstraction by analyzing *Symphonie diagonale's* technical and aesthetic production. By way of Eggeling's film and a reading of Kracauer's reception of the aesthetic theoretician Alois Reigl's 1893 concept of *Kunstwollen*, one can consider the manner in which the rhythm of the unfolding, temporal evolution of an ornamental motif might operate politically in the film symphonies of the 1920s.

### **Space, Time and Everyday Life: Suki Chan's moving images**

**Pamela Kember**

University of the Arts, London

Hong Kong born, London based artist, Suki Chan's highly acclaimed videos, *Sleep Walk*, *Sleep Talk*, and *Intervals I & II* have been described as "setting up poignant tensions between images of our manufactured environment and images of natural forces". (Robert Clark, 2009) My paper will examine these three recent moving image films, made by Chan, that engage both with the patterns and rhythm that fluctuates throughout her work and offers a new way of bridging Chan transnational identity. The title of my paper refers to Henri Lefebvre's 'Rhythmanalysis' and for me, is at the core of Chan's approach to her engagement with moving images and sound, one that links back to her Hakka roots and the Round Houses of Fujian province, to the urban aesthetic of the metropolis of London.

# Session 14

## 'Action Painting': The Theatrical and the Dramatic in History Painting

Mark Ledbury  
*University of Sydney*

Andrei Pop  
*University of Basel*

Since Michael Fried published 'Thomas Couture and the Theatricalization of Action in 19th Century French Painting' in 1970, the history of history painting has been shaped by his idiosyncratic terms, 'theatricality' and 'absorption.' The first tracks the necessary address to a spectator, on which history painting thrives, while the second posits a sublime unity of viewer and artwork that makes the former superfluous. In Fried's writings on David, Manet, Courbet, and Menzel, the terms join a Hegelian dance of opposites driving modern art. Yet this subtlety of combination suggests not two phenomena, but one experience described twice, from the inside, as one's own, and from the outside, as that of a critical bystander.

This panel reopens the case for conceptual analysis of history painting. As the depiction of action, history painting hopes to illuminate motives, feelings, and other inner states, accounting for its frequent absurdity, but also for its fascination. At its best, in the work of David or Fuseli, Barry or Goya, it may be as close a view of other minds as any object affords. And yet this mimetic link between artwork and person, and between both and theatre, has been used to criticize art as duplicitous from Plato to the Situationists. Is the vocabulary of 'theatricality' of use to art historians empirically and theoretically? Are other categories, like the dramatic, imitation, spectacle, illusion, etc., more informative? Is a certain psychology of art, or of persons *tout court*, implied in the critical vocabulary?

### Theatricality or Absorption? Diderot and the Paradox of (History) Painting

Paul Duro

University of Rochester

In 'The Paradox of Acting,' Denis Diderot remarks that theater audiences 'come not to see tears, but to hear speeches that draw tears.' Is the same true of the audience for history painting? Diderot's many references to 'truth' to nature, to emotion, to what he famously calls 'moral painting,' suggest that what he regarded as the paradox of the actor, that is, whether actors who 'play from the heart' can communicate emotion consistently and thus remain in control of their means of expression, applies equally to the history painter. Traditionally the most highly regarded history paintings shun the direct imitation of nature and the expression of overwrought emotion, the better to establish a critical distance from the subject. Yet many paintings of the period elicit just such an engagement. Are they right to do so? This seems to be the question that Diderot repeatedly asks in his Salons. His famously critical pronouncements on Boucher's aesthetic choices, his sometimes equivocal praise of Greuze, his outright relief that the paintings of Vernet and Chardin sidestep both the 'tears and the speeches that draw tears,' raise questions centrally concerned with theatricality and absorption in both acting and art.

### Theatrical Absorption, or How to Perform Contemplative Immersion in 19th-Century Narrative Painting

Nina Lübbren

Anglia Ruskin University, Cambridge

Karl von Piloty's history painting *Seni Before Wallenstein's Corpse* (exhibited in Munich in 1855) seems to present all the credentials for a 'theatrical painting'. Not only is it based on Friedrich Schiller's play *Wallenstein's Death* and referring to contemporary Munich stage productions on occasion of the playwright's semi-centenary; but it also alludes to earlier compositions by Paul Delaroche and Jean Léon Gérôme that were themselves directly related to the theatre. However, the central character of the fictional astrologer Seni in Piloty's canvas is, in Michael Fried's terms, a profoundly absorptive figure. He contemplates the murdered Wallenstein with downcast eyes, apparently oblivious to viewers on the other side of the 'fourth wall'. At the same time, Seni addresses those viewers by demonstrating the

proper immersive attitude to be taken up in front of a work of 'Art' by a gallery audience. Neither human protagonist becomes an active historical agent; instead, it is the inanimate object world of the depicted scene that narrates the action. *Seni* provides a way into rethinking the nature of absorption as in itself an (at least partially) theatrical and performative activity. Finally, the paper opens out the question to what extent non-human pictorial elements can be seen to 'perform'.

### Painting Actors: Arresting history in the paintings of Ellen Terry

Jeffrey M. Brown

Columbia University

Though Michael Fried's contentious terminology has shaped art historical discourse over the past forty years, his ideas encounter resistance when applied to the most literal manifestation of theatricality in history painting: the posed images of famous actors that dominated the theatrical and cultural landscapes of the late nineteenth century. As a subject of painting or an object of dramatic art, the actor presents a series of problems for any aesthetic theory, in part because she renders the subject-object divide incoherent: even as the particular fascinations of her personal celebrity are 'fixed' in time by the work of art, the actor undermines access to authenticity by asserting that any display of interior states is 'just an act.' My paper addresses this issue by focusing on a single case-study that isolates the functions of theatre, painting, and narrative, and then tracks their remediation and collusion through the work of the actor: the case of acclaimed Victorian actor Ellen Terry.

Terry became an icon for Pre-Raphaelite artists after her short-lived marriage to painter G. F. Watts in 1864, but her theatrical celebrity in later years ensured that Watts's painted allegories of her immediately became biographical documents of a unique kind. By the 1890s, Terry's performances in historical revivals of the Shakespearean canon were immortalized in 'narrative portraits' by John Singer Sargent. Terry therefore presents a challenge to the reading of history in both theatre and painting—a challenge met only within the collaborative aesthetics of modernist spectatorship.

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### **Metamorphoses of a History Painting: André Brouillet's *Une Leçon clinique à la Salpêtrière* (1887)**

Natasha Ruiz-Gómez

University of Essex

In 1885, art critic and novelist Octave Mirbeau wrote that the 19th century would 'perhaps not be the century of Victor Hugo nor the century of Napoleon, but the century of Charcot'. He called for a painting of Doctor Jean-Martin Charcot (1825–1893) in his amphitheatre to be made as a pendant to Rembrandt's *Anatomy lesson of Doctor Nicolaes Tulp* (1632, Mauritshuis, The Hague). Realist painter André Brouillet (1857–1914) seems to have answered Mirbeau's call with *Une Leçon clinique à la Salpêtrière*, exhibited at the Paris Salon two years later.

Brouillet's modern-day history painting shows Charcot discoursing before a voluptuous, hypnotised hysteric in front of an audience of doctors, writers and politicians. This group portrait, which has received little scholarly attention, helped to establish the Salpêtrière School and cemented Charcot's reputation in the public eye as 'prodigious populariser' of hysteria. Significantly, it was also appropriated by a number of contemporaries with very different agendas: the painting's protagonists were transformed into caricatures in the daily press; a nude odalisque, lounging in front of the taciturn Charcot, was added to the scene in a satirical print; and its main group was reified in wax and exhibited in the Collection Spitzner, a popular anatomical collection that toured Europe at the turn of the century. This paper will explore whether the spectacle of Charcot's theatrics motivated the various metamorphoses of Brouillet's heroic depiction of modern science.

# Session 15

## Shut your Eyes! Iconophobia in the Modern Era

Sarah Lippert  
*University of Michigan-Flint*

Although we live in an increasingly media-dominated world, the hyper-exposure to images and digitally-mediated experiences in our own day might be seen to parallel the perceived dangers that lurked in the art world of previous eras. Since the late eighteenth century, the popularisation of modern media, shifting aesthetic theories, as well as the mass production of images, have all given rise to moments of great hesitation about visual art amongst many different groups. Although the traditional Judeo-Christian debates regarding idolatry had waned in consonance with a wave of post-Enlightenment secularism, paranoia regarding the power of images, and fears pertaining to their moral or immoral role in society, persisted in new incarnations. This session seeks to explore the nature of anxieties about visual art throughout the Modern era, beginning in the late eighteenth century, in new or newly-framed examples. How were such images embroiled in contemporary debates about morality, national character, or the role of art in shaping culture?

## Session 15

### **National Identity and the Art of Seduction: The Female Ideal Portrait in Mid-19th-Century Hungary**

Nóra Veszprémi

Hungarian National Gallery, Budapest /  
Cantemir Institute, University of Oxford

The large annual art exhibitions organised in Hungary from 1840 often featured so-called 'female ideal portraits': half-length pictures of young women, representing various ethnic groups or states of mind. Purporting to depict ideal beauty, but often overtly sexualised, these pictures embodied one of the basic problems of contemporary critical discourse. Exhibition reviews often expressed their general disapproval of works that aimed for superficial 'effect' and 'narcotised' the viewer by appealing to the senses instead of the intellect or deeper feelings. Magazine articles published in the 1840s drew parallels between art and love, naming excessive sensuality as the greatest threat to both. The authors scolded 'vain' women, with their painted faces and frivolous behaviour, in much the same way as they castigated paintings that only aimed to please the eyes and the senses, without any deeper meaning. In ideal portraits, the threats posed by art and love were united, exposing the corruptive power of the visual. On the other hand, however, ideal portraits contributed to the main task assigned to art by the emerging Hungarian national movement: the construction of national identity. They helped define and fix national characteristics by representing Others (Greek, Italian, Oriental women) or - more and more often - Hungarian women, thus specifying markers of strangeness and familiarity. My paper will explore how the uncontrollable seductive power of ideal portraits undermined their role in structuring the world from a 'national' point of view, giving rise to ambivalent attitudes and anxiety towards the genre.

### **Edward Burne-Jones' Mysterious Dormancy**

Liana De Girolami Cheney

University of Massachusetts Lowell

In *Sleeping Beauty* or *The Legend of Briar Rose* of 1885-1890, Edward Burne-Jones depicts images of reclining females in a state of being inactive, in slumber or in repose. He composed numerous drawings and paintings for this theme. In part, the imagery is based on William Morris's poem *The Briar Wood*. However, Burne-Jones was also inspired by the popular fairy tales recorded by the French Charles Perrault's *La*

*Belle au Bois Dormant* in the seventeenth century, the German Brothers Grimm's version of the tale in the early 19th century, and Alfred Tennyson's poem *The Day-Dream* of 1842. In a mythical hortus conclusus, decorated with perfumed roses and wild bushes, dormant beautiful figures sleep or dream. Burne-Jones creates for the viewer an aesthetic moment. His imagery of suspension expressed through fantasy reveal his reflections on art, beauty and love, as well as his culture, 'art for art sake.'

### **Incarnations of Medusa in the 19th Century**

Sarah Lippert

University of Michigan-Flint

Although accounts of Medusa's dreadful transition from icon of loveliness to icon of ugliness was a traditional motif dating to antiquity, Medusan depictions and themes were still popular in the nineteenth century. As a famous Ovidian narrative recounting the dangers of looking and fear of the image, representations of Medusa were indelibly tied to the portrayals of the past, which cast her in both beautiful and terrifying states. This paper will explore the nineteenth-century versions of Medusa, the appeal of her story to visual artists and writers alike, and will consider how such figures responded to both the prevailing aesthetic theories regarding the powers, limitations, and definitions of the visual arts. For instance, how did artists exploit the myth of Medusa, the sight of whose face could kill with one glance, to revel in the power of the visual arts, or to warn against the persuasive powers of the sense of sight?

### **The Influence of Modern Icono(homo)phobia in Contemporary Arab, Iranian and Turkish Art**

Siba Aldabbagh

The School of Oriental and African Studies

Homosexuality has been a long suppressed topic in modern political and media discourses in the Middle East. Today's Arab, Iranian and Turkish artists have set about challenging a) the figurative portrayal of homosexuals as abnormal and b) depicting homoeroticism point blank.

Comparing the semiotic structures in film, photography and painting from the Middle East, this paper will analyse the various ways artists have chosen to represent a controversial topic and at times, even avoid censorship, both from the public audience

and the government. In exploring the anxieties and tensions that three contemporary artists from these regions face in discussing the (im?)morality of visually staging homoeroticism, this paper will show how visual language has found a way out of the sign-signified-signifier triangle to pose important questions with regards to sexuality, and ultimately difference.

**Uncanny Projections, Modern Anxieties:  
Three works by Susan Hiller**

Mark Windsor

University of Kent

For over four decades, 'paraconceptual' artist Susan Hiller has, as she puts it, been retrieving 'materials that have been culturally repressed or misunderstood' and using them in her works to subversively open up and explore the spaces between such categorical dichotomies as art and science, imagination and reality, subject and object, personal and collective. This paper will focus on three of Hiller's multimedia installations – *Belshazzar's Feast* (1983-4), *Magic Lantern* (1987), and *Witness* (2000) – considering how each provides a theatrical phantasmagoria in which the participant's own sensorial processes, presuppositions and imaginative capacities are played out.

The paper will show how each of the chosen works activates and explores a specifically modern sense of anxiety – the uncanny – via the use, simulation or suggestion of 'supernatural' phenomena: collective hallucinations projected onto television screens; recordings of 'spirits' heard 'speaking' through the distortions of lo-fi sound recordings; a multilingual collection of personal stories recounting UFO sightings. The purpose here is not to debunk or validate the veracity of such 'culturally repressed' material, but rather to explore, as Terry Castle does in her book *The Female Thermometer* (1995), the contradictions inherent in the Enlightenment's rationalisation of the 'supernatural' as, for example, optical tricks, or projections of the mind. It will thus be shown how Hiller's works provide both a demonstration and exploration of the fact that, in Castle's words, 'the more we seek to free ourselves [...] from the coils of superstition, mystery, and magic, the more tightly, paradoxically, the uncanny holds us in its grip'.

**The Lingering Soviet Influence on the  
Official Central Asian Iconography**

Alexey Ulko

Independent Scholar

In this paper I will discuss the development of official imagery in today's Central Asian states (primarily in Uzbekistan) under the influence of the official Soviet iconography, including portraits of leaders, social posters, political monuments and other symbols. While the Soviet imagery has been extensively researched by such authors as Boris Groys and Victoria E. Bonnell, its formative influence on the iconography of independent Central Asian states until recent years has rarely been an object of research, with only few exceptions.

I will talk about both iconographic, prescriptive and iconoclastic, destructive aspects of this development. While the initial objective of Soviet propaganda was the replacement of 'the monuments of tsarism' with revolutionary and democratic symbols, with time it has developed its distinct and often mocked style stretching well into the 21st century. I would like to argue that, although after the collapse of the USSR the Soviet iconography, in turn, became the object of a new ideological cleansing in most states of the region, its traditions have by and large survived.

'National cultural traditions' which apparently replaced the Soviet ideology, have in fact, shared the regrettable fate of the revolutionary and democratic ideals of the early 20th century to give the new authoritarian art of the region no more than a regional flavour. Deprived of its historical roots in the art of the Soviet Russia, the official iconography of the region is posed to develop in an interesting, eclectic and controversial way.

# Session 16

## The Permanence of the Transient: Precariousness in Art

Camila Maroja  
*Duke University*

Caroline Menezes  
*University of the Arts London*

'Precariousness' is often related to the notion of transience: perishable materials, 'dematerialised' conceptual procedures and fragile work conditions. Despite its transitory status, precariousness remains a prominent concept among artists and theoreticians today. In 1967, Brazilian artist Hélio Oiticica explicitly made precariousness a poetic guide for the artistic world. He described the artist's condition in Brazil as precarious, writing, 'in adversity we strive'. This motto also referred to the use of unconventional materials in Neoconcrete artworks, such as in Oiticica's famous *Parangolés*, colourful capes made of plastic and cheap fabrics that should be worn and performed by the public. Additionally, it referred to his aesthetic choice to leave the artwork unfinished, inviting the audience to complete it. Precariousness can also refer to the artist's adverse work conditions, including living under a totalitarian regime as well as the lack of institutional support and of an established art scene. For instance, in times of censorship and in places without an institutional structure artists were propelled to come up with impromptu solutions to produce their artwork, as in the artistic practices of neo-avant-garde artists in Eastern Europe. Thus, can precariousness result in a fruitful production, with artists being stimulated to think beyond the traditional realm, improvising artistic strategies? But when is precariousness in art an aesthetic choice? When is it a situational condition? Which are the multiple ways that we can understand precariousness today? Which artists/collectives/movements explored the idea of precariousness? Which are the ethical issues raised by precariousness as a chosen aesthetics? This panel aims to re-examine the issue of precariousness and its outcomes in art in a two-day encounter: the first day will focus on theoretical debates concerning the conceptualisation of the term and the second on manifestations of precariousness in Latin America.

### **Photogenic Installation and New Media Art: Precarious participation and documentation**

Cristina Albu

University of Missouri, Kansas City

As consumers of visual spectacle have increasingly turned into producers of it through the use of social media, a new range of images of artworks has sprung up. Not only do art viewers aim to create a photographic record of their encounter with a landmark artwork, but they also stage unpredictable performative situations together with others in the context of the artwork. Groups of friends take pictures of themselves joining hands under Anish Kapoor's *Cloud Gate*, choreographing their movements in Olafur Eliasson's colour environments or gesticulating in front of Camille Utterback or Scott Snibbe's responsive interfaces. Such photographs often reveal less predictable participatory responses and surface on blogs, Flickr or Facebook accounts without necessarily permeating the representation of the artworks in printed press or museum documentation.

The precarious quality of the participatory responses captured by these personal records reflects the conditions of 'liquid modernity' outlined by Zygmunt Bauman. They showcase a compelling need for spontaneous, albeit transitory togetherness within societies characterised by perpetually increasing uncertainty. This paper explores the appropriation of sites of visual spectacle through evanescent acts of individual and collective performativity. It analyses photographs of performative responses to installation and new media artworks that do not purposefully call for this genre of interaction. To what extent can these precarious images serve as historical documentation for art participation and how do they compare to photographic records of art spectatorship from the 1960s and 1970s? How are contemporary artists responding to this desire for producing personal testimonies of art engagement? Last, but not least, how are museum institutions opposing or capitalizing upon these tendencies?

### **Precariousness as a Conceptual Basis for the Understanding of Art as Uninterrupted Primacy of Play**

Fabrizio Augusto Poltronieri

Pontifical Catholic University of São Paulo

This paper proposes to analyse the notion of precariousness in art through a philosophical approach. The perspective that we propose is that the

artistic process always presents incomplete universes that are interpreted and organised through language by artists and audience. Language is understood as a precarious index to a world external to it. In the sense that language's *modus operandi* functions through symbolic exchanges. It is never complete and is always building itself. This aspect of language has moved and guided art throughout the history of civilisation. The German philosopher Hans-Georg Gadamer wrote a powerful defence of art as play, consisting of a small number of rules that make apparent the incompleteness of artistic language, inviting all to enjoy its structural instability unpredictability for the construction of diverse realities.

It is in this manner that the work of art is pure play in the form of flux of a single circular consciousness that involves the artist and the public and that never comes to an end, as this would mean the ceasing of the flow of semiotical possibilities which gushes freely from the precariousness of language. It is from this philosophical angle that we propose new readings for the artistic phenomena that have taken place since the advent of modernity.

### **For a Concept of Immaterial Indestructibility**

Matthew Bowman

University of Essex

Within the field of art theory, 'precarity' and 'transience' call to mind the debates around dematerialization initiated in the 1960s. Lucy Lippard famously argued that, as an 'escape attempt' from the market, conceptual artists developed strategies of dematerialisation which correlated with non-object and ephemeral approaches. Rather than discuss dematerialisation in relation to ephemerality, this paper seeks to take an opposite perspective: instead of the ephemeral in art, can we talk about indestructibility? Although it might seem counterintuitive to interconnect dematerialisation and indestructibility, within the economic sphere, precarity and indestructibility appear dialectically conjoined: the increasingly precariousness of labour is pledged to the alleged "indestructibility" of neoliberal capitalism. To ask questions, then, about indestructibility in art is to invite questions about art's criticality and oppositionality towards contemporary post-Fordist society.

Two films, which present destruction in the art gallery may serve as a visual contrast of how immaterial art has indestructibility as one of its dimensions. In Tim Burton's *Batman*, the Joker and his henchmen

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destroy paintings and sculptures in Gotham City Museum, while in *The International* semi-automatic weaponry punctures holes through the Guggenheim, and yet, many of the artworks survive, for they are immaterial video projections. This paper will explore artists—Yves Klein's voids and immaterial spaces above the Seine, and the work of John Gerrard—that rethink indestructibility through immateriality rather than trying to make material objects tougher, thereby showing the entwining of the precarious and permanence and demonstrating how a rereading of the *dematerialization* of art is possible.

### **Precariousness in Labour – About a material's revenge in the arts**

Friederike Sigler

Heinrich-Heine-Universität Düsseldorf

Since Luc Boltanski and Ève Chiapello's research on *the new spirit of capitalism*, at the latest, the analogy between the artist and the ideal worker in the service economy has become a virulent debate in the arts. Artist's criteria like creativity; flexibility and self-determinacy are *capitalised* and constitute requirements for the so-called *immaterial labour*, which – with the control of the *bios* and the economical utilisation of the subjective – automatically lead to a new form of precariousness on behalf of the *immaterial and cultural worker*. But is precariousness necessarily confined to the *immaterial*?

Questions as such are the matter of an artist's practice, which investigates precariousness in relation to the conditions of production: with the re-enactment *Battle of Orgreave* (2001) Jeremy Deller evokes parallels between labour struggles in the 80s and its current state; in *Workers who cannot be paid, remunerated to remain inside cardboard boxes* (2000) Santiago Sierra confronts the spectator with the bodily extent of outsourcing strategies and in *Comparison via a third* (2007) Harun Farocki questions a universalistic perspective on labour concerning a different territorial use. But it's not only the content, the material production, which is the practice's distinctiveness. In comparison to positions like Tino Sehgal's *This is so contemporary* (2005) my paper proposes to reconsider the materiality of artistic strategies as a possibility to unfold the mechanisms of precariousness and to reflect the *immaterialisation* not as a literal dematerialisation but much rather as a change of perspective which automatically (re) produces new logics of social exclusion.

### **Precariousness in my Sculpture 1974-2013**

Nicholas Pope

Artist

I will show how 'precariousness', represented physically, visually or intellectually in varying proportions, has been an enduring element in my sculpture. I will explain how precariousness emerged when, as a student, I was influenced by Roelof Louw, Gilbert and George and Barry Flanagan, whose work contested the power of welded steel and the complacency of the sculptural object.

During the mid-1970s, my interest in the polemics of William Tucker and contact with the teaching of sculpture at St Martin's School of Art meant that precariousness – and the intellectual anxieties that it implied – became embedded in my approach, eg in Oak Wood Column 1973 (Tate) and Two Stacks 1976 (Hepworth, Wakefield).

I will describe a decisive period in 1974 and 1975 when, as a British Council Scholar in Ceaucescu's Romania, I assimilated these influences into my own sculptural language. eg Mr and Mrs Arnofini 1978 (Sheffield) and Three Stone Slabs (Kroller-Muller).

I will trace the progress of precariousness – and poise – as maturing ingredients over the next three decades, eg in Odd Elms 1978 (Kroller Muller), Big Hoos 1982 (Tate), The Oxford Conversation 1984 (VBVR Depot Museum Twenthe), The Apostles Speaking in Tongues 1993/6, Dead Mum 2006, Liar Liar 2009 (Tate)

Finally, I will suggest that the 'unknowingness' that drives studio practice and the narrowness of the divide between right and wrong in most studio decision making, coupled with the personal difficulties I have faced throughout my career, have conspired to make precariousness a constant companion.

### **Unbearable Lightness of Being: The fragility of art and life in the East European neo-avant-garde**

Reuben Fowkes and Maja Fowkes

Translocal.org / University College London

The light touch of the East European neo-avant-garde of the 1960s and 70s resulted in works that even by the standards of the global conceptual art of the era were fleeting and dematerialised to the extreme. From walking in snow to create the silhouette of a five-pointed star to carrying bags filled with warm air

from a heated room to the artist's freezing studio, or engaging in a solitary sit down protest in public space, artists across the Eastern Bloc discovered subtle ways to make minimal interventions in their environment that were both aesthetically rich and semantically laden. This paper examines the extent to which the dematerialised and ephemeral working practices of neo-avant-garde artists in Eastern Europe grew out of the specificities and challenges of artistic life under real existing socialism. Factors to be considered include a market-free art system as both an impoverishing and liberating force, the social marginalisation brought by exclusion from state support, the sharpening of perspectives brought by ubiquitous police surveillance and repression, as well as the problem of artistic isolation from international circuits. The frequent lack of documentation and paucity of critical accounts of East European neo-avant-garde practices also contributes to their fragility and points to the need to approach their excavation and reassessment with care. An additional focus is therefore on the recent tendency to acquire socialist era artworks for public and private collections, and the way in which fluid and ephemeral neo-avant-garde pieces have become solidified and museumized in the process.

### **Words in Mira Schendel's Artwork: Contradiction between the permanent and the transient**

Ana Mannarino

Federal University of Rio de Janeiro

Mira Schendel's (Zurich, 1919 – São Paulo, 1988) series of artworks often used the written word in graphic space. In her artworks, fragments of sentences, words, or letters are associated with space, transparent materials and light. The supports used by the artist—such as thin translucent paper and Plexiglas—incorporate the environment as well as light's transience. According to the artist, one of her major concerns was to 'catch the passage from the immediate living, with all its empiric strength, to the symbol, with its memorability and relative eternity': most of her oeuvre is characterized by this unceasing quest. The contradiction inherent in her artwork is precisely this attempt to eternalize the transient, without, nonetheless, destructing the power contained in its ephemerality. Nevertheless, in this pursuit she unveils the precariousness of word and meaning, of sign and significance, and of the absolute instant to which these refer. Precariousness is present in words that don't emerge and in sentences that are not concluded, inviting us to a circular, unfinished

reading. In addition to the unceasing quest, the series demonstrates that in her artworks process is as important as the finished material work. In her attempt to make the instant last through time, she multiplies it, transforming it into a series of traces, actions that are relived in the contact with the artwork. Rather than elucidating the contradiction in which the artwork is grounded, Schendel's poetics exacerbate it, allowing us to live again the artist's impossibility of retaining the instant, the word, the sign.

### **Indigestible Precarious: The aesthetic politics by Lina Bo Bardi and the 'Avant-garde in Bahia'**

Catrin Seefranz

Institute for Art Education, Zurich University  
of the Arts

*"A re-evaluation of the popular is necessary ... It is the Northeast of leather work wear and of empty tin cans, it is the inhabitant of the slum, it is the Black and the Indian. A mass that invents, that contributes something indigestible, droughty, stiff to swallow." (Lina Bo Bardi).*

In July 1964 tanks occupied the Museu de Arte Moderna, the Museum of Modern Art in Bahia, protecting and celebrating the anticommunist exhibition 'Material subversivo' about conspirations of the Brazilian and global Left.

This symbolic incident put a violent end to a powerful as well as precarious experiment: the highly political re-definition of the museum as a school, where emancipatory potentials of art could be collectively learned and tested. For some years the museum, led by Lina Bo Bardi, was a space for innovative artistic, curatorial and educational practices, for which precariousness was the conceptual reference.

My paper will reflect on Lina Bo Bardi's nowadays acclaimed and well-researched interventions, situating them in a broader context of the 'Avant-garde in Bahia' (Artur Risério), focusing on how this 'poor modernism' in the Northeastern 'periphery' of modern Brazil, achieves to make the precarious politically and aesthetically productive.

## Session 16

### Going Underground: Oiticica in New York

Luke Skrebowski

University of Cambridge

In 1970 Hélio Oiticica departed on a Guggenheim fellowship to New York where he remained for eight years. Here Oiticica wrote prolifically and worked on three discrete series of works: the *Babylonests* (modular environments constructed inside the lofts the artist rented in New York); the *Subterranean Tropicália Projects* (elaborate schemes for full-scale architectural environments, realised only as drawings and maquettes); and the *Quasi-Cinemas/Cosmococos* (immersive, participatory installations which critiqued the language of mainstream cinema).

Oiticica's practice 1970–1978 in New York has been discussed in terms of a voluntary exile from the military dictatorship in Brazil. Yet less attention has been paid to Oiticica's deliberate embrace of precarious working conditions in the US: after participating in Kynaston McShine's 'Information' show in 1970, Oiticica consciously withdrew from the mainstream New York art world, thoroughly disenchanted with it. While the Quasi Cinemas have been explored in the critical literature on the artist, and the *Babylonests* feature in anecdotal accounts of Oiticica's time spent in New York, the *Subterranean Tropicália Projects* have not been the focus of sustained discussion.

This paper undertakes a detailed reading of the *Subterranean Tropicália Projects* as a way to understand Oiticica's tactical embrace of precariousness as a conscious alternative to participation in what he took to be the policed context of both the Brazilian and the American artworlds. In contrast, in these works, Oiticica modelled nothing less than cultural revolutionary *focos* that he believed could facilitate the creation of a world structured as an authentic realisation of art.

### Happenings to Anti-Happenings: The Avant-garde and Obsolescence in 1960s Argentina

Elize Mazadiego

University of California, San Diego

In 1967 intellectual and occasional artist Oscar Masotta gave a lecture at the Instituto DiTella titled *After Pop, We Dematerialize* that was published one year later in his book *Conciencia y Estructura*. In this lecture Masotta presents a notion of dematerialisation, derived from Lissitzky, to describe a new emerging genre in Argentina's avant-garde practice that employed mass media and communication to produce an 'immaterial' art.

Beginning with Destructive art, then Alberto Greco's *Vivo-Ditos* and Marta Minujin's Happenings, Argentine artists were experimenting with precarious artistic categories and materials. Their work shifted towards an art form rooted in process, experience and information, resulting in a proliferation of Happenings and ending with Anti-Happenings or Media art.

My paper interrogates the brief, but vibrant period in Argentina when the very practice and theorisation of the avant-garde was rooted in precariousness. My study follows the development of 'dematerialisation' from Destructive Art to Media Art, positing it as a symptom of Argentina's impulse towards continuous novelty and transformation. However much change within the artistic field implied a maturing of avant-garde artistic activity, the permanent state of flux produced a frenzy of time where a significance of an 'after' or anti-model was as important as any aesthetic pursuit.

This paper questions the attempt to define and build a national avant-garde within a progressive obsolescence. From this point of interest I alternately examine the ways in which such a condition engenders a period of radical critique and historicity of its contemporary present.

### **Inform(al) Matters: Precarious bodies and the question of periodicity in dictatorial Chile and Argentina**

Sophie Halart

University College London

The emergence of Happenings on the Argentine artistic scene of the 1960s and of performance art in the 1970s Chilean avant-garde illustrate the advent of practices positing the dematerialisation of the art object as a necessary condition to articulate a political critique of the military regimes in place at the time. Using the artist's body as raw material, zone of mediation and conceptual tool to perturb official discourses, these works articulated an aesthetics of precariousness that became a recognisable feature of avant-garde movements in the region and one subsequently centralised under the banner of Conceptualism.

This paper bears testimony to the saliency of such practices and engages with the precariousness of the body as a valid strategy to articulate modes of dissent in the Southern Cone. However, it also seeks to reveal how Art History's leanings toward periodicity contributed to overshadow the work of artists working on the margins of Conceptualism. Engaging with George Bataille's discourse on the *Informe* as 'a term that serves to bring things down in the world', this paper examines the production of Chilean painter Roser Bru and Argentine sculptress Lydia Galego whose works consider the body not so much as a conceptual given but as a precarious zone of shifting surfaces on the perpetual brink of collapse. As such, it argues that these artists' rejection of fixed forms puts in crisis not only established discourses on the avant-garde and the body but also historiographic attempts to unify practices into linear and coherent narratives of art.

### **Against (porno)precarity**

Andrés Montenegro

University of Essex

This paper is an attempt at a critique of the notion/label of 'precarity' as a category for certain kinds of contemporary art, mostly from Latin America. Its starting point is what I would call a 'School of Precarity', a significant corpus of both artworks and theoretical musings produced in the 90s that championed instability, scarcity and deprivation as the artistic solutions for a subject immersed in a state of socioeconomic urgency. Born from a reflection on the local conditions of existence, this notion of precarity has now expanded to their contexts and geographies becoming an over-arching category that, more often than not, is only based on 'looks'. Nowadays, this expanded notion of precarity champions works that 'look' precarious, produced out of perishable materials and fragile processes, or that address or make reference to a particular precarious situation or context, usually associated with socioeconomically marginalised sites. At its core, this paper takes issue with curatorial and theoretic endeavours that unproblematically 'apply' the logic of precarity to artistic practices based solely on a formal (material) connection which often obscures, if not blatantly disregards, the contextual translations implied by such a move. Focusing on the latest PINTA art fair - which justified the inclusion of Spanish and Portuguese artists based on the new, scarce socioeconomic conditions of the two aforementioned countries-- this paper seeks to highlight the dangers and pitfalls of 'precarity' as a category for the stable definition of artworks and artistic practices, mainly, the return of exoticisation.

# Session 17

## The Knowing Gaze: The Shifting Role of the Connoisseur and Connoisseurship in Art and its Histories

Jordan Mearns  
*University of Edinburgh*

Thomas Denman  
*University of Reading*

Although increasingly viewed as a retrograde and deeply conservative art historical methodology, notable by its absence from many recent art historical 'readers' and 'critical terms' texts, connoisseurship has indisputably played a formative role in the development of the discipline of Art History. While connoisseurship is traditionally defined as the rigorous formal and visual analysis of art works, since the 1970s the 'new art histories' have levelled accusations of myopia, the employment of loaded value judgments and the creation of an impermeable canon thus casting the practice as an anachronism. The figure of the connoisseur has long been a trope visualised in 'high art' and satirical renderings, which often point to the slippage between connoisseurial scrutiny and scopophilia, suggesting the exercise of an aestheticising gaze over both art and femininity, a concern central to feminist critiques of traditional connoisseurship. The increasing material focus in art historical writing, influenced by the ascendancy of material culture studies, however, engenders the need to reassess the role and legacy of connoisseurship and its relevance and potential function in progressive scholarship.

This two day panel will include case studies of key figures in connoisseurship, as well as contributions which consider connoisseurial methodologies as both historic and ongoing phenomena. The panel will include speakers from university departments, cultural institutions and museums- highlighting the importance of connoisseurship as a field of inquiry, considering its place within the discipline and emphasising its contested legacy from a broad range of viewpoints.

### Issues of Connoisseurship: Longhi, Venturi and the Caravaggio Exhibition of 1951

Thomas Denman

University of Reading

In 1951, Roberto Longhi brought the Lombard painter Caravaggio (1571-1610) to the world's attention with an exhibition titled *Del Caravaggio e dei Caravaggeschi* at the Palazzo Reale in Milan. The largest exhibition of Caravaggio's work to date, it also springboarded the manic upsurge of scholarship devoted to the artist that has continued to this day. The leading pioneers of Caravaggio research were then Longhi himself and Lionello Venturi, each publishing monographs on the painter within the following year (Venturi 1951 and Longhi 1952). Debates ensued between the two scholars, mostly pertaining to issues of connoisseurship, as both offered their own, strongly differing opinions on the extent and limits of Caravaggio's oeuvre. In a joint review of these two publications (each titled *Il Caravaggio*), another connoisseur, Denis Mahon, observed that their different opinions stemmed from the application of divergent methodologies both belonging to the connoisseurship discipline (Mahon 1953). The fundamental difference, according to Mahon, was that Longhi made attributions to Caravaggio through close observation of the paintings, while Venturi restricted attribution only to include works with written documentation confirming their authorship. This paper seeks to present a more nuanced interpretation of the debates between Longhi and Venturi following the Caravaggio exhibition of 1951, situating them in their broader theoretical and historiographical context, in order to demonstrate their relevance in Caravaggio scholarship today and the problematic discourse that it entails.

### 'This Question of Eyesight': Charles Fairfax Murray on the Morellian School of Art Criticism

Paul Tucker

University of Florence

The late nineteenth century was a crucial period in Anglo-German competition within the realms of connoisseurship and art historical practice. As outdated criteria for knowledge about art and its histories were quickly being replaced by largely German-invented scientific methodologies, the scenario existed whereby the successful application of such expertise could lend prestige and validity to other national schools of art historical writing.

The role of art historians and connoisseurs became increasingly important in Britain as a result of the growth of the Victorian art periodical press and art institutions. German Unification especially fuelled interest in historic German art. Supported by new German research on the early masters, British scholars began to make sense of the German works in British collections using German techniques of *Kunstforschung*. My paper will explore the British reception of the Dresden 'Holbein convention' of 1871 that debated which of the Darmstadt or Dresden versions of the Meyer Madonna was the original. The application by Ralph Nicholson Wornum (National Gallery, London) of the methods of Alfred Woltmann (Karlsruhe Polytechnicum) subsequently decided the debate triggering a new age of both Anglo-German rivalry and collaboration in matters connoisseurial and art historical. I will examine the repercussions of this event for the reception of early German art in Britain over the decades that followed, most notably through the internationalist discourse that took place under the aegis of institutions like the new Burlington Magazine for Connoisseurs (established 1903) and Burlington Fine Arts Club, and figures like Roger Fry and Herbert Read.

### A Biography of 'The Connoisseur', 1901—1992

Luke Uglow

University of York

In September 1901 the first issue of *The Connoisseur: An Illustrated Magazine for Collectors* was published simultaneously in both the United Kingdom and the United States. It was, by all accounts, an instant success, provoking the establishment of *The Burlington Magazine for Connoisseurs* in March 1903. So popular was *The Connoisseur*; that the American newspaper magnate William Randolph Hearst (1863-1951) made an abortive attempt to acquire *The Connoisseur* in 1912, finally adding the title to his National Magazine Company in 1927. On the publication's seventy-fifth anniversary, the then editor Bevis Hillier expressed his belief that this magazine, 'which has survived two world wars and cataclysmic changes in art theory, will still be a living force' in the year 2001. However, in 1992 *Connoisseur*, as it had become known, ceased publication, and was merged into another of Hearst's titles *Town & Country*.

This paper will narrate the life of *The Connoisseur*, asking the question: who is the eponymous connoisseur? This will be a means to understanding

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the cultural-historical figure, not through his origins in the eighteenth century, but as he (or she?) appeared in the 20th century. Examining issues of the relation between fine and decorative art, or market forces and art historical discourse, this paper will attempt to portray the social identity of the connoisseur as manifested by *The Connoisseur*. Ultimately, it will define the economic and intellectual functions of connoisseurship as a method, and argue that we should disassociate these from the caricature of the connoisseur.

### **Connoisseurship and the Art Market at the Turn of the 20th-Century: *The Connoisseur* and *The Burlington Magazine*, 1900—1910**

Barbara Pezzini

*The Burlington Magazine*

At the turn of the last century connoisseurship had become the favoured *modus operandi* in English art history, in parallel with the rise of the commercial gallery and the expansion in the market for Old Masters. Collecting had become a widespread activity, fuelled by art historical interest but also associated with financial speculation. Connoisseurs were expert mediators between collectors and commerce, communicating through a newly flourishing art press. But to what extent was connoisseurship art history and to what extent advertisement? When works by certain artists could command high sums, the act of bestowing names through attribution was deeply entrenched in commerce. Yet at this moment connoisseurship was also being affirmed as an independent and valuable art historical method. This paper will investigate the relationship between connoisseurship, criticism and the market - and will make explicit how different groups worked to affirm or deny conflicting representations of the practice - by focusing on two journals: *The Connoisseur* and *The Burlington Magazine*. They promoted two different kinds of formalist art writing: encomiastic (*Connoisseur*) versus documentary (*Burlington*). Their approach towards the market was seemingly contrasting too: the *Connoisseur* voiced dealers' interest, whereas the *Burlington* assumed a highly critical role. And yet both periodicals contained advertisements and scholars/dealers contributed to both. The study of their inception, the social networks of their writers and the analysis of their editorial content and advertisements will be explored to illustrate the development of a connoisseurial rhetoric and to elucidate seemingly conflicting visualisations of connoisseurship.

### **Connoisseurship at the National Gallery: The Impact of Sir Charles Eastlake as first director**

Susanna Avery-Quash

The National Gallery, London

Connoisseurship underwent a profound change in the 19th century. The connoisseur started to be regarded as a professional and his methodology became an important tool within the academy as well as the museum-world and art-market. This paper will investigate the increasing prominence of connoisseurship in the Victorian art world, focussing on what Charles Eastlake brought to the discourse, as first Director of the National Gallery (1855-65). Despite never writing directly on the subject, Eastlake's publications, notably his notes compiled on foreign trips when hunting down masterpieces for the nation and, later on, his museum catalogues, exemplify a burgeoning connoisseurial approach. Through his advocacy of a direct and detailed examination of the stylistic features of pictures he was able to question traditional attributions and confidently assign names to previously anonymous pictures. Eastlake got to know leading figures in the field, notably Cavalcaselle and Morelli, and the paper will investigate how Eastlake's vision of connoisseurship both reflected and differed from the opinions of such colleagues. In important respects Eastlake's adoption of connoisseurial methods influenced his approach to the collection at the National Gallery, with practical ramifications in terms of the classification and display of the pictures. The paper will argue that it was largely as a result of Eastlake's increasing confidence in attributing pictures that he felt able not only to assign new names to newly-acquired pictures, but also to hang them in a new rational arrangement, by date and country - divisions also reflected in the new-style scholarly catalogues published during his directorship.

### **'Motoring all over Spain': Bernard Berenson on Hispanic Art and Historiography**

Juan Luis González García

Universidad Autónoma de Madrid

The figure of Bernard Berenson and his taste for high art, namely Italian Renaissance painting, established the model of the gentleman-scholar that became the hallmark of connoisseurship. However, his reputation has also been marred due to his being all too keen to revile colleagues and rivals. Yet his life appears as distinct to the myth it created and a corpus of over 100 unpublished letters preserved in the Berenson Library Archive offers a novel insight into the tastes

and attitudes of the legendary connoisseur. The letters chart his correspondence on Spanish art and Spain and will be discussed in conjunction with additional material, held in the Houghton Library, which describe two journeys made to Spain in 1919 and 1929. These documents question Berenson's acclaimed disdain for non-Italian art and reveal his interest in Prehistoric Iberia, Medieval and Islamic architecture and Catalan Romanesque painting, as well as his 'trying to start a movement in favour of the Spanish Primitives'. Berenson was also invited to reorganise and assist with the cataloguing of the Museo del Prado's Italian collections. In addition to this role he maintained lifelong friendships with renowned Spanish politicians and shared a mutual respect with Spanish art historians. As a result Berenson exerted a prominent influence on Spanish art collecting and historiography. The purpose of this paper is to explore the archival evidence for his 'Hispanic' tastes and his ties to Spain and contextualise this with a discussion of the impact he had on Spanish museology, art history and connoisseurship.

### **'Der Sammler und die Seinigen' and Goethe's Biographical Approach to Connoisseurship**

Elsje van Kessel

University of St Andrews

When it comes to Goethe and connoisseurship, scholars often mention his concept of 'morphology' and its importance to Giovanni Morelli's 'scientific' method. It is not often realised, however, that Goethe actually wrote a text dealing with connoisseurship: *Der Sammler und die Seinigen* (1799). In this still understudied novel he describes a range of ways of how people approach art. From collector to artist, from amateur to fetishist: all these characters and their behaviour Goethe sketches with precision and humour. The title of the novel is intentionally ambiguous: referring to a private collector and his possessions, its second part, 'die Seinigen', may also be read as addressing the collector's acquaintances and thus Goethe's novel is also a guide to connoisseurs of all kinds.

In my paper, I will analyse the image of connoisseurship as it arises from *Der Sammler* and confront it with Goethe's own practices as an art collector as well as with rivaling views within his circle. If in Goethe's time connoisseurship as a method for cataloguing artworks in a rational and objective way seems to be at odds with the increasing focus of philosophical aesthetics on the subject's experience of

the work of art, Germany's most prominent cultural figure offers an alternative. As I will demonstrate, Goethe's approach to connoisseurship, which one could even call anthropological and which opposes a rigid subject-object dichotomy, by stressing instead the shared biographies of artworks and their viewers, provides us with a third way.

### **The Wandering Gaze: Perception, prurience and the practice of connoisseurship in late 18th-century Britain**

Jordan Mearns

University of Edinburgh

Although the definition of connoisseurship has not remained static throughout the period of its usage, one key element of the designation has persisted, the practice of intense looking. Eighteenth-century depictions of the connoisseur regularly focus upon the figure's 'ocular', often satirically inverting the efficacy of the connoisseur's visual acuity by suggesting myopia and a trifling interest in minutiae. In many cases however, the connoisseur's penetrating gaze is envisioned not as a detached aesthetic judgement, myopic or otherwise, but as a prurient leer. Ann Bermingham has done much in her work to outline the gendered contours of the eighteenth-century gaze, positing that whilst women invited the male gaze by displaying themselves in the pursuit and practice of polite 'accomplishments', the male gaze, including that of the connoisseur, often amounted to little more than a gratification of scopophilia.

Writing about art with obvious erotic potential, eighteenth-century commentators assiduously deemphasised the sexual appeal embedded in the artworks they considered; nevertheless, the polite practice of connoisseurship was still axiomatically conflated with the sexual gaze in contemporary depictions of the connoisseur. Examining a broad range of images including Richard Cosway's masturbatory *A Group of Connoisseurs* (1771–5) and Rowlandson's libidinally ogling *Connoisseurs* (1799), I wish to explore the practice's seeming rejection of, and yet implied equivalency with, sexualised modes of viewing: in so doing this paper will explore the relationship between the apparently polite practice of connoisseurship and lascivious homosocial eroticism in eighteenth-century Britain.

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### **Daulby, Wilson, and Rembrandt: The role of British amateurs in the cataloguing of prints**

Stephanie S. Dickey

Queen's University, Kingston, ON, Canada

Rembrandt van Rijn (1606-1669) has been the object of numerous studies tracing the rise and fall of his critical fortunes. While scholarly attention has focused on fluctuating responses to his paintings, his etchings have remained an essential component of any serious print collection. Paradoxically, his handling of the medium was both unconventional and widely imitated, and the effort to separate his works from those of his followers and copyists has prompted over twenty catalogues raisonné, beginning with Gersaint in 1751. Several important publications were the work of amateurs, whose observations were based on close study of their own and other private collections. This tradition of amateur connoisseurship has been especially strong in Britain, yet has been largely overlooked by Rembrandt scholars. This paper, derived from a larger project tracing the role of Rembrandt's etchings in the history of print collecting, examines the first two catalogues raisonné published in English. The Liverpool collector Daniel Daulby (brother-in-law of William Roscoe, whose researches on Renaissance Italy have recently gained attention) had the misfortune to publish his *Descriptive Catalogue of the Works of Rembrandt* (1796) just months before Adam Bartsch's influential *Catalogue Raisonné* appeared in Vienna (1797). The London solicitor Thomas Wilson's catalogue of 1836 served as an essential reference for English-speaking collectors of the nineteenth century, yet is ignored today. Both men defended their interest in the Dutch master against the prevailing rise of classicist taste, and both offered insights that have contributed to the clarification of Rembrandt's complex oeuvre.

### **A Comparative Analysis of Attributions in the 'Corpus Rubenianum' and the 'Rembrandt Research Project'**

Koen Bulckens

Koninklijk Museum voor Schone Kunsten, Antwerp

The Corpus Rubenianum Ludwig Burchard (CRLB) and the Rembrandt Research Project (RRP) both seek to compile the critical catalogue of a prolific 17th-century master: Peter Paul Rubens on the one hand, and Rembrandt Harmenszoon van Rijn on the other. These projects are often compared, both being unprecedented in the time and effort they devoted to

the research of the oeuvre of a single artist.

There is, however, a notable difference in the way attributions are made in the two publications. The CRLB is cautious, and formulates attributions in terms of gray zones, with varying degrees of sureness. The RRP, by contrast, strived for certainty by the use of rational arguments, which gave their attributions an objective and definitive tone. (This changed somewhat in the 1990s, when the RRP underwent a change of leadership.)

This paper has two aims. The first is to outline the differences in the methodology of the CRLB and the RRP, as well as the evolution in the latter's approach, through an analysis of the RRP and CRLB catalogues, and other publications of the respective authors.

The second aim is to assess the relation between these differences and contextual factors, in particular the geneses of the two projects, and traditions in Rubens and Rembrandt scholarship. This will elucidate how both projects' contemporary attitude towards authorship grew historically, and call attention to external factors that influence the use of connoisseurship.

### **A New 'Hans'-eatic League: Holbein and Anglo-German relations in connoisseurship and art history, c. 1870—1939**

Matthew C. Potter

Northumbria University

The late 19th century was a crucial period in Anglo-German competition within the realms of connoisseurship and art historical practice. As outdated criteria for knowledge about art and its histories were quickly being replaced by largely German-invented scientific methodologies, the scenario existed whereby the successful application of such expertise could lend prestige and validity to other national schools of art historical writing.

The role of art historians and connoisseurs became increasingly important in Britain as a result of the growth of the Victorian art periodical press and art institutions. German Unification especially fuelled interest in historic German art. Supported by new German research on the early masters, British scholars began to make sense of the German works in British collections using German techniques of *Kunstforschung*. My paper will explore the British reception of the Dresden 'Holbein convention'

of 1871 that debated which of the Darmstadt or Dresden versions of the Meyer Madonna was the original. The application by Ralph Nicholson Wornum (National Gallery, London) of the methods of Alfred Woltmann (Karlsruhe Polytechnicum) subsequently decided the debate triggering a new age of both Anglo-German rivalry and collaboration in matters connoisseurial and art historical. I will examine the repercussions of this event for the reception of early German art in Britain over the decades that followed, most notably through the internationalist discourse that took place under the aegis of institutions like the new Burlington Magazine for Connoisseurs (established 1903) and Burlington Fine Arts Club, and figures like Roger Fry and Herbert Read.

### **The Connoisseur in 19th-Century America: A historical view of his timeless certainties**

Karen L. Georgi

John Cabot University, Rome

The connoisseur might be defined by his exceptional receptivity to form and his carefully honed perceptual skills, attuned to the work of attribution and aesthetic judgment. The art historian might consider these traits too formalist and essentializing for the work of art history. But the connoisseur, as the term implies, ought to be distinguished also by his 'knowing,' his claim to special forms of knowledge. This paper asserts the historical character of the connoisseur's knowing, notwithstanding contentions that his method and/or the objects of his knowledge are ahistorical. Indeed, where connoisseur's knowledge is most keenly employed in the elaboration of timeless value, is where we will find his historical character most exposed. This is the case for two nineteenth-century American figures, James Jackson Jarves, collector of Early Italian painting and author of several books about art, and Luigi Palma di Cesnola, Italian-American collector of Cypriot antiquities and first director of the Metropolitan Museum in New York. The contemporary reception of their collections and writing gives us a basis for denominating their intentions connoisseurial, though critics took them to task for errors, falsifications, and general ignorance. The terms of the reviews clarify, largely in negative terms, the type of knowledge and the meaning of the judgment each claimed to possess—forms of knowing that the paper will explain and connect to contemporary historicist discourses and economic conditions.

### **Connoisseurship and the Written Word: Giorgio Vasari and the attribution of the Kingston Lacy Judgement of Solomon**

Alison Harpur

National Trust

The Judgment of Solomon at Kingston Lacy in Dorset is now widely accepted as an unfinished work by the Venetian painter Sebastiano del Piombo. It was, however, traditionally attributed to Giorgione. Connoisseurship played an important role in the debate over the painting's attribution during the twentieth century, from Bernard Berenson's proposal that it was painted by Sebastiano, to Michael Hirst's inclusion of the painting in his monograph on Sebastiano – all played out against the backdrop of the acquisition and conservation of the painting by the National Trust, the interests of the donor family, and the display of the painting in several high-profile exhibitions. I intend to focus here on Cecil Gould's objections to the attribution of the painting to Sebastiano, and by doing so to explore some of the theoretical assumptions and investments underlying apparently objective connoisseurial judgments, as well as the capacity of the written word to shape debate in the traditionally visual field of connoisseurship. I would like to contend that Gould's arguments, ostensibly couched in connoisseurial terms, were influenced by his selective dependence on the textual authority of Vasari's *Lives*, notably Vasari's characterisation of Sebastiano as an artist reliant on the creative guidance of others. In particular I would argue that Gould's dependence on Vasari fails to account for the rhetorical structure of the *Lives*, especially the gendered construct of pitting the feminized Venetian painter Sebastiano against the more virile Florentine figure of Michelangelo, and the role of this construct within Vasari's wider art theoretical concerns.

# Session 18

## Into the Light: The Changing Significance of Light in Art, Design and Architecture

Melissa Miles

*Monash University*

Light is an elusive and paradoxical force that has long fascinated artists and philosophers. Light may reveal presence, but it has no presence of its own. We cannot see light in itself, but nor is it a pure abstraction. It exists independently of culture, and has a history that precedes our own, but light's invisibility ensures that it can only be apprehended in its relations to the objects and discursive formations that constitute our environments. Dazzling, burning and blinding as easily as it facilitates seeing and knowing, sunlight is also a potent symbol for the ambivalences of metaphysics. Ever in pursuit of light, we have tirelessly studied its effects and put forward innumerable theories about its form, impact and meaning.

The fugitive qualities of light have had a powerful transformative effect on art production and reception – continually fostering change and renewal as we attempt to control it, know it or marvel at its mysteries. The papers in this session will look at the diverse ways that light has been reinvented in the histories of art and architecture. As a symbol of truth, health, clarity, artistic enlightenment, dazzling excess, national identities, spirituality and the other-worldly, light has carried extraordinary cultural weight. Presenters will focus on this significance in relation to a range of media including photography, installation art, experimental media, film and architecture, and will consider light's changing history as well as its meanings in contemporary culture.

## Photoreceptive Media: Photography of and light therapies, c.1890-1940

Tania Anne Woloshyn

Wellcome Postdoctoral Fellow, Centre for the History of Medicine, University of Warwick

This paper explores the emerging significance of light as a natural source of healing and its complex photographic representation, especially in Britain, c.1890-1940. Like X-rays, which were used almost immediately upon discovery (1895) as both a therapy and a diagnostic tool, light rays were sources of cure and the means to the cure's visual representation. Employed predominantly to treat tubercular patients, heliotherapy (sun therapy) and phototherapy (artificial light therapy) were premised upon light's transformative powers. This paper argues that light therapies and their photographic representation shared more than a 'material resemblance' as technologies of light (Tanya Sheehan, *Doctored*, 2011). In their mechanical make-up, the processes by which they operated, the effects they produced, and their shared source – namely light – photography and light therapy did not merely resemble each other, but rather became conflated. Physicians, for example, based their understanding of the receptivity of the skin to light on the photosensitivity of photographic plates. Yet the unique relationship between light therapies and their visualisation by the camera was particularly tenuous. In some cases, photography proved impossible as a means of representing light therapy in process, their shared source a resistant, overwhelming subject that led to overexposure or illegibility. In such cases the final image was heavily retouched, particularly evident through the representation of shadows. As a medium of light, photography presented both possibilities and limitations when it came to recording and disseminating the source's newly-understood therapeutic efficacy. This paper pursues the simultaneously conflated and contentious relationship between these light technologies.

## Interiority and the Light of Other Worlds: European architecture at the Fin-de-Siècle

Charlotte Ashby

Birkbeck College, University of London

Recent scholarly interest in Symbolism has sought to challenge the perception that it was a fanciful and elitist movement and place it within the context of emerging understanding of human psychology, evolution and new social and spiritual ideologies at the fin-de-siècle. This paper seeks to extend this re-evaluation into the realm of architecture, with light as the key to understanding the conceptual parallels between Symbolism and Art Nouveau obscured by the artificial distinction between art and design.

In the late 19th century interior architecture took on a new importance. The Gesamtkunstwerk ideology resulted in the creation of many startling, other-worldly spaces in which new ideas about man and the world around and beyond him were theatrically explored. Light was the crucial element in shaping the psycho-emotional impact of these spaces.

Direct connection to the mundane outside world was interrupted. Light was frequently filtered through stained or distorted glass or draperies. Transverse light was often excluded all together in favour of roof-lights. This process allowed architects to create interiors that transcended reality. To dwell in and move through these spaces was an invitation to experience and understand the world and the self differently. The absence of light was used in the form of dark spaces of introspection and solitude and the opposite took the form of spaces where the individual was bathed or suffused with uplifting radiance. Examples from across Europe will be used to explore the role of light in the creation of these new, psychologically affective spaces.

## Session 18

### **The Lemming and the Sunspot Cycle: Ellsworth Huntington's electromagnetic art history**

Rebecca Wright

The London Consortium, University of London

During an expedition to Spitsbergen in 1921 the animal ecologist Charles Elton considered the peculiar behaviour of mass suicide among the Norwegian lemming population. He concluded that the periodic fluctuation in their numbers (every 3.6 years) was connected to the eleven year sunspot cycle. Positing that during a period of sunspot maxima the heightened amount of electromagnetic energy in the atmosphere 'acted upon' lemming populations across the entire subarctic region, Elton tied the solar cycle directly to terrestrial life. Elton's research into lemmings however, emerged from a desperate need to understand the similar recent inexplicable 'mass suicide' of men in the trenches during the first world war. By conceptually tying together the fluctuation of man and rodent cycles, Elton's research fed into a growing discipline that correlated the entirety of life to the sunspot cycle. Turning then to the Yale geographer Ellsworth Huntington's thesis on climate and civilisation, which linked periods of artistic excellence to a synchronicity with the sunspot maxima, I am going to suggest that Huntington's 'electromagnetic art history' upset an anthropocentric tradition that positioned creativity in the subject. If Huntington correlated the amount of mental stimulation (or artistic genius) to the amount of electromagnetic energy in the atmosphere, agency (or creativity) emerged from the climate which literally 'drove' man, as it did the lemming. This had both political and philosophical ramifications. Man (and the artistic genius) was a slave to the sun; making creativity proportional to the quantity of sunlight hitting terrestrial earth at any one time.

### **Light, Agency and Originality in the Work of Josef Stanislaus Ostojka-Kotkowski**

Melissa Miles

Monash University, Australia

For the Polish born Australian artist, Josef Stanislaus Ostojka-Kotkowski, the colour and dynamism of light was a long-term fascination. After migrating to Australia in 1949, Ostojka-Kotkowski was captivated by the light as an artistic medium and tool for establishing a sense of place in Australia. Amongst Ostojka-Kotkowski's various efforts to harness light in art was a fascinating technique that he developed in the late 1950s. Using a specially modified old television, Ostojka-Kotkowski made a series of luminous abstract black and white photographs. Since these photographs were first exhibited as 'Electronic Paintings' at Argus Gallery in Melbourne in 1964, they have raised a series of important questions about photography and artistic agency which continue to resonate with the cross-disciplinary qualities of much contemporary light art practice.

Although they are celebrated as early forms of new media art, it is curious that Ostojka-Kotkowski's Electronic Paintings have been consistently excluded from histories of Australian photography. Neither paintings nor conventional photographs, these works have slipped between the gaps of media and history. This paper will reassess these patterns of exclusion by examining the relationships between light, agency and originality that characterises Ostojka-Kotkowski's Electronic Paintings. At the centre of this paper is the extent to which the action of light in photography marginalises the agency of the artist, and whether the apparently extra-discursive qualities of light also lend a sense of originality to photographic reproduction.

### Experimental Film and the Architectonics of Light

Gareth Polmeer

Royal College of Art, London

Cinema is the art of light. But in many discussions on cinema, light is considered mainly as having been, of its place on-screen planned in stylistic choices. The material constituents of display technologies or the projector beam are often preceded by diegesis, light is given only as the tracing of a previous event, of the represented, not foregrounded in its sensuous presence. But light is the material of cinema; the energy of fossils processed to plastics and electronics. From photosynthesis to plant-based cellulose to man-made celluloid film, light is embedded in the histories and technology of the moving image.

This physicality of light becomes architectonic in the works of Anthony McCall - *Line Describing a Cone* (1973) – and is in near imperceptible darkness in Peter Gidal's *Room Film 1973* (1973). Light is made to flicker and pulsate through colour in the films of Paul Sharits - *Ray Gun Virus* (1966) - or contemporarily in videos by Simon Payne - *New Ratio* (2007). Here light is projective and reflective, moves off-screen into the architecture. Its nature is processual, indeterminate, as colours and forms emerge.

This paper explores light's manifestations in experimental film and video practises that illuminate the possibilities of the cinematic present. Conversely, it will consider darkness as its dialectical counterpart. Intersecting light's architectural links through film and modernism, the paper considers the frame's ratio, 'expanded' cinema, installation and contemporary works with millions of pixels fluctuating in the raster grid.

### Spaces of Light: Light as a medium in contemporary art

Cliff Lauson

Hayward Gallery, London

While artists have always been concerned with light, since the 1960s there has been a significant increase in the use of artificial light as a medium in art. By featuring light in sculptures and large-scale installations, artists have explored the perceptual and phenomenal properties of the medium. Based on the research conducted in the course of preparing the exhibition *Light Show*, Hayward Gallery, London (2013), this paper will present a series of case studies that examine the spatial aspects, aesthetics, and effects of light in recent art installations.

In order to incorporate the immaterial nature of light, artists pay close attention to different light sources and their supports. They also carefully control the viewer's spatial encounter, sometimes making this experience the artwork itself, and also draw upon the physiological processes involved in vision. In addition to these perceptual concerns, this paper will also touch upon the different themes addressed by these artworks such as architecture, colour, science, cinema, and technology. Artworks by the following artists will be discussed: Carlos Cruz-Diez, Olafur Eliasson, Anthony McCall, François Morellet, James Turrell, Leo Villareal, and Doug Wheeler.

# Session 19

## The Imaginary Drinker: Bodies and Beverages in Art and Society

Frédérique Desbuissons  
*Institut national d'histoire de l'art/HiCSA*

Edward Payne  
*The Morgan Library & Museum*

Drinks and drinkers permeate the history of art. Since the Renaissance, the social, cultural and symbolic functions of drinking have featured widely, in historical, religious and mythological painting, as well as in genre scenes, portraiture and independent still-lives. By representing the bodily act of drinking – at once human necessity, pleasure and social habit – these works constitute a corpus rich in social, cultural and anthropological implications. The analysis of drinks and drinkers, however, has long been left to food historians. Taking as its focus the fruitful exchange between art and food, this session examines the impact of drinks on the formal analysis of art, on aesthetic theories and notions of creation, as well as on artistic sociabilities and sensory encounters. If we consider the drink as a global object, then images of drinkers form an ideal perspective from which to investigate not only the relationship between sensory experience and the social and cultural dimensions of artistic representation, but also the underlying tensions between human production and necessity peculiar to any society. Papers will address the shifting construction of the drinker across space, time and media, from the 17th-century Netherlands to 20th-century Britain, from imaginary depictions in paint to the concrete setting of the pub. Exploring manifestations of the drinker both divine and decadent, the session will aim to shed new light on the institution of drinking, on acts of consumption both natural and excessive, and on the problematic relationship between creativity and intoxication.

### The Pleasures of Drinking: Ingestion and Invention in the 17th-Century Netherlands

#### Bacchus and Silenus in Rubens' Oeuvre as a Discourse on Pleasure

Sara Benninga

Hebrew University, Jerusalem

Pieter Paul Rubens returned to the subject of Bacchus, Silenus and their entourage many times throughout his artistic career. This subject was of ongoing interest to him: his painting of *Bacchus Seated on a Barrel* was one of his last paintings and was still in his studio at his death. Moreover, Rubens also incorporated Bacchic elements in paintings of political significance, such as his *Allegory of War and Peace*. Despite the different interpretations given to Rubens' use of this subject throughout his oeuvre, there is much room to elaborate and offer new interpretations. This paper will discuss Rubens' formulation of the Bacchic theme as related to pleasure, procreation and abundance. I will analyze Rubens' paintings of Bacchus and Silenus in comparison to the classical precedents and the Italian Renaissance precedents, as well as in regard to the depictions of the subject in the popular art of the time. This will reveal Rubens' ingenuity in the formulation of the subject, and his divergence from the moralizing perception of the Bacchic world as a sinful one. I will also link these depictions to Rubens' personal philosophy of pleasure as reflected in his writings. It is my hypothesis that for Rubens, the topics of enjoyment, abundance and fecundity were linked to the socio-political context in which he was living. Thus, I will discuss the role of the Bacchic elements in his paintings of war and peace, and in his thoughts on well-being and good governance.

#### Adriaen Brouwer's *The Smokers*: Drinking to Innovation in 17th-Century Portraiture

Michelle Moseley-Christian

Virginia Polytechnic Institute and State University

Adriaen Brouwer's small panel known as *The Smokers* c.1635 (New York, Metropolitan Museum of Art) presents a self-portrait of the artist with four companions, identified as portraits of fellow painters living in Antwerp at the time. The painters are pictured as revelers in a low-life tavern, smoking and drinking. While representations of drinking are common in Netherlandish art, and it was an indulgence often associated with the creativity of painters, this visual context is an unusual framework for an artist's own likeness because smoking and drinking went hand-in-hand as indulgences that were often publicly censured in the 17th-century Netherlands as destructive vices. This paper argues that the portraits of the five painters in Brouwer's image are pictured smoking and drinking because this visual strategy most effectively linked associations between imaginative creativity and painting to the painted image of *The Smokers* itself; it was an extraordinarily innovative and new kind of picture in form, concept and theme. *The Smokers* is an early example of an emerging, hybrid type of painting that combined informal, performative portraiture with a genre scene of everyday life. These so-called 'genre-portraits' elide the formal timelessness of conventional portraiture by picturing sitters usually from lower economic and social classes physically engaged with their surroundings and set in vividly contemporary contexts. Ostensibly an image of overindulgent artists, *The Smokers* raises key issues in the theory and practice of painting that show new ways of thinking about the nature of art and representation in seventeenth-century Netherlandish visual culture.

## Session 19

### Art in Excess: The Artist as Drinker

#### The Drinking Portraits of Alexis Grimou

Melissa Percival

University of Exeter

This paper explores drinking in relation to French artist Alexis Grimou (1678-1733). Dubbed the 'French Rembrandt', Grimou catered to the taste for pastiches of Netherlandish art in France. Drinkers were one of several 'types' (including pipe smokers) that he adopted from Northern tradition, and used as a platform for his career and reputation.

Grimou painted himself numerous times as a drinker, including the self-mocking Bacchus (1728, Dijon, Musée Magnin). These self-portraits represent a complex intertwining of biography and myth: Grimou had actual links with the wine trade, but he also used drinking as a metaphor for his unorthodox lifestyle and career. His supposed low living served as a tool for self-promotion, enabling him to secure commissions from prestigious clients.

Biographies of Grimou in France in the decades after his death exaggerated his reputation as a drunkard. While many artists (eg. Hubert Robert, Vigée Le Brun) were striving to pass themselves off as genteel, these 'lives' inject a certain precariousness into the discourse on the artistic profession.

Beyond the experimental domain of self-portraiture, Grimou also painted sitters as drinkers. The marquis d'Artaquiette, financier and director of the French East India Company, could have had himself portrayed in much more illustrious fashion. Yet Grimou's portrait (1720, Musée de Niort) was destined for the marquis's country seat, and hence may be read as a relaxed portrayal of leisure, comparable with other 'faux-rustic' aristocratic portraits. In such cases, 'dressing down' may be read as a confident display of one's social worth.

### Imagining Oscar Wilde's Drinking

Julia Skelly

Concordia University

Oscar Wilde's alcohol consumption garnered much attention during his lifetime and after his death in 1900. Textual accounts and visual images also frequently focused on Wilde's eating and smoking habits, which enacted a similar discursive process to the emphasis on his drinking; the representations drew attention to Wilde's orality, his excessive consumption, the grossness of his body, and his apparent lack of self-control. Caricaturists and authors depicted his ostensible excessiveness using various aesthetic strategies such as enlarging or grotesquing specific body parts (particularly his mouth and teeth); drawing on historical precedents in graphic satire in order to communicate messages about Wilde's apparent vices; associating physical decay with moral decay; and combining word and image so as to create narratives about Wilde's consumption of addictive substances including absinthe, tobacco and opium. This paper will argue that by focusing on Wilde's alcohol consumption, Victorian artists and writers were drawing on long-held, degrading beliefs related to addicted individuals, for example, that they are weak-willed, self-indulgent, excessive and fundamentally immoral. Furthermore, the very lack of consensus about Wilde's drinking – some commentators stated emphatically that Wilde drank but was never intoxicated, while others, such as graphic artist Max Beerbohm, recalled specific episodes of drunkenness, and no one could agree whether Wilde drank himself to death or not – reveal that texts and images representing Wilde's alcohol consumption are not only unreliable, they were doing deliberate discursive work in the cultural context of Victorian Britain. In other words, Wilde's drinking was both imaged and imagined.

### Drinks and Links: The Social Drinker

#### Milk of Paradise: Fashion vs. socio-medical breastfeeding ideologies in late 19th-century France

Gal Ventura

Bezalel Academy of Arts and Design/  
Hebrew University, Jerusalem

The human species has always been dependent on breastfeeding, at least until the last third of the 19th century, when Louis Pasteur invented the pasteurization of animal milk. Accordingly, until the end of World War I, three major infant feeding patterns co-existed: maternal breastfeeding, wet-nursing and bottle-feeding. The first two were the most generally accepted, since before Pasteur's discoveries, untreated animal milk was known to be dangerous. Nonetheless, from the end of the eighteenth century, French doctors strongly opposed wet-nursing, an antagonism that grew stronger from the 1870s onwards, combining both Catholic and Republican ideologies that urged women to breastfeed themselves. Yet, bourgeois mothers, who were prevented from exposing their breasts in public, were reluctant to give up their outdoor activities. Furthermore, the corset – which was a mandatory garment for upper class women – prevented any attempt to breastfeed, since it was unbolted from the back, and covered the breasts. However, due to the innovative spirit of the fashion marketplace in Parisian consumer society, at the end of the century a new corset was invented, enabling women to breastfeed while remaining fashionable. In addition, new breast-pumps were produced, as well as innovative feeding-bottles that facilitated artificial feeding. Combined with Pasteur's scientific discoveries, they enabled the final control of medicine over infant-feeding. In a century still lacking women's rights, this new feeding method enabled women to assert a certain degree of freedom while enjoying both worlds – keeping their babies at home while participating in the pleasures and the work possibilities outdoors.

#### Artistic Licenses: The public house in the history of art in St Ives

Jeanie Sinclair

University College Falmouth/St Ives Archive

'Eh, lad, this place is proper Bohemyan – never seen so many bloomin' artists all at once.' (Val Baker, 1959)

The public house plays a complex and overlooked role in the history of St Ives' creative community. Public houses, such as the *Sloop Inn*, *The Castle* and *The Queen's Hotel* were drinking territories, where artists, locals and tourists came together for bonhomie, bohemianism and brawling. They are performative spaces, where relationships and identities are enacted, but also where visiting artists, art students and holidaymakers come to see, or to be seen as, bohemian.

This paper takes a spatialized analysis of everyday social practice of the public house, to examine the dialectic between the pub, its patrons and place. The pub is central to events in St Ives' art history: from the meeting of the St Ives Society in 1948 that led to the split between abstract and traditional artists, and the formation of the Penwith Society; to debates around what constitutes a 'real' artist rather than a Beatnik, and whether either should be served in the pub. All three pubs also became sites for the exhibition, display (and sale) of art. Early Penwith Society exhibitions were shown upstairs in the *Castle*; *The Queen's* showed the abstract work of the 'moderns'; and in the *Sloop* Hyman Segal's portraits of local 'characters', like those of Harry Rountree before, still cover 'the walls like a second crowd' (Berlin, 1962).

Drawing on material from the St Ives Archive and oral history interviews, this paper explores the public house as an important locus for the creation and performance of identities and relationships within the history of art in St Ives.

# Session 20

## London's Commercial Art Market: Art on Sale and Display from 1920 to now

Jennifer Powell  
*Tate Britain*

'Just what has turned London into one of the world's three capitals of art? Who did it, and how? And what kind of people are they?' These questions were posed by John Russell and Bryan Robertson in their book *Private View* (1965), in which they suggested that (amongst others) London's Hanover Gallery (1948-1973) was championing a new notion of art dealing and playing a significant role in shaping the emergence of London as one of the world's 'three art capitals' alongside Paris and New York. This session interrogates the roles that commercial galleries played in positioning / re-positioning London as a leading centre for art from the 1920s to the present. The 1920s and the immediate post-war period in particular, saw the birth of many new galleries that supported British artists and their contemporaries, fashioned reputations, and increasingly encouraged international dialogues. The session explores how the development of shifting definitions of 'new' and 'modernist' art practices in Britain might have been shaped and promoted on the commercial stage.

The session considers the commercial gallery as a site for international exchanges; its role in the development of modernism/s in Britain; changing modes of display; relationships between exhibition programmes and selling strategies / the dealer and the artist. Some papers investigate galleries that have been neglected in scholarship to date and those that particularly supported the display and sale of sculpture; others consider the commercial gallery as social/moral spaces.

### The Leicester Galleries and the Promotion of Modernism between the Wars

Evelyn Silber

University of Glasgow

Between 1918 and 1939 a number of European modernist artists had their first solo showing in England at the Leicester Galleries – Matisse and Maillol, Pissarro, Picasso, Van Gogh, Renoir, Degas sculpture, Guillaumin and Kokoschka. This paper, drawing on the privately owned archives will examine the dealer relationships which enabled these shows and the varying critical and commercial success they enjoyed.

### 'Arthur Jeffress for Painting'

Gill Hedley

Independent

Arthur Jeffress was a wealthy man who was born and educated in England but always kept his American nationality. He had gained his fortune at a young age and spent much of it on art, often on the advice of John Deakin. In 1947, back from ambulance duty of behalf the United States, he met emigré Erica Brausen and, by this time, each was looking for a partner – she needed his money and he valued her vision of a new kind of gallery. The partnership at the Hanover was always tense, not least because of the way Francis Bacon spent money; by 1954, Jeffress had withdrawn his backing. Robert Melville left the Hanover Gallery at the same time and joined Jeffress in the creation of a new London gallery with less intellectual rigour than the Hanover but one which had a distinctive voice. Jeffress was the first person to exhibit the work of Jackson Pollock in Britain (in the Judges' Lodgings in Winchester in 1946) and maintained a clever PR policy until his untimely death in 1961. He had a close relationship to Graham Sutherland and was on very good terms with his Venice neighbour Peggy Guggenheim. It was Roland Penrose who wanted him to join the ICA committee in 1947 and used the phrase: 'Arthur Jeffress for Painting'. Recently discovered letters, memoirs and photo albums have revealed much about Brausen, Melville and Jeffress and the context of their interlinked galleries in the period 1948-1961.

### Social Space and Commercial Art Galleries in 1930s London

Jutta Vinzent

The University of Birmingham

This paper will explore the London Gallery in light of its role in exhibiting abstract and concrete art of artists including the Nicholsons, Hepworth and Gabo in the 1930s. Closely linked with the publication of *Circle* (1937), particularly through its show *Constructive Art* (London Gallery, 1937), I will argue that, while concepts of space played a decisive role in the 1930s in *Circle* and other writings, these were limited to practices of painting and sculpture, but not to a concern of display issues in a gallery space. So far the London Gallery has only been considered in the two books on ELT Mesens, who was, for the most part of the gallery's existence, in charge of the London Gallery (Geurts-Krauss, 1998; George Melly, 1997). This paper will thus consult archival material including exhibition pamphlets, promotional and review material of the exhibition and photographs of the installations to explore the gallery's curatorial narratives. In addition, it will also look at 'paracuratorial' material, which, according to Livia Páldi ('Notes on the Paracuratorial', *The Exhibitionist. Journal on Exhibition Making*, no. 4, June 2011, 71-76) also includes the activities around the exhibitions such as, in our case, the publication of the *London Bulletin* and a bookshop in the gallery, and thus use an approach which conceives of exhibitions as multi-layered events and of galleries as social space fostering networks through commercialism.

### Changing the Face of St Ives? Markets and representations in the 1950s

Rachel Smith

University of York/Tate Britain

In 1956 Patrick Heron boldly stated, 'in England there are two centers [sic] so far as contemporary painting is concerned: London and St Ives, Cornwall.' While ambitious in his suggestion of equality and similarity, Heron's statement reflects a desire to promote 'St Ives' as an artistic label suggestive of 'modernity' and 'value'.

This paper will ask how the idea of 'St Ives' interacted with the widening market for British art so strongly controlled by London's commercial galleries, and it will consider the implications of this regional-capital relationship. Case studies from the 1950s, including exhibitions at Gimpel Fils, the Redfern Gallery and

## Session 20

Waddington's, will help to illustrate the conflicting demands and expectations on 'St Ives' artists, as well as the shifting attitudes to modernism and value that would determine the contexts in which their works could be seen and sold. Looking at constructions of 'St Ives', promoted variously as belonging within and between regional, national and international readings, can then prompt further questions on the link between the spatial remoteness/connectedness of artists and their relationships with market forces surrounding their work.

### **The Marketing of the New British Sculptors 1981-90**

**Nick Baker**

Open University

The confidence displayed by Russell and Robertson in 1965 had largely ebbed away by the late 1970s, but by 1990 the yBas emerged in a London that was again feted as a vibrant and commercially successful centre for young artists to establish careers.

The success of the Lisson Gallery in promoting the careers of the New British Sculptors was one of the most important factors in this revival of London's fortunes as a contemporary art centre during the 1980s. The Lisson worked with curators, commercial galleries overseas, the Arts Council and the British Council, in order to optimise the visibility of the artists' work in Britain and, crucially, abroad. The artists' own attitudes towards their practice and their careers involved a different conception of "professionalism" to that displayed by many British artists in the 1970s.

These factors, together with the Lisson's own credibility as an early champion of minimalist and conceptual art helped the gallery to build the artists' reputations. This influenced the "branding" of these artists as a group, the ways in which their identity as 'British' artists was accorded significance, and the attention paid to the relationship of their concerns and work to those of an older generation of conceptual artists. Contemporary discussions of these artists and their work can be interpreted in terms of their effectiveness as tactics within a strategy to maximise exposure of the artists and to position them in relation to their contemporaries, with whom they were in competition for attention and sales.

### **Future-value and the Structural Ethics of the Modernist Market**

**Andrew Brighton**

London Consortium

Olav Velthuis in *Talking Prices* follows Bourdieu in distinguishing between the avant-garde and the traditional 'circuits' in contemporary art. My findings suggest that the art market is structured not just along a commercial and an artistic axis, but also along a moral one'. In the light of Velthuis and a survey I did in the 1970s of commercial galleries in the UK, this paper proposes an account of the structural ethics that distinguish the primary market in modernist art from other markets in contemporary art. My research found that galleries that sold work to public art institutions had a business strategy that was distinct from those concerned only with art for the home. This was the Durand-Ruel strategy that seeks to establish future-value. Taking up the idea of ecological rationality, modernism is taken as an institutional ecology sustained by the interdependent practices of artists, gallerists, collectors, curators, writers and a public. It is public discourse that turns on the question of future-value. There is a telling resemblance to the role of future-value in modernist ecology and the role of 'justice' and 'health' in law and medicine. These terms name the invisible goods these practices offer and are an indicator of ethos they sustain. While this is a view that can encompass Velthuis' research in New York and the Netherlands, accounts of modernist ecologies should recognise their development as inflected by the particular history of their local public sphere. London is not New York or Amsterdam and pace Bourdieu, Paris.

# Session 2 I

## Thinking and Rethinking Exhibition Histories

Lucy Steeds

*Central Saint Martins, University of the Arts London*

Antony Hudek

*Liverpool John Moores University*

Exhibitions of contemporary art over the last fifty years are increasingly a focus for academic study. This session seeks to reflect on this development, addressing what it might mean to analyse contemporary art not in the context of when and where it is made, but of its public display. At a moment when a new field of exhibition studies seems to be emerging, and when art history is turning to exhibitions as legitimate research 'outputs', it is time to consider the historiographic question of the relationship between exhibition studies and neighbouring fields: art history, of course, but also sociology, philosophy and visual and cultural studies.

Attention needs to be paid to the distinctive nature of exhibitions as time-based and spatial entities involving artists, curators, designers and, not least, publics. However, this begs questions of definition and prompts us to ask what kind of histories might be made out of, say, a performance at an opening or exhibitions produced solely for publication, television or the internet. Debating the implications of a history premised on 'landmark' exhibitions will be central to this session, as will exploring the use in exhibition studies of methods of historical enquiry that privilege the transient and 'minor' over the canonical.

## Session 2 I

### **Histories and Hallucinations: In the vicinity of Van Gogh, 1947**

Morgan Thomas

University of Cincinnati

The 1947 Van Gogh exhibition in Paris looks like a minor episode in the history of exhibitions. While the show at the Orangerie was relatively conventional, its material and textual supplements display a startling heterogeneity. Here I look at three of *Van Gogh's* supplementary texts - the Pathé newsreel devoted to the exhibition, Alain Resnais's short film *Van Gogh*, and Antonin Artaud's essay 'Van Gogh, the Man Suicided by Society' - considering how they deal with such matters as the exhibition's framing of its pictorial 'material,' and the functioning of history, narrative and spectacle in this framework. In each case a thinking of the exhibition transforms it into something else: an event summoned via a patchwork of disparate and excessive elements (Pathé), a cinematic translation of the path of Van Gogh's painting, entailing a disjunctive synthesis of media (Resnais); an invocation of the impasse between the 'matter' of art and prevailing forms of sociality (Artaud). I suggest that these radical figurations of Van Gogh, circa 1947, offer much to current lines of thought in exhibition studies - for example, in their inventive approaches to the nature of the exhibitionary event, and in their complex treatment of the distinctive modes of presentation, translation, and address that it calls forth.

### **A Different View: On the historiography of the exhibition installation view**

Line Ellegaard

Afterall Books: Exhibition Histories, London

In the study of exhibition histories, installation views, which could be described as a distinctive category of images pertaining to the field, become primary sources. If art history has privileged the individual artist and singular artworks, then exhibition histories expands the focus to emphasise the relationship between artworks – shifting from looking at artworks in isolation to looking at them in relation to each other and in the display context that brings them into relation with a public. This shift in focus is evident when comparing images used to illustrate art history and exhibition studies respectively, and it suggests a particular methodological approach to the study of exhibition histories. Drawing on visual culture studies this paper looks at images of exhibitions in

order to explore what kind of exhibition history can be made from the perspective of the image. Thinking of the distinctive nature of these types of images this paper considers how we might work with them; as documents, as evidence, as a way to re-imagine what the exhibition was like. In other words, what is there to see in these 'views' and what does the photographer's framing omit? What kind of knowledge about the spatial and temporal dimension of the exhibition can we gain by looking at its visual documentation?

### **Writing Institutional Exhibition History: On the Centre Pompidou's 'Catalogue raisonné' project**

Léa-Catherine Szacka and Remi Parcollet

Laboratoire d'Excellence Création, Arts et Patrimoines, Paris

The Centre Georges Pompidou in Paris has produced over a thousand exhibitions in little more than thirty years of existence, making the institution one of the world's largest producers of temporary exhibitions. A peculiar type of institution, its history reflects certain aspects of French society and of global culture more broadly, while playing a role in making art history. Yet despite this remarkable productivity in terms of temporary display, the Centre Pompidou had long lacked interest in the history of its exhibitions, living only in the frantic and ongoing renewal of its events. Part of the community that is rapidly gaining interest in exhibition history, the Centre Pompidou has, since 2011, asserted its role by undertaking the vast and ambitious project of producing a *'catalogue raisonné'* of its exhibitions. In this way it participates in the global endeavour to better understand the past and future history of exhibitions.

But by whom and how should this particular project be realised if it aspires to be both objective and actively advancing the state of the art? Should the work come from within or without the institution? How should it be made accessible to scholars? How to control the information while allowing the catalogue to be interactive? Is such a tool as the *'catalogue raisonné'* a good step towards the writing of exhibition history? This project raises a handful of epistemological and methodological questions, a number of which shall be addressed in this paper:

### **Recollecting, Reconnecting and Rewriting: Exhibition history and the reopening of the Stedelijk Museum**

Margriet Schavemaker

Stedelijk Museum, Amsterdam

The Stedelijk Museum in Amsterdam recently reopened its doors after eight years of renovation. While the building work was underway, the museum started to revive its collection history, both inside and outside the white cube. This paper addresses the various ways in which the museum charts its course within exhibition history. It describes two pre-opening shows that were dedicated to canonical shows of the 1960s ('Stedelijk Recollections', parts 1 and 2, organised 2010–11). It details a series of current projects focussing on the museum's exhibition history: the digitisation of the exhibition archive, the relaunch of an Augmented Reality iPhone app dedicated to design exhibitions at the institution and a collaborative research project with Dutch universities devoted to the museum's uncanonical exhibitions. The central question is: what do these recollections signify in light of the Stedelijk Museum's renewal? Why start looking at the past when the institution, after all those years, can finally look to the future?

### **Myrmecochory Occurs: Exhibiting indifference to the participating subject in Pierre Huyghe's *Untilled* (2012) at dOCUMENTA (13)**

Andy Weir

Goldsmiths, University of London

Pierre Huyghe's installation in the composting area of the Karlsruhe Park at dOCUMENTA (13) doesn't care about my experience of it. Events such as pollination and compostation continue to happen whether or not I choose to view or participate in the exhibited work. As such, it raises questions for models of exhibition history that focus on a viewer-object relation or the co-completion of meaning through public participation, as well as for attendant political claims premised upon reconfigurations of sense experience. This paper proposes that Huyghe's *Untilled* (2012), through a complicity with material processes, stages an indifference to participation, producing a real not dependent upon a grounded subject. This staging is key, it is proposed, to understanding the problematics and importance of the exhibition form for recent artworks that refuse to prioritise a subject of experience. This in turn draws attention to the broader question of what is at stake for studies of public display in the context of recent philosophies that challenge the centrality of subjective access.

### **Hélio Oiticica at the 27th Bienal de São Paulo: The artist as a 'proposer'**

Regina Parra

Fundação Armando Álvares Penteado, São Paulo

The artist Hélio Oiticica (1937–80) was a central figure for the 27th edition of Bienal de São Paulo, curated by Lisette Lagnado in 2006. However, there was no single work of Oiticica in this exhibition. And that was exactly the proposal of the curator: to activate the artist's work through drawing on his thinking and his projects, as if he were the 'proposer'. But how could the Oiticica's propositions maintain their radicality without his oeuvre?

Oiticica used the term 'environment' to conceptualise not only his body of works but also a 'programme for life' based on his conviction that there was creativity in individual perception. His environmental projects show a commitment to politics as well as aesthetics, demanding participation and exchange, while aspiring to leisure. Idle time is regarded as having a creative dimension, leading Oiticica to introduce the term *Creleisure*: a blend of the Portuguese words for to believe [*crer*], to create [*criar*] and leisure [*lazer*]; which may also be used to describe the curatorial project of the 27th Bienal de São Paulo. But what does it mean to adopt as the conceptual paradigm of an exhibition an expanded and expansive programme that tries to move beyond museums and exhibition halls? What are the consequences of adopting as a starting point for a biennial the work of an artist who not only questioned the role of the artist but also the very idea of art exhibitions?

## Session 2 I

### **Towards an Archaeology of Exhibitions**

Vinicius Spricigo

Universidade Católica de São Paulo/Freie Universität Berlin

Exhibition studies have been growing alongside the process of globalisation as manifest in large-scale art exhibitions, including documenta X (1997), Documenta 11 (2002) and the 50th Venice Biennale (2003). However, the critical literature most often consulted in this field consists primarily of texts written in English, with the work of Brazilian authors such as Mário Pedrosa and Vilém Flusser – who wrote extensively in the 1960s and 1970s about the now so-called 'biennialisation' of art exhibitions – almost unknown by comparison. Furthermore, the emerging consensus within the field of exhibition histories seems to be settling on a genealogy that focuses on the Bienal de la Habana in the 1980s as crucial to the 'global turn' of periodical art exhibitions, thereby neglecting the contributions of the Bienal de São Paulo to the reformulation of the Venetian model of biennials. Based on an 'archaeological excavation' (Flusser; 'A consumidora consumida' [1972]) in the archives of the Bienal de São Paulo and the Biennale de Paris, this research revisits Flusser's 1972 proposal made in the context of the latter regarding the reformulation of the former: Flusser's theoretical discourse emphasised the articulation of new relations between centre and periphery and anticipated issues of globalisation and postcolonialism, which currently permeate discussions about exhibition histories. This recovery of his archaeological approach aims to shed light on the current issues concerning biennials and exhibition studies.

### **Vivid Memories of 'Florescent Chrysanthemum', 1968–9**

Jung-Yeon Ma

Graduate School of Film and New Media, Tokyo University of the Arts

'Florescent Chrysanthemum' was an exhibition held at ICA, London, from 7 December 1968 to 26 January 1969. Curated by Jasia Reichardt together with Japanese critics and designers Ichiro Haryu, Yusuke Nakahara, Yoshiaki Tono, Kuniharu Akiyama, Hiromu Hara and Kohei Sugiura, the exhibition introduced aspects of new Japanese art that were unknown outside Japan. To this day, this insightful exhibition remains overlooked outside and inside Japan.

This paper discusses the exhibition's significance at three levels. First, the exhibition: it was the first European exhibition of contemporary Japanese art, including sculptures, miniatures, posters, graphics, films, graphic scores, music tapes – but no paintings. Exceptionally, the design of the exhibition by Sugiura was praised over individual works. Next, its context and implication: situations of art and design just before the Osaka Expo were reflected, partly because the exhibition was realised through the collaboration with two of the most influential contemporary art galleries of postwar Japan, Tokyo gallery and Minami gallery. Lastly, its historical significance: 'Florescent Chrysanthemum' contributed to the early stages of the long story of Reichardt and the history of art in Japan, especially in the field later known as media art.

## Session 22

# From Utopian Teleologies to Sporadic Historiographies: 'Interfaces' of Art and Cybernetics

Maia Toteva

*University of Cincinnati, Blue Ash College*

Jennifer Way

*University of North Texas*

Six decades ago, Norbert Wiener, Claude Shannon, and Warren Weaver introduced cybernetics to the English-speaking world. Stimulated by the information explosion in the 1950s, it grew internationally, challenging disciplinary boundaries and preconceptions. Cybernetic models of 'self-reproducing automata' brought about an enhanced understanding of informational and communication systems, engendered artificial intelligence and machine-biological interfaces (cyborgs), and impacted game theory. In the West, cybernetics had a lasting effect on art and popular culture from interactive art, performance, and computer art, to telematic art and American Idol. The 'new science,' however, received a different reception in USSR. After its initial hostility, the Soviet government endorsed cybernetics as a panacea ensuring the rational control of a failing centralized economy. The interdisciplinary umbrella of Soviet cybernetics protected underground art—from kinetic constructions and installations, to conceptual art and performance.

This session redresses a longstanding lack of attention to cybernetics globally. Presenters reconsider and generate new knowledge about generations and geographies of art and cybernetics, including practices that create, distribute, and theorize art forms, concepts, and histories. They explore cybernetic phenomena in artistic environments; examine artistic play on logic and reason; consider how art or non-art agents treat cybernetics as a social and cultural paradigm, and question how cybernetics is presented in historiographies of recent art and what interfaces of cybernetics and art bode for intra- and interdisciplinary research and practice.

## Session 22

### **Gregory Bateson and the Artist: Cybernetics and aesthetics in the early 1950s**

Henning Engelke

Goethe-Universität, Frankfurt

My paper investigates the intersection of cybernetics and aesthetics in the behavioural research films the anthropologist and social scientist Gregory Bateson made in collaboration with poet, critic and painter Weldon Kees between 1949 and 1953. It is argued that Bateson used the filmmaking process as a model for his concept of meta-communication, rather than evaluating the filmic record as a source of raw data. Moving cybernetic ideas from mathematics and science to the field of social studies, Bateson turned to models based on aesthetic properties instead of the mechanical or electronic devices commonly employed in cybernetic research. In this respect, his collaboration with Kees was more than a lucky coincidence. The social scientist and the artist entered into a fruitful collaboration that made them particularly sensitive to the broader cultural implications of their research. If cybernetics quickly gained popularity as a utopian vision for a new technological society, Bateson and especially Kees recognized its dystopian dimension. Their collaboration provides insights into a far reaching aesthetic and epistemological paradigm change that re-defined relationships between knowledge, subjectivity, aesthetics, technology and history.

### **The Materiality of Concepts in the Early Work of Gordon Pask**

Maria Fernandez

Cornell University

In this paper, I will investigate the notion of a self-organizing system in the work of the British cybernetician, Gordon Pask, as he presented it in a series of articles written between 1958 and 1969. The concept was central to Pask's inventions, works of art and aesthetic theories, for he described many of his artefacts and later theorized both conversation and the aesthetic experience as self-organizing systems. I will focus on a series of experiments that Pask undertook with metallic threads, which I believe allowed him to articulate his theory of self-organizing systems. Pask thought of these thread structures as computers that operated in the real world and consequently differed from traditional computers, which rely on symbolic systems to simulate aspects of the world. According to him, the metallic threads had the ability to learn and make decisions. Although some of Pask's colleagues such as Heinz von Foerster refuted the existence of self-organizing systems, during the period under consideration, Pask unequivocally described the structures as self-organizing systems. I will demonstrate that Pask's ideas of self-organizing systems anticipate contemporary theories of materiality and were fundamental to select works of art and architecture from 1960 to the present.

### **'Systems esthetics' and the Question of Medium in the Sixties: Revisiting Drawing Practices**

Diamantina Pandi

Université Paris Ouest Nanterre

One of the most important developments for art during the 1960s was the art object's subjection to radical critique and reconsideration. The prevalence of conceptual practices related to the 'dematerialization' of the artwork replaced the autonomous modernist object with systematically and serially developed works. A data processing mode of production was reflected in the artistic creations of the 1960s. The emergence and expansion of experimental systems theories was described by the art critic Jack Burnham in his article 'Systems Esthetics' published in *Artforum* in 1968 as a 'transition from an object-oriented to a systems-oriented culture. Here change emanates, not from things, but from the way things are done.' Systematic thought applied in artistic practice paralleled cultural and scientific developments, especially system theories, varying from Norbert Wiener's *Cybernetics* (1948) and Claude E. Shannon and Warren Weaver's *The Mathematical Theory of Communication* (1949) to Ludwig von Bertalanffy's *General Systems Theory* (1968). As Michael Corris noted, the concept of a 'system' became part of the lingua franca of the 1960s'. Among a significant number of artists, such as Mel Bochner, Hanne Darboven, Sol Lewitt, and others, the medium of drawing - from sketches to graphic installations - became a privileged field for the development of serial and systematic strategies. Through examination of various drawing practices of the period c.1960-1970, this paper addresses the question of medium in relation to the development of a new 'systems esthetics', challenging notions of materiality, traditional authorship and objecthood.

### **'Ultimate Participation Video': Shirley Clarke's Tee Pee Video Space Troupe**

Beth Capper

Brown University

Shirley Clarke's video workshops with collective the Tee Pee Video space Troupe (1969-75) serve as a lens to argue for a reconsideration of our current narrative of U.S. early video artists and their engagement with cybernetic thought as a means of tracing the lines of exchange between fun and cybernetics. This project investigates the reasons why Clarke chose to explore fun, play and enjoyment as viable modes of engaging video and its processes at a time when video collectives instrumentalized the cybernetic concept of 'feedback' and used video as a political and activist tool to overthrow television networks. These collectives were influenced by Gregory Bateson, whose cybernetic writings formed the central theoretical core of the early video movement, as played out in the pages of underground video magazine *Radical Software*, where Bateson was an occasional contributor. Clarke's workshops throw into contention these collectives proscription aims for cybernetic thinking and offer an alternative mode of engagement with Bateson's theories. These different interpretations point to the tensions between control and unknowability that lie at the heart of cybernetics as a philosophy.

## Session 22

### **Matrixing Soft(War): Cybernetic Imaginaries and Ferocious Play in the Work of**

**Marcos Kurtycz**

**Mara Polgovsky Ezcurra**

University of Cambridge

After years of working as an engineer, specialized in cybernetics, in 1968 Marcos Kurtycz (1934-1996) moved permanently to Mexico from Poland and started a life as a mail and performance artist. From the late 1950s, cybernetics had captured the Soviet imagination, offering new possibilities for human organisation by altering the relations between the human and the machine. Upon his arrival in Mexico, however, Kurtycz found himself in a very different context, where this scientific utopianism had not yet entered the art world. Kurtycz was thus prompted to use cybernetic principles to build ludic machines, named *Lucíferos* (1973), which choreographed light and sound. Years later, his interest in the production of messages that can 'effectively change the behaviour of the recipient' – as Wiener (1950) defines the science of cybernetics – led him to build complex communication networks through mail art. As an avant-garde artist, heavily critical of established art institutions, Kurtycz organized information 'assaults' by sending collage-like letters (called 'bombs') to prestigious personalities in the art worlds of Mexico, the United States and Poland. This 'war' of information and misinformation aimed to shock the correspondent by proposing a very critical epistolary dialogue. The battlefield consisted of a complex communication network registering multidirectional creative provocations. Among the 'victims' of these bombardments were the magazine *Artforum*, the performance artist Guillermo Gómez-Peña and the philosopher Stefan Morawsky. These dialogues deserve our utmost attention, as they shed light onto fairly unknown art constellations and technological imaginaries across both sides of the Iron Curtain.

### **Artist-Engineer: Arcangelo Sassolino's Cybernetic Devices**

**Charlene K. Lau**

York University, Toronto

Artists such as Nam June Paik, Tom Shannon and Edward Ihnatowicz have been credited with bridging the gap between art and science during the 1960s with their robotic art. This interdisciplinary methodological approach persists today in the robotic works of contemporary Italian sculptor Arcangelo Sassolino. Sassolino's sculpture-machines explore hybridity, where human and machine are simultaneously one and the same, and against each other. This dichotomous relationship is best exemplified in what philosopher Bruno Latour sees as the purification between nature and culture in modernity. Latour calls for the interbreeding of nature-cultures in the creation of an amodern worldview. This paper will apply Latour's theories of hybridity and Daniel Dennett's intentional stance to Sassolino's monsters. As amalgams of art and science, the robots embody Latour's proposed amodernity with hybrid forms; they are both zoo- and anthropomorphic. Perhaps this is not such a strange concept, as robots are created by humans, and humans are no less created themselves. Furthermore, the machines' destructive tendencies also have agency; they instill an element of fear in the viewer. Science fiction-motivated ideas of humanity's demise at the hand of technology come to mind here. The robots' methodological interdisciplinarity is based on Sassolino's own hybrid practice as artist-engineer. Colliding the worlds of art and science, Sassolino's practice recalls Leonardo da Vinci, and a time when categories were not so defined. Latourian hybrids like Sassolino's sculpture-machines proliferate because of this modern divide of nature-culture, but can also redefine how humans see these ontological categories.

# Session 23

## Twitterers: Birds & Art

Tracey Warr, Paul Kilsby and Clair Chinnery  
*Arts Research Practice Cluster,  
Oxford Brookes University*

A clutch of delicately freckled eggs, a sharp beak, the unknown language of bird song, extravagant mating plumage, a brush of wings, a soaring flight: we have a perennial fascination with the familiar and yet alien presence of birds in our midst. Artists have addressed the topic of birds to consider a range of issues. The recent Animal Gaze symposia demonstrated how the inter-species boundary is rich ground for artistic exploration. The 'twitcher' is an individual who takes bird watching to the extremes, in collecting 'sightings' as a form of experiential acquisition and artists have extended their examinations of birds to address notions of collecting, archiving and taxonomy, in for example, Marcel Broodthaer's *Department of Eagles*. Bird envy manifests in works such as Pieter Brueghel's *Icarus*, Max Ernst's *Loplop* and Ilya Kabakov's *The Man Who Flew Himself Into Space*. Gaston Bachelard wrote of the nest-house, and his writings have in turn inspired artists' nests. Other birds in art projects have considered communication, ecology, colonialism, flight, the soul, migration. Joseph Wright's *An Experiment on a Bird in the Air Pump*, Joseph Cornell's assemblages with birds, Marcus Coates' *Dawn Chorus*, Nomeda & Gediminas Urbonas' *Villa Lithuania*, Agnes Meyer-Brandis' *Moon Goose Analogue* are just a few of the myriad artworks focussed on birds. This session presents papers on the topic of birds in art from the Middle Ages to the twenty first century.

## Session 23

### **Hunters and Hunted: Falcons and Herons in the Late Medieval Ambras Court Hunting Deck**

Jana Lucas

Independent scholar and curator, Basel, Switzerland

Some cards of the Ambras Court Hunting Deck show impressive herons striding through shallow waters stalking their prey. Other cards, by contrast, portray the herons' hunters, majestic falcons, in detail. The birds appear in various arrangements and settings through the 'suits' of herons and falcons in the Ambras Court Hunting Deck ('Ambraser Hofjagdspiel') painted during the Council of Basel (1431-1449) by the workshop of Konrad Witz. The playing cards in question, an extremely rare and, hence, highly precious example of preserved secular art produced in the 15th-century, depict courtly falconry.

In my paper, I am going to present new research about the 'Ambraser Hofjagdspiel' based on my recently finished PhD thesis on artistic exchange in Conciliar Basel. Precisely, I am going to deal with the depiction of birds in a courtly context, the drawing process and the possible commissioners of this deck of cards. Moreover, my paper is going to delineate playing cards as a medium for ornithological studies and as an 'open space' where new stylistic elements were tested and long-cherished artistic traditions dispensed with. Functioning as a place which allowed the artist to develop more than anywhere else, the playing cards symbolise an artistic playground for artists on the edge of the late Middle Ages: The vivid rendering of dramatic scenes on some of the playing cards and the remarkable series of landscapes characterise this exceptional card deck, in which the immediacy of nature scenes and the significance of light and composition are distinctive of the new trend towards realistic depiction.

### **A Thorough Malefactor: Crows in Victorian visual culture**

Caitlin Silberman

University of Wisconsin, Madison, United States

In mid- to late Victorian Britain, a wide range of printed and visual media amplified an already-negative popular perception of crows and discloses Britons acting in concert with that image. These attacks revolved around the implicit proposition that the crow occupied no useful place in nature's economy and no useful place in local ecologies, urban or rural. There is a further analogy between crows and the

'criminal classes' who were such a concern throughout the era. In the Victorian formulation, not only did the criminal classes refuse to contribute their own labor to productive society, they also preyed willfully upon their fellow citizens. Authors writing on poverty and crime attributed the existence of such criminals in part to the crowded urban slums they occupied, and efforts throughout the century centered on slum clearance and re-housing as an ameliorative. Like the criminal classes, crows threatened the orderly working of nature's economy; but unlike people, they could not be re-housed. While this analogizing drew upon centuries' old beliefs about the birds, social forces after mid-century brought new valences into play around the concept of the perverse crow. In this paper, I propose visual and textual evidence for a hardening of attitudes against crows and suggest historical motivations whereby the crow-criminal parallel was so strongly drawn in Victorian Britain.

### **The Representation of Birds in Art and Science in Mid-19th-Century and 21st-Century**

Hanna Johansson

University of Helsinki

This paper will study the representation of birds in two eras of Finnish art and cultural history: in the middle of the 19th century and at the turn of the last millennium through the oeuvre of two artists and ornithologists: Magnus von Wright (1805-1868) and Jussi Heikkilä (1952-). Von Wright was the founder of Finnish ornithology, the first taxidermist of the Natural History Museum and was considered to be one of the first seminal artists in the country, focusing mostly on birds. This paper will approach his work in art and ornithology as a whole or as two sides of the same project; to reach the perfect preservation of birds and a life-like representation. Although there are similarities between the works of von Wright and the Finnish conceptual artist and twitcher Jussi Heikkilä (1952-) there are also considerable differences. The artists look at the birds through different cultural frames. As a conceptual artist and bird-watcher Heikkilä's works tell a different story of the birds although he sometimes uses the same methods - like taxidermy -- as von Wright. The paper asks what has happened to the representation of birds within this period of time, what kind of politics the birds are making, and further what kind of notion of nature the works are witnessing. The paper will also deal with the changes in the notion of death and life of the birds.

## Live and Stuffed Birds in the Art of Jannis Kounellis

Steve Pantazis

Independent scholar

Greek artist Jannis Kounellis, who left Greece for Italy at the end of the 1950s to establish himself as an artist, and from 1967 onwards is considered one of the main exponents of Arte Povera, led by the curator and art critic Germano Celant, has made an impact universally with his elemental and anti-elitist art, created through the use of humble materials, which evoke the reality of the present but at the same time carry the weight of history and memory. Furthermore, the use of live animals and the participation of people, transforms his art into a breathing entity with a performative dimension.

In a number of his installations and hybrids, live or stuffed birds play an important role in the completeness of the work, whether with their chirping, noise, movement or simply their silent presence. By focusing on a number of his works, where birds appear, my aim is to present in this paper the reasons why Kounellis incorporates them, giving a lively, theatrical and dramatic touch to his works.

## Caustic Beauty: Birds as signs and signposts in the work of Sutapa Biswas

Alexandra M. Kokoli

Gray's School of Art, Robert Gordon University, Aberdeen

This paper examines the symbolic and other functions of birds in the work of British Bengali artist Sutapa Biswas, particularly her films *Birdsong and Magnesium Bird* (2004). *Birdsong* alludes to *Lord Holland* and *Lord Albermarle Shooting at Goodwood* (1759) by George Stubbs through a reprise of its colour palette but also by transposing the scene of the hunt into a domestic interior: the artist's young son replaces the black servant boy, while a live horse is curiously placed in the middle of a living room, as if conjured by the boy's desire. The spinning origami winged horse that opens and closes the film evokes the auspicious meaning of a gift of origami birds that the artist received from a colleague, but also draws attention to the singing birds of the otherwise silent audio track, an ambient sound that is often overlooked as nothing. In *Magnesium Bird*, birds sculpted from highly flammable magnesium ribbon lie dispersed in the grass until they are ignited at dusk, suggesting transformation, transubstantiation, epiphany, and also paying homage

to Biswas's recently deceased father. Thanks to their migratory existence, birds 'punctuate a sense of time and haunt us either in their presence or in their absence wherever we travel' (Biswas). In addition to acting as the rich if not over-determined signifiers that they are, and acquiring additional autobiographical and postcolonial meanings in Biswas's oeuvre, birds become endowed with a liminal function, signposting rather than signifying what is too fleeting, ambiguous or painful to otherwise articulate.

## Cuculus Prospectus

Clair Chinnery

Oxford Brookes University

*Cuculus Prospectus* is a large project comprising sculptures, prints, drawings and video. The result of an extended period of practice-led and academic research, this work utilises the parasitic habits of the Eurasian Cuckoo *Cuculus canorus*, as a metaphor for and means to understand human and animal colonialism, migration and shifting ecologies.

Building on earlier works *How to Speak...: The Breeding Birds of the United Kingdom*, and *Briefe and True: Lost Landscapes, Cuculus Prospectus* expands imaginatively Thomas Harriot's 1590 'A Briefe and True Report of the New Found Land of Virginia' (partially designed as a 'prospectus' for English colonists). It included descriptions of resources - plant, animal, mineral & human - of modern coastal North Carolina, USA. *Cuculus Prospectus* re-considers such Early Modern ideas, alongside investigations of natural history, taxonomy, animal/human migration and global environmental change. In attempting to simultaneously think and act as both human and Cuckoo, behaviours of *Cuculus canorus* (including 'brood parasitism' to reproduce) were explored producing a strange logic through which varied works emerged. 'Pseudoscientific' methods were used to make decisions and organise information. Through the resulting nine works -to date-, audiences may learn much about *Cuculus canorus*, though the work is very much about our (human) selves.

*Cuculus canorus* is found in Europe, Asia and Africa, but nowhere in the Americas. *Cuculus Prospectus* invites questions about Europe's colonial past, and historical 'human' impacts on global biodiversity by imagining a scenario in which an 'Old World' bird plans to extend its breeding territory into a 'new' continent.

## Session 23

### Between Premonition & Knowledge

#### London Fieldworks

Independent, London

During the months of November and December of 2009, London Fieldworks (artists Bruce Gilchrist and Jo Joelson) carried out creative field researches in an area of the Atlantic Rainforest in the south-east of Brazil, at REGUA (Guapiaçu Ecologic Reserve), a NGO that has the mission of protecting the native vegetation and wildlife of the Guapiaçu river. The short film, *Between Premonition & Knowledge* was facilitated by Artist Links, the British Council's artistic residency program, and is part of an on-going London Fieldworks project developing a narrative that, in principle, promotes a parallelism between a rigid scientific interpretation and a superstitious reading of signs originated in the environment, like the flight of migratory birds.

The film features a former hunter from a nearby village who has transferred his skills into conservation and eco-tourism, following him through the forest as he demonstrates his bird mimicry skills.

"From whatever side one approaches things, the ultimate problem turns out in the final analysis to be that of *distinction*: distinctions between the real and the imaginary, between waking and sleeping, between ignorance and knowledge, etc. —all of them, in short, distinctions in which valid consideration must demonstrate a keen awareness and the demand for resolution. Among distinctions, there is assuredly none more clear-cut than that between the organism and its surroundings[...]" (Roger Caillois 'Mimicry and Legendary Psychasthenia').

# Session 24

## The Great War and Modern Architecture - 100 years on

Volker M. Welter

*University of California at Santa Barbara*

Iain Boyd Whyte

*University of Edinburgh*

What were the consequences of World War I for the development of modern architecture after 1918? Considering that many modern architects were soldiers in their 20s and early 30s, formative periods in any individual's life, how did active service in the trenches or behind the frontline, travel to foreign lands, and the communal experience of danger influence their thinking about their work, their profession, and society at large?

As early as 1917, the psychologist Kurt Lewin published seminal texts about how the soldier's experience of the battlefield fundamentally changed his perception of space. In literature, reflections on the horrors and extraordinary experiences of the Great War followed some ten years later in masterpieces by writers such as Ernst Jünger, Erich Maria Remarque, and Edmund Blunden. Yet in the realm of architecture little seems to be known beyond anecdotal tales that Walter Gropius had been buried underneath rubble, and that Ludwig Mies van der Rohe's military career was modest due the lack of a university education. Are there technologies, methodologies, and theoretical concerns in the development of modern architecture after 1918 that can be traced back to the war experience?

The papers in this session address both individual architects who had served in the opposing armies, and questions concerning historiography and methodological approaches regarding World War I and the emergence of modern architecture in Europe.

## Session 24

### The Demobilized Architect

Christopher Pierce

Architectural Association School of Architecture

The Architectural Association (AA) threw itself headfirst into WWI and devoted the greater part of its monthly publication, 'The Architectural Association Journal', and student magazine, 'Harlequinade', to the cause célèbre of enlistments, honours, woundings and killings, as well as to promoting the activities and diaries of its students and members in military service along with the experiences of others: 'French Architectural Students in the War' (7/1918). A photo in the July 1915 edition celebrates a former student, Gordon D. Hake, perusing the AA Journal 'in the firing line'. Other pages bristle with insights, debates, essays, editorials and cartoons by foreign visitors, members, teachers and students. These include 'Effects of the War upon Our Architecture' (1/1914) and 'Architectural Literature for Members on Active Service' (3/1918). In a customary passage from 'Architectural Education After the War' (1/1920) the author quips: 'one of the results of the war has been that the architect has been a patient in his own hospital and many salutary lessons has he learnt'. Even advertisements get in on the act when the London carver William Aumonier pleads: 'at this time when the whole of the industrial arts are struggling for existence ... that the architects will show their PRACTICAL SYMPATHY with the craftsman and bear in mind that EVEN CARVERS HAVETO LIVE!'

While the manner and force of this dialogue is one of its enduring characteristics the challenge is to consider its effect on the demobilized architect, pedagogically and professionally, inside and outside the AA.

### From the Cockpit to the Domestic Interior: Wells Coates and the re-thinking of home in inter-war London

Elizabeth Darling

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Oxford Brookes University

*'[...] everything seems different when one can leave the earth every day and play about in the clouds...'*  
(Wells Coates, September 1918)

This paper considers the influence of his wartime experience as a pilot on the career of one of the most significant figures in English inter-war modernism, Wells Coates (1895-1958). As his comments suggest, it would have a transformative effect on him both as a man and as a designer. The paper will argue that

Coates's training, which saw him learn the intricacies of aircraft design and mechanics, as well as clock up many hours of flying, an experience which saw his body intimately connected to the plywood and aluminium flying machine that encased him, led to a particular conceptualisation of the way an interior should function as well as a preference for the most modern, and synthetic, of materials. This resulted in a series of kinetic interiors, in which bodies and environments were understood as interconnected. The paper will explore this connectivity through a discussion of a series of his early interiors (1928-35) but with a particular emphasis on his design for his own studio home in London of 1935. The paper will also consider how Coates's experience of the RAF, which, as Martin Francis (2008) has argued, adopted a 'highly self-conscious aura of modernity' and whose pilots were 'a completely new class of warrior', inspired him to fashion a persona for the modern architect that would enable him to both form and lead an English modern movement.

### Hans Scharoun and the Aftermath of the First World War

Deborah Ascher Barnstone

University of Technology, Sydney

"It was – after the First World War – a new departure. The question about the new reality, new form of the collective was posed... Each of us attempted to convey his world view." With this pithy statement Hans Scharoun makes clear the relationship between his architecture and the war: the war allowed a new beginning and aesthetic freedom. What is not clear, however, are the ways in which his wartime service affected Scharoun's postwar production or the shape that that new beginning would take formally. It is challenging to discern Scharoun's reaction to his war experience because he never comments directly on it. However, Scharoun does explain his architectural philosophy often expressing opinions that must be the result of his military experience. Scharoun excoriates machines, technology and mechanization, a clear reaction against war machines and their destructive potential. Scharoun is equally vocal about his intention to design for the human spirit; he avoids Neue Sachlichkeit and other forms of rationalism. The rational, straight, and regular he equates with the mechanistic and destructive. The curvilinear and irregular represent something else perhaps organic, perhaps spiritual. Scharoun's postwar production can therefore be read as pure expression of the spirit or the antithesis of

the rigid military architecture he designed during the war. It presents an aesthetic alternative to military design; and it responds to the tragedy and destruction by positing an uplifting role for architecture in contemporary society.

### **The Transformation of Richard Kauffmann's Architecture and Town Planning From Munich and Oslo to Jerusalem**

Michael Levin

Shenkar College: Engineering, Design, Art,  
Ramat Gan, Israel

If one thinks of the beginning of modern rural and urban planning in Palestine, the first name that comes to mind is that of the architect Richard Kauffmann, (Frankfurt 1877- Jerusalem 1958), whose works include some of the most innovative town and rural planning and the first buildings designed in the modern style.

He was the primary planner of towns and rural settlements from the early 1920s until the end of the British Mandate in Palestine. His work presents an opportunity to explore early modernism across geographies and disciplines.

Kauffmann studied in Munich with Theodor Fischer, a tutor of leading modernist masters. He was a classmate of Erich Mendelsohn whom he met again in the twenties and thirties in Jerusalem. During his formative years he was particularly inspired by the garden city idea and its related intellectual climate. During the First World War he served in the German Army. After the war he practiced in Germany, Ukraine and Norway. The invitation he got in 1920, when he worked in Oslo, to work in Jerusalem with *The Palestine Land Development Company*, built his practice away from mainstream Euro-American modern architecture. The challenge was to distance himself from his early architecture before the WWI and create a synthesis of local conditions: climate, geography, society and utopian social ideas with international planning ideas and architectural styles.

### **The Battlefield as a Source for Czechoslovak Visual Identity**

Vendula Hnídková

Institute of Art History, Academy of Sciences of  
the Czech Republic

The crucial years 1914–1918 dramatically reshaped not only the political map of Europe but also its various visual expressions. In the act of establishing the Czechoslovak Republic in 1918, several national tendencies found their eventual satisfaction.

A formative force emerged among a group of artists, who used it to create a platform of pre-war cubism. During World War I, one of them the architect Pavel Janák (1882–1956) served in the uniform of the Austro-Hungarian Empire and even in 1915 was shot in the hand. But according to his diaries, his mind was fully occupied with artistic problems. His personal war experiences and the changing political situation in Central Europe resulted in a strong vision of the need of defining a new style that would represent properly the ideas of the Czech nation.

After World War I, Janák became one of very influential personalities in the culture life of Czechoslovakia and his new positions provided him with an overwhelming possibility of defining his visions of a Czech National style. Nevertheless, the National style was not meant only as an instrument of defining the Czechoslovak visual identity, the other intention of the style followed the reform of a daily life in the newly established society. This feature contrasts fundamentally with pre-war cubism, thus can be traced to Janák's personal experience as an ordinary soldier on the battlefield. The war catalysed his approach towards the role of art, architecture and design.

### **An Architect from the 'generation damaged by a gun carriage' – War and Death in the Work of Bedřich Feuerstein (1892-1936)**

Helena Čápková

School of International Liberal Studies,  
Waseda University

Czech architect Bedřich Feuerstein (1892-1936) considered himself a member of the 'generation damaged by a gun carriage'. My paper explores two meanings this expression may imply. Firstly, it resonates with the impact of war on the work of a whole generation of young architects; Feuerstein served as an inspector of military graves and defence engineer in the Austrian and later Czechoslovak army and it is clear that his personal experience of war was formative. Secondly I shall consider Feuerstein's chosen symbol of a gun carriage in terms of its use as a coffin carriage, and the way it permeated his mature work. In particular, I will focus on Nymburk Crematory (1921-1924), the first Modern building in Czechoslovakia and the prime example of local Purist architecture, pairing this significant site with Feuerstein's influential ideas which he published in his lectures in 1930s about military service and death. These ideas originated in the context of WWI and his engagement with Japanese culture between 1926

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and 1930. New interpretations and exploration of the impact of the war on 1920s commissions are founded on extensive archival research and rooted in a transnational approach. This analysis of Feuerstein's oeuvre in relation to WWI and his encounters with Japan in the first decades of the twentieth century offers a new set of tools for understanding the generation of architects affected by the war that changed the world forever.

### **'To you from failing hands we throw/The torch,' Eric Arthur's Campaign to Modernize Canadian Design**

**Rhodri Windsor-Liscombe**

University of British Columbia

Canada's part in the mythology of The War To End All Wars is better known than its contribution to the narrative of the transformative migration of, arguably, the War's major cultural legacies: the Modern Movement in design. The chief ode to modernity's near suicide, 'In Flanders Fields' was composed by a Canadian medical officer; the most celebrated feat of arms, the Canadian Division's capture of Vimy Ridge; and Canadians were paramount among allied Flying Corps--unwittingly demonstrating the potency of what Le Corbusier would term the 'airview'. But the iconography of Modernist theory and publicity had already featured Canadian reinforced concrete construction. And the implementation of Modernist design in Canada, albeit more episodic geographically and temporally, reflected the conviction of individuals exploiting the altered conditions and technologies established by the War: Those included the consolidation of media, notably professional journalism and pedagogy. Each was realized in the work of Eric Arthur serving as head of the School of Architecture at the University of Toronto and as editor of the *Journal of the Royal Architectural Institute of Canada*. His radical reconsideration of design practice and purpose was an outcome of his service with the New Zealand contingent through most of the conflict. This paper will focus on the transformative aspects of his pedagogical and editorial policy, especially as evidence of both the rupture in mindset caused by the War and its opening up of new mental and material spaces for architectural practice.

### **George Howe and the Influence of World War One on American Architectural Culture**

**Richard W. Hayes**

Clare Hall, University of Cambridge

Did World War One affect American architectural culture? Most histories of American architecture have not posed this question. The war's effect on America's standing in the world, however, is unmistakable. Cultural historian Ann Douglas, for example, emphasized the war as a turning point in America's rise to power. According to Douglas, "America's part in the war was privileged and relatively pain-free. Congress did not declare war until April 6, 1917, more than two and a half years after hostilities had begun, and the war ended only a year and a half later: [...] The war benefited America, not because it caused or created America's economic superiority, but because it speeded up its economic operations and hastened their recognition." My paper looks at the implications of Douglas's analysis by focusing on one important architect: George Howe (1886—1955). Howe is best remembered today as designer, with William Lescaze, of the Philadelphia Savings Fund Society tower (1929-32)—the canonical International Style skyscraper in America. During the war, Howe served in the field artillery in France, remaining in Europe as the American representative on the Inter-Allied Teschen Commission, experiences that influenced his later architectural career. After the war Howe turned from a comfortable existence as designer of historicist homes for financial elites—what he called "Wall Street Pastoral"—to a risk-taking, hybrid career that embraced education, public service, and advanced European design currents, most notably the modernism evident in the PSFS design. I analyze these themes in Howe's work, including his designs for two war memorials.

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## Transnational Flows in European Fine Art Education 1900–2000

Marta Edling  
*Uppsala University*

Maria Görts  
*Dalarna University*

Hester Westley and Beth Williamson  
*Tate Research*

This panel will explore developments in European fine art education in the 20th century. It will seek first to examine national pedagogical models, identifying already established transnational strategies and flows. Further, it will work to build useful comparative models, identifying convergences and divergences, to reveal something of the often shifting and contested field of European fine art education.

Topics include the influence of the US and conceptual art in 1960s European art education; the role of UNESCO in shaping art education across a wide-ranging geographical spread; the so-called free academies in Paris in the early 1900s; the atelier of Matisse, Academie Colarossi, Academie Libre, etc. that attracted young artists from all Europe, e.g. Russia, Germany and the Nordic countries; the place of foundation training in Britain, France and Germany; the role and influence of art magazines in the art school in Britain and in Russia; the international reach of individual pedagogues; Norwegian architectural education; Fluxus in Iceland; and links between art education in Zagreb and Ljubljana.

Split into three sub-panels (Lines of Influence, Pan-European Connections, and Pedagogical Methodologies) and taking a largely discursive format, this international roundtable has invited participants to prepare ten-minute presentations on their fields of expertise. These short 'position papers' will provide extensive time for debate and discussion. With the precise objective of identifying common interests, the panel will also aim to establish directions for possible comparative studies and to move towards future research collaborations for its contributors.

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### Panel I: Lines of Influence

#### **Conceptual Art in Ipswich: The international influence of Roy Ascott's teaching on Ipswich School of Art**

Nicola Foster and Pat Hurrell

The Open University and University Campus Suffolk

In 1881, the enlarged Ipswich Museum moved to new premises and was soon followed by Ipswich School of Art. The close geographical proximity of museum and art school was thought to improve the education of art students. Many art schools followed this rationale, in line with traditional practices where study took place in the presence of earlier art works.

In the 1970s, Ipswich School of Art moved from the museum to the newly built Civic College. This move was based in part on a changed rationale: access to traditional work had diminished in importance, and the expertise of tutors such as sculptor Bernard Reynolds and painter Colin Moss was no longer central.

However, the appointment of Roy Ascott as Head of the Department of Fine Art at Ipswich in 1964 set the school on a radical and disturbing path while it was still housed in its traditional setting. Ascott had studied under Richard Hamilton and Victor Pasmore, both strong anti-traditionalists. Hamilton, particularly, was deeply interested in conceptual art and exchanged ideas with like-minded North American artists, years before their work became well-known.

At Ipswich, Ascott challenged many long-cherished notions and questioned students' preconceptions about themselves, their artistic abilities and art itself. The paper will present the pedagogical methods brought by Ascott to Ipswich in the 1960s, aiming to generate discussion on the debate on art education which was informed by recent developments across the Atlantic, and its results in the most unlikely of places: the sleepy county town of Suffolk.

#### **A 'Deadening and Shallow Uniformity'? The Art Magazine and the internationalisation of London's Art Schools** Alex Massouras

Tate Research

Bryan Robertson's foreword to the 1969 Young Contemporaries exhibition catalogue perceived a 'deadening and shallow uniformity' in recent work by art students. He attributed this homogenization to the rise of the art magazine. This paper will open a discussion about the art magazine and its influence within art schools, focusing on the London presence of *Studio International* and *Artforum* in the 1960s and 1970s. It will begin by investigating the journals' own interest in art education, before considering the journals' reception by students, particularly Slade and the Royal College of Art students. Finally, the paper will address whether Robertson was correct to identify a relationship between the circulation of art magazines and the work students produced.

#### **Archibald Knox and Transnational Flows in Design Education**

Robert Knifton

Kingston University

Manx-born artist and designer Archibald Knox is best known for his influential decorative design work for Liberty & Co. and especially the Celtic-inspired Cymric and Tudric ranges. Working primarily in stone, pewter and silver; his commissions have been perceived to mix influences from traditional British wares with fashionable Art Nouveau styles in early 20th century London.

Knox was also Head of Design at Kingston School of Art from 1899 to 1912. This paper will examine how Knox's practice as designer impacted his methods as tutor; discussing the flow of ideas from France and Germany in his teaching and working methods, and consider their impact on the circumstances of his resignation in protest to an unfavourable Ministry report in 1912.

It will also highlight how this decision led to the formation of the Knox Guild of Craft and Design in Kingston by his former students, via which Knox established links with North American decorative art education. The paper will reflect upon what this sequence of events tells us about the place of design in the early 20th century English art school, in comparison with European and American examples.

## **William Johnstone Artist and Educator: A touchstone for transnationalism in European art education mid-20th century?**

Beth Williamson

Tate Research

Transnational flows in European art education might be examined at micro- and macro-levels. At a micro-level, the effects of individual art educators, ideas and models of art education might be tracked across Europe and beyond 1900–2000. At a macro-level, meanwhile, organizations such as UNESCO arguably acted as a stabilizing force.

The Scottish artist and educator William Johnstone (1897–1981) represents an example of someone whose influence was felt at both micro- and macro-levels. An advocate, and later champion for transnationalism in British art education, Johnstone's training in Edinburgh and Paris was formative for a way of working that enabled him to look abroad for pedagogical models while, at the same time, offering British art education as a model for art education elsewhere. His exchanges with figures such as Walter Gropius and Frank Lloyd Wright in the US, and Åke Stavenow in Sweden, meant his reach was considerable. By the time of his retirement from teaching his expertise was commissioned by UNESCO to inspect and recommend reforms in the Bezalel School of Arts and Crafts in Jerusalem, reporting in 1962.

Therefore, in the contemporary global arena and at a time when the Bologna Accords work to impose a unity of sorts upon European fine art education, the intention of this paper is to reclaim important transnational operators such as Johnstone and ask what we might learn from them. Further, it seeks an opening up of larger questions about the role of agencies such as UNESCO.

## **Panel II: Pan-European Connections**

### **Académie Matisse and Scandinavian Art Education. A Scandinavian Model?**

Maria Görts

Dalarna University

The radicalization of art education in Scandinavia in the 1920s and 1930s is said, to a large extent, to depend on the instruction at the Académie Matisse. Some of the more prominent artists from Scandinavia, who had studied for Matisse, were appointed professors when they returned from France, and they transformed the education fundamentally. The contact

with Matisse, already at that time an artist of iconic prestige, justified the promoting and implementation of a curriculum and a discourse that not only corresponded with their view but also excluded others, for example the Bauhaus and the German contemporary art scene.

The relation between the artistic centrum (here Paris) and the periphery (here Scandinavia) is mostly regarded as a one-way relation where the periphery imitates the centrum. In my paper I will discuss the transnational character of this Scandinavian change in art education, Paris being the locality and Matisse the point of departure. However, I will argue that it was in the context of the Scandinavian community in Paris and in an international artistic milieu the renegotiation of artistic education was formulated. Paris was a transnational arena for a seemingly national endeavour.

### **The Importance of the Free Academies in Paris around 1900 for the Expatriate Scandinavian Artists**

Vibeke Röstorp

Sorbonne Paris IV

In the last decades of the 19th century the Parisian Free Academies attracted many foreign artists to France. Even after 1900 these expatriate artists came to Paris to take advantage of the much more modern art education provided by these academies than the education they could find in their home countries.

The Scandinavian artists in Paris often turned to the same schools. Up until the 1890s a big part of Léon Bonnats students were of Scandinavian origin. In the 1890s most of them attended either Académie Julian or Académie Colarossi. All of these academies also accepted female students, which was not yet the case for the traditional Académie des Beaux-Arts that also required a good comprehension of the French language. After 1900 the Scandinavians had a preference for the Académie Colarossi. One of the reasons for this preference was, of course, the presence of the Norwegian Christian Krohg as one of the teachers there. He would teach there until he was appointed head teacher at the newly opened Norwegian Academy of Fine Arts in 1909.

During 1908 and 1909 many of the Scandinavian art students transferred from the Académie Colarossi to study with Henri Matisse. Unlike what has earlier been said, there was no sudden flow of Scandinavians to Paris at this point; they simply changed from the Colarossi to the Matisse Academy.

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### **A Radical Academy of Art? The challenge of avant-garde art and artistic education in Sweden in the 1960s**

Marta Edling

Uppsala University

Swedish art experienced the international renegotiation of the concept of art and traditional genres in the beginning of the '60s. Pop art and happenings were not the only things to provoke, but also the far more modest renegotiations that action painting and assemblage represented. A common basis for concern was the contemporary art's lack of interest for giving the work visual form. That which was found, random and informal was considered disquieting, the application of paint without purpose, and the absence of calibrated form made the connection to creative intention far too abstract.

This challenged also artistic education. Traditional working methods such as drawing, anatomy, life classes were now perceived by many students at the Royal College of Art in Stockholm as being irrelevant.

It is interesting to note that this challenge was felt by art programmes internationally. This is clear from a letter; written in October 1962 from the UNESCO organisation Association Internationale des Arts Plastiques (AIAP), addressed to art schools worldwide. The letter stated that it was prompted by the wish to conduct "a critical enquiry of the teaching methods of fine art education in different countries", and the investigation was motivated by a debate beginning to flourish in art schools around the world.

In my paper I will present the concerns of the enquiry and reflect upon the critical relationship between the still often traditional working methods of art schools in the 1960s and 70s and the demands from the increasing diversity of the contemporary avant-garde art.

### **The Artistic Relationship between Zagreb and Ljubljana in the First Half of the 20th Century**

Asta Vrečko

Faculty of Education, University of Ljubljana

In the aftermath of the First World War when the Austro-Hungarian Empire disintegrated, Slovenian territory (with the exception of Slovenian Littoral) became a part of a newly established Kingdom of Serbs, Croats and Slovenes, later called Kingdom of Yugoslavia. The Academy of Arts and Crafts in Zagreb, already established in 1907, thus soon began to substitute for former educational centers such as Vienna, Rome, Munich and Venice, while also competing with the newly established centers, such as Prague. The Academy in Zagreb's cultural milieu was essential for the development of Slovenian art of twenties and thirties. Traditional reliance on the German influence did not disappear completely, however these artists have started to increasingly focus on French and Spanish art. Professors such as Ljubo Babič, Vladimir Becić, and later on Krsto Hegedušić were renowned Croatian painters with whom Slovenian artists have studied. These figures were artistic authorities and have, through their teachings as well as their artistic and social engagement, left a very important mark on Slovenian art. This was felt even later on, when Academy of Fine Arts was established in Ljubljana in 1945, since at its inception was mostly connected with the artists who have studied in Zagreb. Another important strand of influence was made on the two artistic groups. Members of both the Fourth generation (*Četrta generacija*) and the Independents (*Klub neodvisnih likovnih umetnikov*) have studied in Zagreb and had common views on art.

## Panel III: Pedagogical Methodologies

### Transmission and Experiments: The importance of Fluxus in fine art education in Iceland

Æsa Sigurjónsdóttir  
University of Iceland

The New Art department at the Reykjavik Art and Crafts School was established in 1975 as an experimental hub under the direction of artist Magnús Pálsson. The teaching was inspired by Fluxus art practices, and artists such as Dieter Roth, Robert Filliou, and Hermann Nitsch, played important roles as teachers, tutors or mentors. Many of Iceland's most prominent and successful contemporary artists got their training at this New Art department and several became professors at the Art Academy.

In this paper I will look into the importance of the idea of transmission in an experimental context, the influence of transnational flows as Fluxus, its intersection with Dutch conceptualism and how these crossings transformed ideas about making art in Iceland. This was not only a local experiment but also a starting point for a real art revolution in a much larger perspective, which included exhibition spaces, art publications, music and film-making. Through archives and interviews, the aim of the research is to explore various approaches between theory and practice, which enabled this experiment to form a new generation of artists. This research is a contribution to a larger comparative model, and an example of how art-experiences on the margin function not only as case-studies, but formed a part of experimental art-networks, which have to be studied in a broader art-historical context on a European level.

### The Foundation Course in Art and Design: A European history uncovered, a future imagined

Hester Westley

Tate Research

Chloe Briggs

Paris College of Art

This paper will trace the origins of the Foundation Course in Art and Design in UK art schools since the Coldstream Report of 1961. Drawing on specific archival case studies detailing the development of this course, previously known as the Pre-Diploma Course, we will work towards an understanding of the origins as well as the debates that currently surround its implementation, both in the UK and in a broader European context. With careful attention to its origins as a Basic Design course at Camberwell School of Art in the 1930s, through its reconfigured purpose at Central School in the postwar years, this discussion will focus primarily on the tensions and arguments that arose over its formal implementation as a Pre-Diploma Course at Central in 1963. A course that, by all accounts, changed the nature of art schools, the Foundation Course was an educationally speculative innovation. This paper thus considers such innovation by developing a crucial question: Where did the imperatives for the Foundation Course come from; what guiding values led to its implementation? This paper also situates the Foundation Course - still a contested area in art school education - alongside its Continental forebears, working to understand how different schools attached to the course different values and understandings of art education.

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### Higher Arts Education and New Transnational Public Expectations: The case of architectural education

Jorunn Spord Borgen

The Norwegian School of Sport Sciences

This paper discusses higher arts education and the new demands for the profession's responsibility and relevance for the society. The charismatic artist role is for the very few, while most artists get jobs in the educational sector and media, for instance. In order to carry out its task in educating artists, higher arts education is expected to constantly justify its relevance and necessity for its existence to the society and its decision-makers. The paper discusses these challenges from the perspective of architectural education. In architecture, the demands are manifold, and the fact that many architects are considering themselves artists with little concern for social issues is discussed as a problem related to building failure. Building failure is a problem for the society in general, and for the construction economy in particular. The paper discusses key issues concerning the relevance of the architectural professional education--for instance, the relationship between theory and practice, the arts and the economy, institutional or individual responsibility. The concepts of 'hardware' aspects - construction, materials and craftsmanship - and 'software' aspects - relational competencies in the building economy - are established as baseline for the empirical case studies. The empirical basis is interviews with head masters, teachers and students at Norwegian architectural institutions, as well as central actors in the field of building construction. Taking this Norwegian example as a point of reference, the paper will also ask initial questions concerning an international context for Norwegian architectural education and ask what transnational influences might be identified.

### Art School Histories: Transnational models and reflexive pedagogies

Daniel Harkett and Sarah Ganz Blythe

Rhode Island School of Design

One of the generative outcomes of the 1968 student occupations at Hornsey College of Art was the conviction that a 'critical self-consciousness' of 'the educational process itself' should become a fundamental element of art and design education. The intense spirit of debate that gathered momentum over the brief period of sit-ins, discussions, lectures, and screenings could, it was suggested in *The Hornsey Affair* (1969), be perpetuated through ongoing institutional criticality and the cultivation of pedagogical research. Such research might actively guard against the return of repressive regimes while also acting as a catalyst for new forms of teaching and learning. Today, artistic research is a near-ubiquitous concept in higher education, yet it rarely takes the reflexive form called for nearly a half-century ago. This short 'position paper' will share the experience of engaging in a historical and theoretical examination of art schools, including their intersection with transnational networks, in an art school with art and design students. Thinking pedagogically can both support the future development of institutional histories of art schools and create a space for students, faculty, and administrators to develop productively critical relationships to those histories.

## Session 26

# Photography and the Histories of Sculpture: What Role has Photography Played in Forming Sculpture's Place in Art History?

Lisa Le Feuvre and Jon Wood  
*Henry Moore Institute*

This conference session asks the question: what role has photography played in forming sculpture's place in art history? Working across the disciplines and histories of sculpture, exhibition-making, museum studies and photography, this Henry Moore Institute panel addresses the formation of art historical narratives, seeking to unpack past narratives and ask questions of how future art historical narratives might be constructed.

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### **Rough Surfaces: Pictorialist photographs of sculptures**

**Patrizia Di Bello**

Birkbeck College, University of London

The late nineteenth century saw the development of new ways of producing sculpture (Auguste Rodin in France and the 'New Sculpture' in Britain) and new ways of taking, or more specifically printing, photographs. 'Pictorialist' photographers experimented with pigment and platinum based photographic emulsions, coated on textured 'art' papers, using techniques requiring substantial manual intervention on the surface of the plate or print. Examples include Eduard J. Steichen's 1902 photograph of 'Rodin and 'The Thinker'' and Medardo Rosso's photographs of his own wax figures. Steichen's photographs of Rodin's work, in particular, have come to have status in the history of photography as acceptable examples of Pictorialism, a movement disliked by canonical histories of photography as retrograde and un-photographic. In exhibitions and catalogues charting histories of the photography of sculpture, Steichen's work is often conceptualised as the photographic equivalent of Rilke's verses, both 'inspired by' rather than purely representing, Rodin's work.

This paper explores the how far the success of Pictorialist photography of turn-of-the-century sculpture was predicated on shared aesthetic and ideological concerns, in particular that of emphasising the presence of the touch of the artist on the surface of the finished product, even when the work - sculpture or photographic print - was mechanically reproduced.

### **Schlosser's Photographic Histories**

**Jeremy Melius**

Johns Hopkins University

Discussion of the relationship between photography and sculpture has often turned on photography's perceived deficiencies—its failure to properly register sculpture's rich phenomenological and material specificities, or its imposition upon mobile beholders of a fixed, falsely abstracting point of view. Less appreciated, however, have been the ways in which this confrontation between mediums has been generative of discourse, productively guiding the writing of sculpture's complex history. This paper approaches such productivity through close attention to the ambivalent place of photography in a single text: Julius von Schlosser's 'History of Portraiture in

Wax' (1910-11). On the one hand, photography is presented as the villain of Schlosser's story, its historical emergence at once replacing and degrading the long of continuity wax portrait sculpture from antiquity through to the early nineteenth century. On the other, however, key aspects of the cultural understanding of early photography provide the discursive matrix from which the text proceeds. Photography not only determines Schlosser's approach to the potent mixture of iconicity and indexicality—of likeness and substitutive presence—that he finds in this body of sculpture, it also shapes his understanding of 'survival' and deathly persistence as key figures for wax portraiture's uncanny historicity. Examining the photographic resonances as well as the actual presence of photographs in Schlosser's richly illustrated text, the paper argues for the crucial importance of early twentieth-century entwinements of photography and sculpture to the development of art history, as well as suggesting their continuing relevance to the writing of sculpture.

### **Fictions of Autonomy**

**Sarah Hamill**

Oberlin College

What role did photography play in shaping narratives of modern sculpture's autonomy? My paper explores answers to this central question by focusing on photographs of sculptural groups. By addressing how objects themselves express conditions of homelessness, traditional narratives of sculptural autonomy overlook how sculptors' photographs dramatise and fictionalise their works' self-sufficiency. In shots of individual objects, sculptors used framing devices and vantage points to demarcate their sculptures' separateness; as scholars have noted, these images operate like pedestals. As this paper explores, sculptors also staged and photographed their objects in groups to animate their works' autonomy by activating tensions between individual and collective, belonging and non-belonging, placement and detachment.

This paper will focus on David Smith's 1953 photographs of his 'Tanktotem' sculptures and situate these images alongside a core group of images that includes Constantin Brancusi's 1923 studio views, Alberto Giacometti's 1930 stagings of plaster figures, Henry Moore's 1938 photographs taken in his Burcroft garden, and Aaron Siskind's photographs of Louise Bourgeois' 'Personage' series, 1949 and 1950. Published alongside individual shots to elicit a dynamic

pictorial encounter; these diverse photographs show modern sculptors to be using the form of the group to imagine sculpture's autonomy. Their evocative images raise questions about the uncertain status of public sculpture in modernism and underscore sculptors' reliance on discourses of Primitivism. Not neutral documents or transparent records, these photographs call for a new reading of autonomy as mediated photographically.

### **On the Depiction of Otherwise Ephemeral Matter: Photographs from Osieki Plein-air**

Sylwia Serafinowicz

Courtauld Institute of Art

This study focuses on the collaborative elaboration of meaning in photographs documenting artistic practice in the 1970s Polish People's Republic. It investigates the relationship between the photographers and the artists whose works were photographed: the sculptors, as well as artists of other media, who at the time were shifting their interest from object to process and ephemeral art. One of the crucial sites of encounter between these two sides was the annual summer plein-air of artists and theoreticians of art in the Pomeranian village of Osieki (1963-81). Photographs recording the artistic actions happening there, instead of depicting the bodies in motion, show the objects used by artists in otherwise ephemeral actions. The photographers Wiesława Rolke and Andrzej Majchrzak elaborated the textural and spatial values of posters (Marianna Michałowska, 'One Week in Osieki'), white plates (Jarosław Kozłowski, 'Zone of Imagination') and photographs wrapped onto cubes (Natalia LL, 'Hue and Cry'). They also brought to light the relationship of these objects with their setting and their unobvious status. As a result, what could to be seen as a trace of the past event is given the status of a work of art worth an independent visual study.

### **From the Corner of Tatlin's Eye**

Jyrki Siukonen

Finnish Academy of Fine Arts

Vladimir Tatlin's exalted status in the history of modern sculpture remains undisputed yet supported by less than thirty photographs. His iconic 'Tower' (1921) survives in ten pictures and its Paris version (1925) only in two. Our knowledge of one of Tatlin's original corner reliefs from 1915, discussed in this paper, is based on four photographs.

Stephen Bann noted that the 1968 display of Tatlin's work in Stockholm was an epoch-making event in contemporary museology; for the first time a major exhibition had to rely solely on photographs and recreations based on photographs. The absence of original works, however, has not hindered interpretation: in 1977 Rosalind Krauss found the radical quality of Tatlin's corner reliefs 'in the anti-illusionism of their situation and in the attitude they manifest toward the materials of which they are made.' Supporting her observation was a photograph of a three-dimensional reconstruction based on photographs. During the past fifty years the photographs of Tatlin's work have been reprinted without giving much attention to their publication history and manipulation. This paper will argue, with a reference to Meyer Shapiro's comments on the limits 'photographic' representation from 1937, that it always was the medium of photography that constituted the extraordinary corner relief.

### **Man Ray, Marcel Duchamp, and the Photographic Theatricalisation of New Sculptural Forms**

Anne McCauley

Princeton University

It is generally overlooked that Man Ray initially turned to photography for the simple reason that he needed reproductions to publicise his own works. After his introduction to Marcel Duchamp in 1915, he expanded his painting practice to the construction of three-dimensional assemblages and found objects (inspired by Duchamp's 'readymades') that, he discovered, could be transformed by taking advantage of the camera's ability to distort scale, freeze time, and compress three dimensions into the flatness of the gelatin silver print. Between 1917 and his 1921 departure for Paris, Man Ray, often collaborating with Duchamp, transformed traditional photographic reproductions of sculptural objects into original creations that called into question the fixity of the sculptural viewer and the priority of the 'original' crafted or appropriated object over the photograph that recorded it in highly choreographed displays.

This paper will concentrate on what are often confusingly introduced in art historical scholarship as documents of Man Ray's and Duchamp's studios and objects, including a series of portraits that Ray and Duchamp made of one other under intense, electric lamps. Comparable to contemporary experiments in which modernist sculptures are juxtaposed

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to other works of art or shown in untraditional installations that shape their meaning (Stieglitz's 1917 'Fountain', Sheeler's views of African sculpture and the Arensberg's home, Roché's shots of Duchamp's studio), Man Ray's early photographs exemplify how the redefinition of sculpture (through the use of transparent, reflective, or industrial materials, mobile forms, and assemblage) inspired a concomitant rethinking of what a photograph revealed.

### **The Photographic as Sculpture: Wolfgang Tillmans' 'Lighter' series**

Thomas Morgan Evans

University College London

In a very early solo exhibition, while still a commercial illustrator, Andy Warhol displayed homemade marbleised patterned paper that he had screwed up and left discarded on the floor. Warhol's assistant at the time has compared the show to Carl Andre's work a decade later. It's reaching, and there's no documentation, but one can imagine these scrunches of paper, like André's metal rugs, purposefully operating below the level of spectatorship; both literally below eye level, but also seemingly incidental to, and on the margins of, an already established form of aesthetic receptivity. However, while, as Judd claimed for the specific object, Andre's sculpture was also 'not' sculpture, Warhol's statement seems to be in relation to the negation, not of sculpture, but of both the image and framework for the image. Wolfgang Tillmans' work shares many points of comparison with Warhol's, not least that his work is mostly considered in terms of two dimensional and photomechanically derived processes. This paper will think carefully about Tillmans' practice and suggest that something of the same confrontation with what is not contained within the image, but which is part of its production and then cast out, is played out in Tillmans' practice as it is in Warhol's, and that this informs what we might consider to be the sculptural 'matter' of, and with, these 'fallen' images.

### **Photography as Sculpture/Sculpture as Photography: Expanded dimensions in the art museum**

Sara Knelman

Courtauld Institute of Art

Photographs have been instrumental in documenting and interpreting sculpture, and have, as art objects in their own right, often pushed into the three-dimensional realm. This paper will consider these dimensional translations through an examination of three exhibitions staged at the Museum of Modern Art in the last half century: *The Family of Man* (1955); *Photography into Sculpture* (1970) and *The Original Copy: Photography of Sculpture 1839 to Today* (2010). While Edward Steichen's *The Family of Man* suggests ways in which early photographic exhibitions usurped gallery space to yield a fundamentally three-dimensional experience of two-dimensional images, Peter C. Bunnell's *Photography into Sculpture* explores how the incursion of photographs into the domain of the sculptural could 'engender a heightened realisation that art in photography has to do with interpretation and craftsmanship rather than mere record making' (Peter C. Bunnell, *Photography into Sculpture*, Museum of Modern Art Press Release Archives, April, 1970). Both exhibitions presuppose photography's inferiority to sculpture in the hierarchy of museum art, and arguably reach toward sculpture as a means of attaining a coded and acceptable exhibitionary experience. Roxana Marcoci's *The Original Copy*, finally, traces a history of photographs of sculpture that discloses the institutional views of photography itself – as instrumental and interpretative, as document and as art, and as a medium that reflects and reveals the shifting agendas and preoccupations of the institution. Photography as sculpture, or the inverse, sculpture as photography, have not only been central to the evolution of both media, but have been critical in defining photography's often unstable position in relation to sculpture within the art museum.

## Session 27

# Image, Identity and Institutions: The Male Artist in 19th-Century Britain

Colin Cruise

*The School of Art, Aberystwyth University*

Amelia Yeates

*Liverpool Hope University*

The figure of the male artist in the 19th century was a locus for various concerns surrounding the construction of masculinity: the issue of labour and production; the role of the patron and marketplace; professional rivalry and support; and the gendering of aesthetics to name a few. Herbert Sussman, in *Victorian Masculinities: Manhood and Masculine Poetics in Early Victorian Literature and Art* (1995), has explored the significance of the artist in relation to nineteenth-century formations of ‘masculine poetics’, defined in relation to normative bourgeois masculinities. This session seeks to link representations of male artists – visual, literary, fictional, (auto)biographical – to nineteenth-century constructions of masculinity, as well as to nineteenth-century art practices and institutions. From the nineteenth century through to the present day there exist various tropes for interpreting or figuring the male artist – Romantic, bohemian, genius, celebrity and so on – as well as more marginal tropes, for example those articulated by Walter Pater. Papers will consider the usefulness of these, and other, models in papers exploring the figure of the male artist in mid- and late nineteenth-century Britain in relation to discursive formations of masculinity.

## Session 27

### **'A slave kept in Leyland's back parlour': The male artist in the Victorian marketplace**

Amelia Yeates

Liverpool Hope University

The Victorian artist Edward Burne-Jones enjoyed regular patronage from the Liverpool shipping magnate Frederick Leyland. However, such support came with drawbacks; Burne-Jones complained 'I'm as much a slave kept in Leyland's back parlour as a Greek artist at the time of the Empire.' Using an alternative metaphor of disempowerment, Dante Gabriel Rossetti likened his occupation as an artist to that of a prostitute, commenting 'I have often said that to be an artist is just the same thing as to be a whore, as far as dependence on the whims and fancies of individuals is concerned.' These figurations of the artist speak of the dilemma the nineteenth-century male artist experienced in the Victorian marketplace. Such concerns were shared by literary artists too; Robert Browning's artist poems, such as 'Pictor Ignotus' (1845), transpose the dynamics of the modern marketplace onto the Renaissance art world. Focusing on self-perceptions by Victorian artists, as well as poetic representations of artists by Victorian writers and didactic commentaries about artists by authors such as Samuel Smiles, this paper explores the various tropes used for imagining the male artist in relation to the vagaries of the contemporary marketplace. It focuses in particular on concerns about the emasculation of the artist, the contingent value of art and the nature of male artistic labour; drawing on discussions of Victorian artistic masculinities by scholars such as Herbert Sussman and J. B. Bullen.

### **John Brett: a Pre-Raphaelite Imperialist**

Christiana Payne

Oxford Brookes University

From the direct gaze of his early self-portraits in the 1850s to the photographs he took of himself in 1889 and 1890 as the head of a large family, John Brett was clearly concerned to present himself as a 'manly' painter. Eschewing the bohemian masculinity of Dante Gabriel Rossetti and the chivalric ideals of William Morris and Edward Burne-Jones, Brett's later writings, both public and private, show his allegiance to militaristic and imperialistic constructions of masculinity. These are at their purest in his role as captain of his yacht, the appropriately named *Viking*, in the early to mid-1880s, a few years after he painted *Britannia's Realm* (1880). This paper looks at Brett's transition from the earnest, pious

student of the 1850s, struggling with self-discipline, to the efficient producer and paterfamilias of the 1880s. It will consider the way his relationships with patrons and his scientific activities were facilitated by the homosocial world of the gentleman's club and learned society – he was an active member of the Hogarth Club, the New (later the Savile) Club and the Royal Astronomical Society. It will also consider the relationship of Brett's subject matter to concepts of masculinity, with the seascapes and coastal scenes he painted from the late 1860s onwards (the product of what he called his painting 'campaigns') closely connected to his belief in the mission of the English to discover and colonise new worlds.

### **A French Englishman: Alphonse Legros and masculine identity construction in Victorian London**

Melissa Berry

University of Victoria

In 1863, French painter Alphonse Legros moved from Paris to London where he remained until his death in 1911. Though he had received critical success in his birth country, he found consistent financial support in patrons across the Channel and, as a result, he returned to France infrequently. Economic reasons were not the only enticement for the painter; one of Legros's closest friends, the persistent James McNeill Whistler, encouraged him to make the move. Shortly after his arrival Legros married a British woman and, by 1880, was a naturalised Englishman. Today, if considered at all, he is remembered as a conservative artist and teacher who never relinquished what the Victorians considered a 'French' painting style and attitude. Whistler, on the other hand, remains notorious for his outlandish personality which he consciously cultivated and performed in his daily life; he expressed this carefully constructed version of masculinity in his dress, art and correspondence.

Through artworks and letters from the 1860s I will demonstrate why the foreigner Legros should be viewed as an actor of masculine poetics on London's streets as much as more notorious figures such as the charismatic Whistler. The space Legros created for himself in the Victorian art world as a French traditionalist functioned in tandem with the performative roles he chose to adopt – including dandy, artistic genius, and peasant outsider; these were subtler than his friend's personae, even though both artists were integrally linked to translocal avant-garde artistic networks in Paris and London.

### **James McNeill Whistler: An artist on artists**

Margaret F. MacDonald

University of Glasgow

This paper will explore Whistler's concept of 'the artist', and evaluate his images of other male artists and craftsmen, considering in what manner their general appearance, pose and dress reflect their status, class, nationality, masculinity and profession. Whistler has often been described as a somewhat effeminate bohemian and dandy. His carefully constructed self-image was designed to promote his work and ideas, and ensure he stood out in mainstream artistic circles in Paris and London. His image appealed to a gay circle, including Oscar Wilde and Harper Pennington in London, and Robert de Montesquiou in Paris, although it is not apparent that Whistler was himself homosexual. This paper will analyse his images of himself, to see if traditional views of Whistler are reflected in his self-portraits, comparing these with photographs and portraits by others. It will be based on a 'reading' of visual material combined with an analysis of contemporary comments and reviews and more recent discussion of these works, and consider whether the image promoted and produced by Whistler militated against the status and financial success he sought.

### **'An ill-conditioned and rather rowdy set': Bohemian formations in mid-19th-century London**

Colin Cruise

The School of Art, Aberystwyth University

In June 1867, an article in the illustrated periodical *The Tomahawk*, for a while the only rival of *Punch*, discussed the subject of the morals and appearance of contemporary artists; its writer took exception to comments in the *Daily Telegraph* which had approved of the longing of artists for 'valiant, defiant old days'. *The Tomahawk* correspondent noted, confusingly, that 'the refined bohemianism of Henri Murger has no existence in England' while suggesting that an extreme bohemianism did indeed exist in England: 'That there are in London an ill-conditioned and rather rowdy set of *dilettante* votaries of literature and art calling themselves bohemians, is perfectly true. ... [The bohemian] rejoices in setting recklessly at defiance all those laws by which ordinary mortals are supposed to be bound.'

By setting the artist apart from society, bohemian groupings appear to act as a counter-balance to the increasing professionalization of art practices and

a demand for conformity – in accordance with the behaviour of 'ordinary mortals' – of artists' lives. At a time when artists might expect to be richly rewarded and socially elevated by embracing conventionality, formations of artists, such as the St John's Wood Clique, and informal professional groups, such as the Savage Club, were set up as alternatives, offering mutual support in a bohemian setting. This paper examines these social groupings, both formal and informal, and the ways in which normative masculine identity was variously challenged and supported within them.

### **Manly Modes: Artistic dress and the styling of masculine identity**

Robyne Erica Calvert

Glasgow School of Art

This paper presents a new assessment of men's Artistic Dress that looks at sartorial styling as a method of expressing constructions of 'artistic masculinity'. Artistic Dress was an alternative form of fashion worn by both men and women who wished to communicate their identification with artistic circles, life, and philosophies often running counter to mainstream. For women, this was expressed through a less-structured look and cut of garment, often worn without supportive undergarments, resulting in a radical departure from the traditional Victorian silhouette.

For men, however, Artistic Dress usually took a subtler form. Except in the more extreme case of Aesthetic costume, men crafted Artistic Dress through fabric and colour selection, and accessorising (hats, smoking jackets, ties and tie clips, etc.). These might enhance clothing that was comfortably cut, and/or a combination of practical work clothes and mainstream items thrown together in a mildly unconventional, perhaps 'Bohemian', way – the 'garret-assembly style' as Colin Cruise called it in his 1996 essay on male artists' dress.<sup>1</sup> Building on Cruise's observations, specific cases will be presented – including E.W. Godwin, G.F. Watts, Walter Crane, Henry Holiday, and Charles Rennie Mackintosh – to examine the ways in which male artists managed to walk the margins of masculine sartorial conformity in their self-presentation by wearing mainstream clothing consciously styled to suggest 'artisticness'.

<sup>1</sup> Colin Cruise, 'Artists' Clothes: Some Observations on Male Artists and Their Clothes in the Nineteenth Century,' in *The Gendered Object*, ed. Pat Kirkham (Manchester and New York: Manchester University Press, 1996), 112.

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### **Artist, Professional, Gentleman: The actor's offstage portrait (1875-95)**

Helen Margaret Walter

Royal College of Art / Victoria & Albert Museum

In 1895 London's leading actor-manager, Sir Henry Irving, gave a lecture to a packed hall at the Royal Institution entitled 'Acting: An Art'. In this address, he argued the case for the official inclusion of acting as one of the Fine Arts and the place of actor as artist. In line with the growing professionalization of the arts, and the importance of professionalism to the construction of male identity, the struggle to have acting recognised as both a reputable profession and a legitimate art form was a dominant feature in theatrical discourse of the late nineteenth-century, and encompassed both the written and visual realms. This period saw not only a boom in the popularity of theatrical images, but also an increasing emphasis on the offstage portrait, which depicted the actor behind the scenes, in everyday fashionable dress.

Both the visual content of these portraits, which can be compared with those of other contemporary artists, and their creation and distribution, are explored in this paper. It looks specifically at two types of images: 'At Home' scenes, where actors were depicted, in the manner of artists in the studio, and albums of distinguished men of the day, where they rubbed shoulders with Royal Academicians, politicians and members of the judiciary, to name but a few. These portraits show respectively the desire for, and the achievement of professional and artistic legitimacy, and the rehabilitation of the actor as artist, professional, and Victorian gentleman.

### **Masks or Faces? Walter Sickert's *L'Homme à la palette* (c.1893-4)**

William Rough

University of St Andrews

Prior to his career as a painter Sickert spent a number of years as an actor working alongside such notable company as Sir Henry Irving. Following a meeting with Whistler he abandoned the stage and, shortly after, was introduced to Degas. The influence of both would prove significant; Whistler's effete aestheticism was a rival to Degas's brawny urban realism as the latter stated: 'Playing the butterfly must be very exhausting! I prefer the part of the old ox'. Sickert never fully abandoned acting however. During his artistic training his work emulated both Whistler and Degas's, and contemporary photographs and paintings capture him mirroring the costume, manner and physicality of his mentors.

The curiously faceless self-portrait *L'Homme à la palette* (c.1893-4) therefore illustrates the artist at a crucial stage in his artistic career and persona. Painted at the tail end of his training it presents the former actor at a crossroads of identity; one which presents the subject as transient, ethereal and uncertain in his loyalty to either painter. In addition, painted soon after the publication of William Archer's influential discourse 'Masks or Faces? A Study in the Psychology of Acting' (1888), it suggests Sickert utilised the physicality of a role in order to explore and understand his own burgeoning character and art.

This paper will explore Sickert's development from Actor to Painter and relate his own personal crisis of identity and aesthetics in the context of the dialogue between painting and drawing during the late 19th century.

# Session 28

## Student Session: Collaboration

Sibyl Fisher  
*University of Leeds*

Nicola McCartney  
*Birkbeck College, University of London*

Despite the continuing insistence on the romanticized conception of the artist as 'genius', or as individual creator, collaboration has long been a reality of both the intellectual and practical facets of art and its production. Accordingly, collaboration can be understood as a method of practice implemented by two or more practitioners/participants who work together as partners in co-production. While art historians have contributed to the theorisation and even realisation of collaboration as an artistic method, conceptually it prompts questions regarding conventional categories, particularly the distinctions between artists, art historians, curators and viewers. These shifts necessitate a consideration of the wider and often-interdisciplinary concerns of context, reception and engagement.

With a long historical trajectory, embracing physical and metaphorical spaces such as the workshop, the academy, and diverse artistic and intellectual circles, collaboration has particularly lent itself to radicalism, resistance, and even revivalism. Furthermore, curatorial collectives have emerged as a politicising force in the global biennale and exhibition circuit, as well as collaborative-doctoral awards between universities, museums and other institutions. This panel consequently aims to figure collaboration as a key intellectual concern of both artistic and art historical practice, inquiring into structures of commission, production and display, as well as examining collaboration in relation to art historical and societal institutions.

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### **How do Large Scale Science-art Collaborations Communicate Art and Science to Scientists and Non-scientists?**

Camilla Mørk Røstvik

University of Manchester

In 1959 C. P. Snow, in his famous lecture 'The Two Cultures', asserted that the intellectual life of Western society was increasingly being split into the two polar groups of science and humanities, as a new hierarchy of knowledge was being 'discovered'. Hugely complex issues of representation lie at the heart of communication in modern science, whether person-to-person or at the interface of humans and machines. Increasingly artists are being brought in to help science communicate its message and importance. At The European Organization for Nuclear Research (CERN) the Collide@CERN project is the international organization's first large scale venture into the world of art. NASA routinely organise large competitions and exhibitions inviting artists to think and react to their work. The Human Genome Project has catalysed gene-based art. Who is better prepared to interpret the scientific art that such projects produce? The scientist, the art historian, the science historian or the artist? What questions of taste and connoisseurship does this new trend imply? And why do scientific budgets now include 'creative aims'? Through examining these three large-scale, expensive and prestigious science organisations, this paper will reflect on how the merge of art and science in these spaces create contemporary hierarchies in art history.

### **Art and the Office – Is there still potential for fruitful collaboration between artists and the modern workplace?**

Sophie Frost

University of Aberdeen

The Artist Placement Group (APG), founded in 1966, aimed 'to integrate artists into a participatory role in business matters and decision making', by collaborating with organizations as varied as British Airways, ICI Plastics, Broadmoor Prison and the Scottish Office Development Agency. Its practice was supported by a conviction that the conceptual activity of an artist would "release the impulse to act" in the employees of each company.<sup>(1)</sup>

Numerous artist-workplace collaborations have since demonstrated the presence of this assumption; this paper will analyse two different contemporary examples. 'Living Stages' is an architectural project

funded jointly by Royal College of Art and Haworth Office Furniture, which explores how stage design can improve the psychological experience of office work. In contrast, the activities of Dundee Artists-in-Residence will be examined in order to understand how participatory practices within the cityscape are being used as a form of resistance to regeneration of public space for private workspaces for knowledge workers.

Although the fraught criteria of the APG will function as an historical lens, this analysis will be couched in sociological terms relating to the debates on work in the 'post full employment society' (Beck) and Guy Standing's assertion that the contemporary workplace "is every place, diffuse, unfamiliar, a zone of insecurity"<sup>(2)</sup> This assessment will acknowledge the social and political implications for both art and work in the shift from the industrial terrain to a knowledge-based one. How do art-workplace interactions provoke new ways of conceptualising work? How do they fail to do so?

<sup>1</sup> Slater, Howard, *The Art of Governance – on the Artist Placement Group 1966 – 1989*; <http://www.infopool.org.uk/APG.htm>, p2

<sup>2</sup> Standing, Guy, *The Precariat: A Dangerous New Class*, p131

### **Collaborative projects and approaches in the Czech Republic**

Susanne Kass

Academy of Fine Arts in Prague

Collaborative tendencies in the Czech/Slovak art spheres have developed relatively organically in the past two decades following the fall of the communist regime and the emergence of a new arts sphere. These trends are of interest as they reflect a search for new methods, spaces and contexts in which to work, and present the importance of valuing collaboration as an approach. The result is relatively individual from an international perspective, and branches out into internationalisation/globalisation but still retains some characteristic/site-specific qualities as a result of a specific kind of introversion and the absence of a strong art-market drive.

There is also a strong connection between established and emerging artists across traditionally defined boundaries and as collaborators/curators they are able to exchange knowledge with an openness that allows the distinction between these positions to become blurred. I am in contact with

this development within the studio in which I am currently a student, the Intermedia 3 at the Academy of Fine Arts in Prague. This approach has a basis in the general institutional set up but can also manifest itself in small pockets which tend to transcend the traditional boundaries. This affects the position and function of the institution of arts education and can be considered as a blending of both older and contemporary trends. There is a significant student presence in both alternative and more prominent galleries where contemporary art is presented, and this also contributes to a vivid experimentation of possibilities, which challenges many aspects of established institutional structures.

### Guerrilla Girls

Nicola McCartney

Birkbeck College, University of London

Since Vasari's *Lives* (1550) we have been encouraged to examine the artist's biography to understand their works of art. Whilst this can be a useful tool, it is generally accepted that biographies are subjective and socially constructed. 20th-century theorists Barthes and Foucault also criticized a dependence upon the 'Author-God', arguing the reader be more active in the process of creativity and interpretation.<sup>(1)</sup> Yet, we continue to be over-whelmed with monographs and retrospectives – a history of artists rather than a history of art.

This paper considers the model of collective authorship as an alternative to Barthes' assertion that, 'The birth of the reader must be at the cost of the death of the Author'. If the artist's identity is obscured or multiplied, the viewer may be less inhibited by their 'genius', so neither need metaphorically die.

Through the practice of the Guerrilla Girls, a group of anonymous feminist artists, I will discuss the failures and successes of collective authorship: Can collectives maintain authorial equality, even as they expand? Is the pseudonym a form of cowardice or does its anonymity become all-inclusive, even of the reader? To what extent is the collective's art informed or complimented by its authorial structure? How might collaboration change the way we read works of art and how might we embrace this model of authorship for the benefit of an increasingly global society?

<sup>1</sup> Barthes, Roland, 'Death of The Author' (1967) and Foucault, Michel, 'What is An Author?' (1969).

### Let's be Social: The merging roles of the artist and curator in socially engaged practice

Michael Birchall

University of Wolverhampton

Since the late 1990s participatory art practices – or socially engaged art – has developed extensively in Europe and North America. Recent theoretical enquires into these practices have emerged, in Claire Bishop's book, *Artificial Hells*, as well as in Grant Kester's *THE ONE and THE MANY: Contemporary Collaborative Art in a Global Context*; both texts attempt to historicize and contextualise socially engaged work.

Socially engaged work has a different relationship with the public than regular exhibitions; many of these works involve a pre-invited or informed audience who are aware of their involvement in projects – which can be short and long term. This engagement requires an alternative set of artistic skills. The artist becomes responsible for project(s) they initiate and the individuals who partake in the action. This labour can be attributed to that of the curator, who manages projects and 'takes care' of audiences.

This presentation will discuss the nature of collaboration in social practices between artists and curators using a series of case studies. An emphasis will be placed on how there is no longer a distinction between the labour of the artist and that of the curator. This could be attributed to the emergence of the independent figure of the curator.

### The 21st Century Artist Group: Strategies and methodologies from other centres

Sara Angel Guerrero-Rippberger

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University of the Arts London

The post modern artist collective has inspired anthologies, exhibitions and even artworks involving fictitious collaborators, like Walid Raad's Atlas Group. As we creep into an era beyond post modernism, when terms like artist collective and manifesto can seem anachronistic, how might these new collaborations fit into larger genealogies of collectivism, expanding upon established categories? We have begun to hear more about artists working collectively in spaces outside the art world's Euro-American centers and canons, many providing new insight into the changing post-colonial urban condition. Yet there is still a striking lack of analysis

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on artist groups from so-called peripheries. Local collaborations in the Arab world, for example, like the Contemporary Image Collective, Medrar, and the Arab Image Foundation, are fast becoming part of a regional arts infrastructure. Groups like Adobe and La Fabri-K have built socio-political interventions in Central America where there is a strong tradition of 'la mara', or group culture. But they are often invisible in the story of Latin American art. Based upon ethnographic case studies of 15 artist groups in Beirut, Cairo, San Salvador and Mexico City, I will discuss collective strategies and methodologies developed out of response to post-colonial social & cultural issues on the urban stage. I draw upon Okwui Enwezor's categories of situated and networked collectives to examine discursive spaces, which go beyond current tropes of the artist collective and the global contemporary. Insights into shared concerns reveals socio-political positioning by artists in seemingly disparate locations.

### **VNS Matrix: A case study of women-only collectivism and collaboration in Australia**

Louise Mayhew

University of New South Wales

In 1991, the Australian artist collective, VNS Matrix (1991–1997) wrote the *Cyberfeminist Manifesto for the 21st Century*. Utilising the reproductive technology of photocopiers they printed numerous copies and distributed them widely in the streets of Adelaide. Starting with the words: 'we are the modern cunt', the manifesto went viral, sparking amateur radio read-outs, a techno-remix and translations across Europe, South America and Asia.

The group—comprised of Francesca da Rimini, Josephine Starrs, Julianne Pierce and Virginia Barratt—is credited as among the first to use the term 'cyberfeminist'. Their digital and electronic work challenged and penetrated male-dominated realms including the internet, technology and mass media, calling for corruption and disorder. Via new media works, video installations, computer games and collages they pictured an aggressive, cyber-modified version of feminist computer (s)heroes.

This paper introduces VNS Matrix within the context of an emerging history of women-only collectivism and collaboration in Australia. As a case study, VNS Matrix exemplify tendencies consistent throughout this history. These include: interrogating the cliché of

the lone, white, male artist; an interest in separatism and the production of autonomous spaces; a commitment to operating outside the boundaries of the established artworld; the desire to learn, acquire and share skills; and the pursuit of community engagement. This paper will engage with the history and theory of collectivism and collaboration by exploring VNS Matrix in three parts, looking at the collective production, disruptive content, and unusual distribution of their confrontational yet highly enjoyable practice.

### **Picturing Palucca: Dance, photography and collaboration**

Ilaria Puri Purini

London Consortium, Birkbeck College, University of London

This paper analyses the photographs of Gret Palucca, a leading dancer of the Weimar period. I will argue that the dynamic images, made by Charlotte Rudolph resulted from an artistic collaboration with Palucca. Rudolph's photographs hold a narrative which tells us of how a photographer and dancer were involved in the process of image making. Using this case study, I will investigate the contradictions inherent in dance photography and the theoretical issues that arose from documenting Palucca's choreography. While dance photography might 'rescue' dance from its ephemerality it can only do so by 'suffering' a photographer's artistic choices. Rudolph's photographs show her personal and technical decisions, through lighting techniques and points of view, which exaggerate aspects of Palucca's dance. Yet, the distinctive, expressive and spontaneous qualities so often attached to Palucca's dance, nevertheless prevail. Moreover, Rudolph's photography records a sophisticated dialogue between dancer and photographer that seems both arbitrary and capable of recording a collaborative and mobile practice between dancer and photographer. I argue that this particular kind of collaboration both documents movement and the documentation of movement. While the dancer moves the photographer moves with her, making the photographic image an embodiment of motion operating at various disciplinary and conversational registers. Confronted by the movement of Palucca, Rudolph said that she was *moved*. I will conclude by discussing the relationship between movement, empathy and collaborative mobility.

## Session 29

# Visualising Architecture: Fictive Buildings c. 1300 – c. 1750

Amanda Lillie  
*University of York*

This transdisciplinary session explores the multifarious ways in which architecture was represented in wall paintings, altarpieces, intarsia, sculpture, prints, treatise illustrations, drawings, incised plaster, and gardens throughout the late Middle Ages, Renaissance and Early Modern periods. Its subject is architecture that was not intended to be built. By putting the buildings within images at the heart of our investigations, fresh interpretations will emerge of the roles of architecture within visual fictions. The papers will address fundamental questions such as: Why did artists incorporate buildings into their pictures? What was the relationship between built architecture and imagined architecture? This burgeoning field is represented here by an international range of scholars exploring diverse topics including: the palace facade as image; notions of visual and architectural access; real and ideal cityscapes; sculpted castles; representing time; mnemotechnics in altarpieces; the presence of the Temple; the roles of architecture in books; drawings as a means to invent real and fantastic buildings; interrelations between paintings, gardens and poetry; and 18th-Century scenographic inventions for murals in England and cathedrals in Spain.

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### **'Bugnato finto' or Autonomous Image? Imitation, art and representation in Sgraffito Facades in the Florentine Quattrocento**

Andreas Huth

Humboldt-Universität zu Berlin, Germany

There remain today approximately two dozen buildings in Florence with sgraffito façade decoration dating before 1500. The dominant feature of this type of facade is characterized by the motif of a regular-coursed ashlar, commonly referred to as *bugnato finto* or fictive ashlar. It remains to question, if the terms' indication that something is simulated or pretended by imitation, holds true? This is hardly the case; still by showing chisel-drafted blocks with rough outer surfaces and narrow joints, the sgraffito image mirrors the specific characteristics of a particular type of masonry. This type of facade can be found in Florence from the second half of the 13th century, as it was considered technically the most ambitious and therefore most expensive way to decorate a facade. But sgraffito does not only copy this dignified architectural form, rather it uses its own medial potential to excel: creating the image of an ideal wall in Vitruvian *opus isodomum*, and at the same time exhibiting its character as a work of art.

Starting from the origins of sgraffito technology, this paper explores the visual characteristics of sgraffito and the complex relationship with built architecture. The focus will be on the image of regular-coursed ashlar as the principal and dominant motif of the sgraffito facade, addressing its function as well as its functioning as an image. It will further investigate the influence of form on the production of meaning, considering the role of sgraffito as a status symbol in the urban context.

### **Access and Inaccessibility: Architectural narratives in Florentine Annunciations, 1440-1500**

Alasdair Flint

University of York and the National Gallery, London

Ideas of access and inaccessibility lie at the very heart of the Annunciation, both physically in terms of Gabriel's appearance before Mary, and the limits placed upon the angel's penetration of her space, and theologically, in terms of the miraculous entry of the Holy Spirit into Mary's womb. Running parallel to this in pictorial terms was the access of the viewer to the work, both visually and in terms of insight or understanding. Through a close visual analysis of a number of Annunciations painted by Florentine artists

in the second half of the quattrocento this paper intends to demonstrate how architecture was used to both describe, and indeed emphasise and clarify these different types of access. Close attention will be paid to the creation of an inviolate, yet potentially open architectonic space for Mary, and how the consequent architectural demarcation of space within a work created the potential for architectural narratives. While previous approaches to the architecture in painted Annunciations have often been confined to a consideration of its symbolic functions, in particular as regards the *porta clausa* and *fenestra cancellata*, the aim here is to show that architecture had a more fundamental role to play. By examining this theme of access and non access and its architectural expression, this paper hopes to both broaden our conception of architecture's uses in the depiction of the Annunciation, and, more generally, to contribute to our understanding of the roles played by architecture in the depiction of religious narratives.

### **The Real City: The representation of existing architecture in 15th-century north Italian wooden inlays**

Jessica Gritti

Politecnico di Milano

In the second half of the fifteenth century the representation of fictive architecture and ideal cities in wooden inlays was already very popular in Northern Italy. Scholars have dedicated many studies to ideal cityscapes and perspective scenes, because of their capacity to register new ideas about Renaissance architecture and to provide authoritative models for real buildings. But what about the representation of real cities? Was it useful in the fifteenth century to represent an existing cityscape within a fictive work of art?

The aim of this paper is to present some examples of the representation of real cities in inlays made in Northern Italy at the end of the fifteenth century. I will start with one of the most important cases, the choir of the Cathedral of Cremona, begun in 1483 and completed in 1491 by Giovanni Maria Platina, who was perhaps a follower of the Lendinara family. I will analyze the types of cityscape represented in other Italian wooden examples, trying to understand the relationship between these and real urban spaces used as models. Finally I will discuss an intarsia which represents a church facade, which has not previously been identified, but which should help us to understand the diffusion of a particular kind of facade, usually called 'bramantesque'.

### **Imagined or Recreated Fortresses? Reliefs depicting the Granada War in the choir stalls of Toledo Cathedral**

**Maria Aurora Molina Fajardo**

University of Granada, Spain

The reign of the Catholic Monarchs resulted in a break with the ancient medieval order. In this context, the Granada War (1482-1492) and the annexation of the Islamic Nasrid Kingdom to the Castilian Crown, meant the achievement of a longed for territorial union. The relevance of this historic moment motivated the Catholic Monarchs to promote different iconographical representations to capture it. These works, along with the symbolic and aesthetic elements specific to the artistic pieces, embodied a wide variety of castles, fortresses and military strongholds. Among these artistic creations, the fifty-four wooden panels sculpted by Rodrigo Aleman to embellish the choir stalls in Toledo Cathedral, stand out. These sculptures were made under the auspices of the Archbishop Pedro Gonzalez de Mendoza between 1489 and 1495, narrating events for the campaign experienced by Mendoza himself. Although some of these panels are probably imaginary recreations, others show actual events, some of which were certainly inspired by engravings or drawings made from life.

By studying a wide number of medieval fortifications – many of them completely lost – from Aleman's reliefs, several questions arise. Are these works an accurate representation of the period's architecture or are they figments of the artist's imagination? How does a late-gothic artist such as Rodrigo Aleman, rooted in the Catholic tradition, imagine and interpret Islamic buildings and characteristic archetypes? What was the role of the architectural landscape in the historical narration? And, finally, in what ways do these reliefs help us to understand the poliorcetic revolution of the period?

### **Visualizing Architecture in Renaissance Venice. From words to images**

**Denise Zaru**

University of Lausanne, Switzerland

My paper will investigate the representation of architecture in Venetian painting, focusing on the use of fictive buildings in altarpieces around 1500. The analysis of Giovanni Bellini, Cima da Conegliano and Marco Basaiti's paintings will demonstrate their crucial role in the creation of an ambiguous pictorial space. I will show how the use of a metonymic architectural

vocabulary participates in the creation of the so-called typology of the *Sacra conversazione* and its meanings. In these altarpieces, the architecture is represented either as an architectural frame imitating a real chapel, thus blurring the distinction between pictorial and real space, or as fictive ruined buildings.

On the one hand, the fictive buildings are rhetorical topoi that transform the pictorial space into a mental and devotional space, operating as metaphors of a meditative activity; on the other hand they are also the privileged support to convey a metaphorical discourse about the Virgin. My paper will examine the origins of the metaphorical use of architecture in Italian devotional painting. It proposes to identify their roots in mnemotechnical practices described in treatises about memory which were widespread at the end of the fifteenth century, and their applications to meditative practices promoted by mendicant Orders. It will also show how architectural metaphors in devotional treatises produced by the Observant movement have been translated in paintings.

### **Beyond Perspective: Salvati's depiction of time in space**

**Fabio Colonnese**

Sapienza University of Rome, Italy

Among the '*capricciose et ingegnose invenzioni*' that made Francesco Salvati a famous and much discussed mannerist painter, a special place is occupied by *Bathsheba goes to David*, which he painted in 1552 in Palazzo Sacchetti in Rome. He painted *Bathsheba* four times in the same perspectival environment, while approaching a towered alcove via a sinuous staircase. We can see her climbing the stairs, entering David's room and joining him as if four subsequent moments of the episode were overlapped in the same view. Such a narrative device has remote origins and appears unusual in an artistic context that should, theoretically, be dominated by the perspectival representation. But a perspective is like a photograph. It is an instant projection of three-dimensional space from a centre on a plane. Time flowing should be conceptually excluded from such a representation. Moreover the architectural frame doesn't answer to any canonical construction: the geometrical stairs in the foreground are incongruous with the human figure depicted on them, while the round tower and the stair follow curved geometries that are hardly detectable. Everything in this image looks implausible as everything seems to have been conceived to achieve a fictive purpose. This paper focuses on painted architecture's narrative role in depicting

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time in space by analysing the visual and geometrical structure of Salviati's work through perspectival measured restitution and comparison with coeval artistic and literary examples, to evaluate its historical contribution as an enlargement (or a struggle) of perspectival imagery in relation to textual description.

### **The Publisher as *factor*: Printed architecture as discourse in 16th-century France**

Tara Bisset

University of Toronto, Canada

In early modern France, fictive architecture operated as a register of social knowledge in its frequent and discursive manifestation in the earliest printed books. Architectural imagery functioned as memes, or units of conceptual information, that mitigated the abstract terrain between the publisher, text, and the increasingly 'public' reach defined by the book in circulation. Innovations in book design mimicked architectural or spatial interactions. The frontispiece emerged as a portal, margins were established as ornamental frames, and illustrations in foundational religious texts depicted tropes and types drawn from architectural discourse. In short, paratextual apparatuses of the new world of the printed book imitated the liminal spaces and contingent relationships previously afforded by architectural culture.

Geoffroy Tory, printer to the French King, established his career as a book publisher by expressing his expertise in designs of fictive architecture. His knowledge and display of specific architectural imagery—grotesques, temples, perspectives and monumental lettering—allowed him to cultivate the celebrated aura of a *factor*, or one who invents architectural designs, an Albertian designation with which he was familiar.

In Tory's celebrated publication of the Book of Hours, from 1525, his enterprising architectural ethos was unveiled. Tory introduced a new repertoire and combination of architectural imagery that would have struck the contemporary French viewer as innovative and, possibly, foreign. The visually discursive idiom of architecture was the quintessential hinge linking Tory's professional ambitions with royal administration and the changing image of the Monarchy in 16th-century France.

### **Sigismondo Fanti's *Triumpho di Fortuna*: Towards a popular culture of Renaissance architecture**

Charles Robertson

Oxford Brookes University

In the first half of the 16th century the visualisation of architecture and architectural culture was transformed by the development of printed illustrated treatises starting with Fra Giocondo's edition of Vitruvius of 1511. An eccentric but important early spin off was Sigismondo Fanti's *Triumpho di Fortuna*, published in Venice in 1526, a copiously illustrated fortune telling or advice book famous for a number of portraits identified as representing contemporary artists, including Michelangelo. Fanti's probable mentor Baldasare Peruzzi, responsible for the design of the title page and possibly other illustrations, was the major figure formulating new conventions for representing architecture that were to form the basis for the later achievements of Sebastiano Serlio and Andrea Palladio in illustrated books. Fanti's own interest in architecture was linked to his formation as a military engineer. Particularly notable are his ideal representations of palace elevations in his *Case della bella e vittoriosa Italia*. Supplemented by plans and details such as portals and staircases, this constitutes the fullest illustrated treatment of this subject up to that date. The existence of the printed architectural treatise already implies an expanded public, but in Fanti the engagement is yet broader, as images of architecture accompanied by advice poems are set alongside information, for example, on how to buy horses or go to war. From this an insight is gained into the wider symbolic role of architecture and its representation in Italy before 1550.

### **Leonardo da Vinci's Ideal Cities and the Proportional Strategies of Paper and Practical Engineering**

Matthew Landrus

University of Oxford

Traditional assessments of preliminary or unconstructed Renaissance city and architectural plans often address the authors' intuitive approaches to this 'paper engineering'. Estimates for ideal architectural plans, compared with detailed planning calculations for practical projects, were often rooted in similar systematic approaches. Structural intuitions of the former estimates and measured calculations of the latter processes developed from standard assessments

of proportional geometry, though proof of these standards deserves further attention. Moreover, the purpose of a standard systematic method not only assisted developments between updated plans, they were also meant to reflect ancient Greek and Roman planning methods, and thereby have a recognisable structural and stylistic permanence. The present discussion of fictive buildings will address systematic developments in architectural planning for ideal Renaissance cities, with a particular focus on Leonardo da Vinci's approaches to antique architecture and scholarship. As recognized in his plans for Milan in the mid 1480s and for Romorantin in January 1517, this work for the former 'Athens of Italy' and the latter 'Rome' of Francis I involved research into Greek and Roman systems of proportional geometry. In both cases Leonardo also considered Francesco Filarete's *Libro architettonico* (c. 1464) and its Neoplatonic dialogue on the economic, social, and educational virtues of the ideal city of 'Sforzinda'. To address a general question with regard to these fictive spaces: how were they developed as plausible and/or implausible construction projects? Evidence of their development with systematic proportional methods provides part of the answer:

### **Architectural Fantasy versus Classical Austerity: The architectural drawings of Pierre Bullet (1638-1716)**

**Juliette Hernu-Bélaud**

University of Paris IV, Sorbonne, France

The comparison between an architect's not-to-be-built drawings and his constructed work testifies to the gap that lies between them. This paper attempts to explain how this gap can be so large, leading to a better understanding of the architectural creative process. It may also allow us to precisely define some of the material constraints at work in architectural invention.

How could such an austere architect as Pierre Bullet (Parisian architect of the end of the 17th century) completely liberate his fantasy in not-to-be-built drawings? What can we learn from this about his invention process? How can the creative possibilities of an architect and his realisations be related? Comparing these two kinds of drawings — for not-to-be-built projects and for constructed ones — enables us to discern different ways of inventing architecture. The analysis of some 900 drawings by Bullet makes this study possible and shows that the

invention process is radically different when used for a fantasy or for a constructed building. The analytical mind of Pierre Bullet reappears as soon as the construction conditions are at stake. This paper will show how the durability of the constructed work acts as an argument in favor of a particular type of drawing, a completely pure drawing, devoid of any ornament or fantasy that could link the work to a particular period or taste.

### **Formulating the Temple in Reformed English Thought c.1560 - c.1640**

**James Jago**

University of York

The presence of the Temple in English thought after the Reformation has long been acknowledged. However, it has all too often been viewed as the preserve of those associated with William Laud and his reassessment of the Church of England's theological and ceremonial identity. This paper will demonstrate that responses to, and identifications with, the biblical Temple were made across the reformed religious spectrum in early seventeenth-century England. These built upon the Temple's presence within earlier religious polemic, such as the Elizabethan Homilies and Richard Hooker's 'Lawes of Ecclesiastical Polity', which assured the Temple's validity as a worthy precursor of ecclesiastical architecture. The Temple as witnessed in the visionary books of Daniel and Revelations likewise served as the subject for prophetic exegesis in the 'Clavis Apocalyptica' of Joseph Mede (first published 1627). Its visual forms were also evoked, in conjunction with mediaeval architectural features, in Bishop John Williams's new chapel at Lincoln College, Oxford and in Nicholas Stone's design for the University Church's porch. This paper will draw together diverse references (textual and visual) to represent the ideal offered by the biblical Temple as a guarantor for the reformed English Church's institutional legitimacy. As such, it was visualised in rhetorical and allegorical ways, as well as cementing concerns of legitimacy into the architectural setting of reformed worship. Far from being the preserve of celebrated Counter-Reformation writers and apologists (such as Bellarmino or Villalpando) the Temple was foregrounded in the minds of reformed English writers in the early Seventeenth Century.

## Session 29

### **Mind Travel between Painting and Garden-making: Mutations of Chinese paintings' influence on Chinese garden making in *Yuanye (The Craft of Gardens)* and *Fushengliuji (Six Chapters of a Floating Life)***

Liang, Jie

Southeast University, Nanjing, China

The mutual influences of Chinese painting and Chinese gardens have achieved a surprising circulation in literature and written records, especially in those related to garden-making. However, little attention has been paid to the process by which painting's significance for gardens radically changed from Zong Bing's concept of '*woyou*' (mind travel) to Dong Qichang's praise for *wenrenhua* (Literati paintings). Most scholars have linked painting directly with garden-making, applying skills and schemes articulated in the theory of Chinese painting to the interpretation of garden-making. Analysing the effects of this methodology, my discussion will start with interpretations of related paragraphs in two books – *Yuanye (the Craft of Gardens)* and *Fushengliuji (Six Chapters of a Floating Life)*. Through word-by-word analysis, this paper pays special attention to the position of 'mind' between painting and garden-making, and attempts to articulate the different roles that 'mind' plays in the book *Yuanye* in the late Ming Dynasty and the book *Fushengliuji* in the middle Qing Dynasty. Acting as the medium and the command, 'mind' leads to various *yixiang* (intentional images) in garden-making, especially in building rockeries.

### **Outside-in: A new view of English painted interiors**

Richard Johns

National Maritime Museum, Greenwich

Soaring structures and complex architectural motifs are a common feature in the scenographic decoration of British elite interiors from the late seventeenth and early eighteenth centuries. These components of an overlooked area of British art and design fulfilled an essential role, mediating between the 'mythical' pictorial space of the painted decoration and the 'real' inhabited space defined by the supporting architecture. Columns, arches, balustrades and other architectonic elements were typically the first parts of any scheme to be laid down, often by an anonymous painter of architecture working as part of a larger team of specialists. Focusing on the practices of Antonio Verrio, Louis Laguerre and James Thornhill, at sites including Burghley House, Chatsworth and the Royal Hospital at Greenwich,

this paper will explore the conceptual role of fictive architecture in the making and meaning of decorated spaces, from the first stages of a design on paper to the immersive experience of viewing a finished scheme. It also considers the transmission of ideas from the Continent, not least through Andrea Pozzo's *Prospettiva de' pittori e architetti* (1693), translated into English by John James in 1707 as *Rules and examples of perspective proper for painters and architects*. Art historians have customarily regarded the abstract, three-dimensional concerns of architecture and the pictorial interests of painting as separate fields of study. Examining the architectural scale, site-specific nature and collaborative production of decorative history painting in England encourages us to think again about such distinctions.

### **'Architetti alla rovescia' or how to render Pozzo's ephemera in stone in 18th-Century Spain**

Sara Fuentes Lázaro

Universidad a Distancia de Madrid, Spain

Andrea Pozzo (1642-1709) was one of the greatest masters of perspective representation. Although he was always considered a painter, his work was marked by the recreation of architecture in all formats: first in the background of his altarpieces and in his own self-portrait, then in Quadraturist frescoes, altars and ephemeral theatres for religious solemnities. He also served as unofficial expert to the Society of Jesus, by tracing or reviewing plans. As a builder, however, he was historicist and conservative, attached to the Jesuit tradition of Borromean Milan.

The international influence of his architecture had special features in Spain. His treatise 'Perspective for Architects and Painters' (Rome 1693-1700) enjoyed numerous editions throughout Europe, but it was never translated into Castilian, which promoted its use among artists as a repertoire independent from its original purpose. As a consequence, his Spanish followers only embraced those models disseminated by his treatise, i.e., Pozzo's most innovative designs. The Spanish cathedrals finished in the eighteenth century – Valencia, Cadiz, Murcia, Compostela – thus adopted the curved pediments, undulating façades, oblique columns, circular structures and theatrical entablatures that he never conceived for stone but for ephemeral art. This paper aims to explore the unconstrained path taken by Pozzo's 'invenzioni' when Spanish settecento architects displaced 'Quarentore' theatres and wooden altars from church interiors so as to incarnate them in stone on an urban scale.

# Session 30

## Sculpture and the Sea: Figureheads, Ship Decoration and Maritime Sculpture

Alison Yarrington  
*University of Hull*

Douglas Hamilton  
*University of Hull and Wilberforce Institute for the Study of Slavery and Emancipation*

Julia Kelly  
*University of Hull*

Ship sculpture and figureheads function as travelling objects, symbolically driving forward commercial or military interests. As manifestations of national power and cultural identity, depicting animals, gods, prominent historical and allegorical figures, sculpted figures and decoration were used on ships and boats involved in trade, warfare, exploration, emigration, ceremony, leisure and the transportation of slaves. Often polychromatic, these sculptures formed part of the overall wooden environment and structure of the ship, carved by now largely unknown artists and artisans in coastal towns and cities.

This session examines some of these fascinating objects and their afterlife, as well as their recording and presentation through photography, film and gallery and museum display. Figureheads are often a ship or boat's most prominent decorative feature, but this session will consider the more overlooked sculptural implications of the vessels and their interiors. It also explores some broader aspects of sculpture in its maritime contexts: objects 'sculpted' by the force of the sea, the intriguing forms of shipwrecks, and the display and reception of sculpture in a maritime setting.

## Session 30

### **A Voyage in the Sunbeam – the English domestic sphere abroad**

Amy Miller

National Maritime Museum

The figurehead of Thomas and Annie Brassey's luxury steam yacht 'Sunbeam' is a portrait of their daughter, Constance whose family nickname was 'Sunbeam.' She died of scarlet fever, aged four in January 1873. The following year, the family launched their yacht the Sunbeam with its figurehead depicting her as an angel. In 1876-77 the Brassey family sailed around the world, a journey which was documented in the press at the time to great acclaim and later, in Annie Brassey's best-selling account 'Voyage of the Sunbeam' (1878).

The Sunbeam itself was, in essence, a travelling family home. It was the British domestic sphere taken abroad, both physically with nursery accommodation for the children, and with its name and figurehead, commemorating a member of the family. The design of the interiors and accommodation reflected family life and also, increasingly, were used to display treasures acquired in the course of the journey.

Although they were elite travellers, the journey undertaken by the Brassey's illustrated the way in which technology and the expansion of British trade and empire had actually made travel to places like China and Japan no longer the province of the intrepid traveller but instead we begin to see a new type of emerging traveller to the far east – the tourist.

### **One of the Last Great Ship Figureheads: Edward Carter Preston's Figurehead of Nelson on HMS Conway**

Emma Roberts

Liverpool John Moore's University

In an era when battleships were increasingly being made of metal, and to a functional design, the HMS Conway in Birkenhead was one of the last timber battleships to see a newly-commissioned ship figurehead being carved in 1938. The designer was Edward Carter Preston who worked prolifically as a sculptor in the early to mid-twentieth century in Cheshire and Merseyside: in particular, designing and carving extensively in a Modernist style for the newly-emerging Liverpool Cathedral.

This conference paper examines the history of the HMS Conway figurehead in the contexts of Carter Preston's *oeuvre* and, generally, of ship figureheads. The paper makes use of the oral testimonies of those involved with HMS Conway and of available preserved archives and histories. Archival documents from the ship and photographs and documents from the personal archives of its occupants will be used. A most interesting aspect of Carter Preston's figurehead is that its unveiling was captured on film for BBC television. This might be the only masting ceremony for a ship figurehead which was documented in this manner.

The writer is a co-author of *The Public Sculpture of Cheshire and Merseyside*, (2012, Liverpool University Press), and the recent research on Carter Preston that was utilised in that publication, as well as new research specifically on the HMS Conway figurehead, will provide the basis for this paper.

### **'The museum eye must be abandoned': Figureheads as popular art**

Catherine Moriarty  
University of Brighton

In 2012, the largest collection of merchant navy figureheads in the world was installed in the dry berth under the *Cutty Sark* at Greenwich. Freshly conserved, the figures attracted considerable media attention as they marked the re-opening of the ship to the public. Donated to the *Cutty Sark* in 1953 by their collector, Sydney Cumbers (1875-1958), the gift commemorated those merchant seamen who participated at Dunkirk in 1940. Two years prior to this, in the summer of 1951, a selection of the figureheads had been displayed in a rather unlikely location, at the Whitechapel Art Gallery. Here they formed part of a radical exhibition of 'British popular and traditional art' curated by the artist, writer and campaigner, Barbara Jones. For Jones, the exhibition presented an opportunity to display, 'things that people make or are manufactured to their taste' and to contest established ideas about museum and gallery culture, and the value attached to particular kinds of objects. This paper explores the display of the figureheads in the Whitechapel exhibition and considers their relationship with the other hand and machine-made objects and practices that Jones championed. Among these were canal boat decoration, fairgrounds, tattooing and packaging. It also addresses how, through the arrangement of such objects, Jones extended many of the ideas she also explored through her effusive writing and audacious drawings. The energy she identified in popular art, and which the figureheads embodied, she presented as a counter to the rationalist rhetoric of organisations like the Council of Industrial Design.

### **Museum Beelden aan Zee**

BJM (Dick) van Broekhuizen

Head of Collections and Publications, Museum Beelden aan Zee, Den Haag-Scheveningen, The Netherlands

Since 1994, the Museum Beelden aan Zee [Sculptures by the Sea] exists in a special building designed by the renowned Dutch museum architect Wim Quist. Beelden aan Zee is a private initiative of a collector couple, Theo and Lida Scholten. They wanted their museum to collect and show only modern and contemporary, international sculptural art. In the Dutch museum landscape, this was a first; it represents a unique museum concept, especially because the Scholtens also adopted the American concept of a volunteer organisation. A staff of about 9 professionals add their professional knowledge and expertise to the rest of the volunteer staff (170 people).

The museum is situated (as the facility reports state) near to a 'vast body of water', namely: the North Sea. Its rooms look out onto sea storms or burning beach weather: The building has outside and inside museum rooms: walking through it, you experience a gentle stroboscope of big rooms, open-air spaces, patios, terraces and intimate cabinets, all filled with different kinds of sculpture. It houses also the only Dutch research institute for modern (and contemporary) sculpture: the Sculpture Institute (Sculptuur Instituut). Dick van Broekhuizen, art historian since his MA graduation at Leiden University in 1997, has been working in the museum since 2002. Formally employed by the Sculpture Institute, he functions also as Head of Collections and Head of Publications for museum Beelden aan Zee. He will address sea-related topics in his talk about museum Beelden aan Zee and the Sprookjesbeeldenaanzee sculpture garden on the boulevard.

## Session 30

### 'Fantastical Archaeology' and Underwater Sculpture

Marion Endt-Jones

University of Manchester

Focusing on the relationship between sculpture and marine invertebrates, this paper explores themes of encrustation and petrification. Encrusted 'treasures' salvaged from shipwrecks presented an amalgam of nature and artifice, life and death, and depth and surface. Objects like the coral-encrusted spar, coins and bottle reproduced in Sir Hans Sloane's two-volume *Natural History of Jamaica* (1707-25) blurred the boundary between historical relic and natural curiosity. In the nineteenth century, fragments of the coral-encrusted Atlantic cable hauled from the deep sea were sold as souvenirs – commodified for the entertainment of the leisure class.

Coral had been a contentious, transgressive object since Antiquity. Sprung from Medusa's severed head according to myth, it was inscribed with monstrous, metamorphic, petrifying and apotropaic qualities at the moment of its 'birth'. Moreover, alternately classified among plants and minerals and, from the middle of the eighteenth century onwards, among animals, it presented a taxonomic dilemma.

Such classificatory trials resonated with the Surrealists whose fascination with vegetable overgrowth, ruins and natural decay, with petrification, and with the underwater realm, points to their refusal of the Enlightenment-informed values of progress and utility on the one hand and their interest in psychoanalysis on the other. In works by contemporary artists – such as Simon Starling's *Infestation Piece* (2008/09), Mark Dion and Dana Sherwood's *Encrustations* (2012) and Jason deCaires Taylor's underwater sculptures and artificial reefs – encrustation and petrification provide a layered sediment of historical references and contemporary social, political and environmental concerns. Tapping into coral's unsettling characteristics, the artists explore issues of colonisation, globalisation and climate change.

### Gunpowder under the Skin: Tattooing in the context of maritime visual cultures

Matt Lodder

University of Reading/Association of Art Historians

Tattooing in the West has a long association with seafaring cultures, from pilgrimage tattoos in the 16th century, via the voyages of Captain Cook to Tahiti in the late 18th century to the archetypal tattooed sailor of the two World Wars. Though naval and maritime tattoos have only ever been a subset of Western tattooing, the myth of the blue-armed sailor adorned with anchors, swallows and his lover's name is evocative and enduring.

The popular conception of this indelible link between tattoos and sea-going cultures emerged from the habits of sailors aboard the fleets of the Georgian navy. By the early years of the 19th century, Royal Navy Captain Edward Rotheram noted in his survey of sailors in the Georgian fleets that a quarter of the enlisted men bore tattoos. Over the course of the 18th century, a visual lexicon of Western tattooing had emerged and was already firmly embedded: designs still recognised as archetypal tattoo motifs today – suns, moons, crucifixes, anchors and mermaids – made up the bulk of tattoos recorded, but Rotheram's survey also attests to complex scenes of, for example, 'a female and seaman parting', and to the existence of perhaps the first generation of Western tattooers: sailors who had their leisure-time activities listed as "pricking the arms of messmates".

This paper examines the hitherto unexplored history of how this novel stylistic repertoire emerged, and places it in the context of the wider visual culture of the Georgian fleets by comparing descriptions of late 18th and early 19th century tattoos with the hand-crafts, official documentation and other artistic and material objects produced by and for these sailors.

# Session 3 I

## Museums & Exhibitions Session: 'Curating the Book: Exhibiting Books, Archives and Manuscripts'

Layla Bloom

*Stanley & Audrey Burton Gallery, University of Leeds  
(Museums & Exhibitions Group Chair)*

Ben Thomas

*University of Kent (Museums & Exhibitions Group  
committee member)*

This session explores issues of display and engagement with books, etc... which are being included in gallery and museum displays with ever greater frequency. Indeed, the contributions of the Tate Archive to gallery displays have been so popular that, in 2013, the Archives will gain its own dedicated display space for its materials. Parallel to this, there has been renewed interest in 'the book' and book design among contemporary artists; similar issues of display thus face contemporary art curators as well as historic art curators.

The display of such materials in a museum context can problematise theories of the autonomous art object. A challenge is posed to would-be-curators of the book and similar objects: how to provide access and engagement with these objects, intended for active – and often intimate-scale – viewing and handling, while at the same time preserving their oftentimes delicate condition in a traditional display context? Facsimiles and digitised versions of such material offer opportunities for more active engagement with these objects, if not with the 'originals', but what constitutes the 'authenticity' of these types of objects? Does the digitisation and reproduction of such objects for display purposes detract from the original objects, or can they enhance engagement with the originals themselves? Does the fact that these objects are even reproduced in other formats contribute to the 'aura' and profile of the original objects themselves?

*The Museums & Exhibitions Group represents a wide range of practitioners, including art historians, curators and artists.*

## Session 3 I

### **Turning the Page: The exhibition of library and archive material at the National Gallery of Ireland**

Donal Maguire

National Gallery of Ireland

Library and archive material has become a regular feature of exhibitions at the National Gallery of Ireland. However, until recently, books and archives were rarely exhibited for interpretation in their own right but rather they were used to provide additional and contextual information to artworks. In 2011, the interruption to regular programming due to a major refurbishment project brought about an unprecedented opportunity to explore the exhibition of the Gallery's other collections. This paper will consider three key exhibitions of library and archive material at the Gallery, which, by their very nature, have defied and disrupted the museum's established exhibition practices, questioning methods of display and interpretation. It will consider the unique challenges that these exhibitions presented to the museum's traditional operations and highlight how they were dealt with, and how new technologies were exploited to enhance access and visitor engagement. It will also reflect on how these exhibitions relate to current trends in the study of visual culture and institutional critique, as well as what they reveal of the role of Gallery and its permanent collections.

### **Domenico Tiepolo's Flight into Egypt – Displaying The Barber Capriccio**

Sophie Bostock

The Barber Institute of Fine Arts  
University of Birmingham

One of my objectives as Assistant Curator at the Barber Institute of Fine Arts is to raise awareness of its small but important collection of prints and drawings. Included in the collection is a charming album containing 24 etchings showing Domenico Tiepolo's (1727-1804) *Picturesque Ideas on the Flight into Egypt*. The series, which was purportedly made by the younger Tiepolo to defend his artistic reputation, is one of the earliest 'road movie' old masters, charting the Holy Family's journey from Israel to Egypt. The idea is to display the book from mid-November to mid-December 2013, turning a page a day, with a different caption for each page as the pictorial journey unfolds, and to digitise the album so that viewers from further afield can admire the volume on the

Institute's website. So as to display the book, essential conservation work has to be undertaken both to the binding and to individual sheets of the album – taking care not to erase the incidental patina of history; for example, the tiny handprint of the print-shop assistant on the verso of a sheet. A custom-made cradle to support the album and to balance it as the pages are redistributed will be essential for its display. This paper will discuss and document the steps taken to realise this project and the process of linking curatorial decisions with conservation issues as the Barber seeks to sensitively disseminate this exquisite album to the visiting public and a broader virtual audience.

### **Juxtapositions: Turner and Claude – art and document**

Alan Crookham

The National Gallery, London

The National Gallery staged the exhibition *Turner Inspired: In the Light of Claude* between March and June 2012. The exhibition examined Turner's experience of Claude Lorrain's art, bringing together closely related and thematically similar paintings and works on paper by both artists. It sought to demonstrate the ways in which Claude's example became integral to Turner's way of representing the world, even underpinning the modernity of his later works. However, the exhibition also had a secondary aim in seeking to introduce visitors to the story of the Turner Bequest, its importance in the history of the National Gallery and the enduring relationship between Turner and Claude. The final room of the exhibition was dedicated to this purpose and contrasted with the earlier galleries in that it was occupied entirely by books, archives and documentary material.

This paper will provide an insight into the curation of the archive display, exploring the background to and rationale for the inclusion of archival materials in the exhibition. There will be a consideration of the initial concept, the design process and the post-opening reception of the archive part of this exhibition. It will pose the question: to what degree did the inclusion of documentary material enhance the experience of the art exhibition or alter the visitors' perspectives? Finally, the paper will also seek to reflect on the specific issues facing curators when including archival materials within an Old Master exhibition rather than those working within the realm of modern or contemporary art.

### **Bibliomania, Conceptual Writing and Literary Art Exhibitions**

Christa-Maria Lerm Hayes

University of Ulster, Belfast

This paper seeks to present and critically reflect some recent developments concerning exhibitions of books in art and literary contexts.

My exhibition 'Convergence: Literary Art Exhibitions' (Belfast, Limerick 2011) presented a history of the genre of literary art exhibitions as a display of catalogues, which viewers were invited to read. It closed with a display of (again readable) 'primary sources' – in a contemporary gallery. Throughout the show, books were interspersed with (other) artworks. Showing work by Pavel Büchler, Simon Morris, Sean Lynch, Cerith Wyn Evans, Brain O'Doherty, Maria Fusco, Tacita Dean, Rodney Graham and others, I attempted to enable tri-disciplinary discourses that I had begun to explore in 'Joyce in Art' (Dublin 2004) and the IAWIS conference 'Displaying Word and Image', Belfast 2010 (W.J.T. Mitchell: keynote, publication planned). More recent relevant projects are the Zurich 'Bibliomania' exhibition and Whitechapel Gallery residency of information as material.

Questions arise: How can the juxtaposition of books and (other) artworks in (art) exhibitions avoid the pairing being based largely on the objects' monetary value? How can we move towards an exchange of debates, values and skills in the tri-disciplinary area at stake? How can we inform policy and encourage funding structures that do not cement outdated disciplinary and institutional boundaries, while being sensitive to the stuffy charm and (dubious) authenticity of (writers') museums? How can we enhance both the critical edge and broad appeal of impending centenary (art) exhibitions of Modernist literature? Which theoretical models can be employed to conceptualize this field?

### **Curatorial 'Translations': The Case of Marcel Duchamp's *The Green Box***

Elizabeth Stainforth

University of Leeds

Drawing on Walter Benjamin's 1923 essay, 'The Task of the Translator', this paper will consider the role of curatorial interpretation in the display of books and manuscripts, taking Marcel Duchamp's *The Green Box* as its focus.

I will explore the extent to which the task of the curator could be described as a process of 'translation'. Benjamin's assertion that 'any translation which intends to perform a transmitting function cannot transmit anything but information' raises complex questions about how text-based works might be presented for exhibition. Although digitisation and text-reading software afford new opportunities to engage with archival documents, it could be argued that something is 'lost in translation' in the production of this facsimile-style format. A renewed fascination with the book as an object of art, rather than as a medium of art, would seem to support the view that the question of translation goes beyond the transmission of information.

The Green Box, an example of which is held in Special Collections (University of Leeds), throws these issues into sharp relief. Somewhere between work of art and literary text, it is a commentary on Duchamp's famous work, *The Bride Stripped Bare by her Bachelors Even*. While the box and its contents, a collection of loose facsimile notes, are ostensibly good candidates for digitisation, there is a sense in which this goes against Duchamp's purpose in reproducing each edition by hand and his rationale for creating a work that would stand as a verbal exposition, or translation, of the visual art.

## Session 3 I

### Curating the *Book as Artwork 1960-1972*

Lynda Morris

Norwich University College of the Arts

The *Book as Artwork 1960-1972* was organised by Lynda Morris for Nigel Greenwood Inc. Ltd. 20 September – 14 October 1972. The exhibition defined the role of Artists' Books in the Conceptual Art movement. The exhibition was based on an article by Germano Celant, in Italian, for Tomaso Trini's Milan based *Data* magazine. It listed 75 titles.

Carbon copies of twenty four letters written by Lynda Morris to Germano Celant, while they were developing the article into an exhibition have recently been acquired by Chelsea School of Art Library UAL. The letters enable us to understand the definition employed in this exhibition.

Lynda Morris developed Celant's list to over 200 titles, in consultation with Celant, Konrad Fischer, Nigel Greenwood, Barbara Reise and Jack Wendler. The idea of small edition books by artist, showing, rather than explaining, their work, has had a powerful influence on contemporary art. New printing methods enabled galleries and artists to print books in editions of 1,000, as democratic works of art. The letters, photographs of the exhibition, press reviews and subsequent lists, e.g. Benjamin Buchloh's *Interfunktionen*, show the impact of the exhibition. It was republished in a facsimile edition in Brooklyn by 6 Decades Books in 2010, almost forty years later.

Lynda Morris's tutors at Canterbury College of Art 1965-69 included Terry Atkinson. She worked on *When Attitudes Become Form* at the ICA 1969 and she organised the first ICA Bookshop 1969-1971 and then worked for Nigel Greenwood 1971-1974, developing international book distribution.

### Revisiting the Special Collection: To touch or not to touch?

Christopher Taylor

University of Leeds

Co-curated in 2007 for the University Gallery, Leeds, 'Special Collections' was an exhibition that brought together unique and historical material, selected contemporary artists' books and commissioned works. It examined collections of books, for instance those gathered together in libraries and museums, and artists' books that are in themselves collections. The exhibited works were selected for their concerns in presenting accumulations, inventories and typologies within the serial form of the book and, in part, highlighted issues of production and distribution, acquisition and access. This 'temporary' collection presented an instance of the relationship between the artists' book as an intentionally accessible form of visual communication and works that now reside within public and institutional collections with the works displayed either in cases or on table tops for handling. The books on show also illustrated a continuing engagement with the format by artists and the ways in which this mode of visual representation, in relation to varying contexts, creates its own set of curatorial possibilities and issues. Six years on, do we have a better understanding of the role the artists' book plays within the special collection, the possibilities for interaction that it invites and our views on handling and accessibility?

# Session 32

## Art Works!

Jo Anna Isaak

*Fordham University, New York City*

This session focuses on the social, political and intellectual implications of art that has gotten off its pedestal, got out of the gallery, got up from behind the couch, and gone to work! These interdisciplinary papers explore socially engaged art practices: artists or art organizations collaborating with specialists in other fields, artists working in nontraditional media and nontraditional contexts designing recuperative projects for degraded environments, creating solutions that address specific social and environmental needs, working on issues of environmental justice, or sustainability, or providing prototypes that can be adapted by individuals, communities, city planners and industry.

## Session 32

### What is Being Done!

Jo Anna Isaak

Fordham University

The rallying cry of “Art for Art’s Sake” that proclaimed art’s freedom from meaning and social purpose has long ago lost its emancipatory ring. Artistic freedom came to mean that art has no responsibility to anything other than itself. This artistic solipsism has diminished the capacity of artists for constructive thought and action, leading to cultural powerlessness as their relationship and connection to their community has become more and more attenuated. Concomitantly, and running counter to this trend, is the history of art movements from Constructivism and Productivism to artistic practices and performances based upon institutional critique that has led now to a wide variety of socially engaged artistic practices. Today, a growing number of artists are reversing the long process by which art became formalized and divorced from social and practical considerations; they have taken up the truly radical idea that art could become useful. This shift in artistic intent has raised provocative social, political, aesthetic and commercial questions. The case studies addressed in this paper will include: *IL Valore dell’Asino* a performance piece staged in Castelbuono, Sicily in 2007, that has made an ongoing intervention into the Mafia’s control of the town’s garbage collection, and *Palas por Pistolas*, a community-based gun buy-back project headed by Pedro Reyes which initially took place in the town of Culiacán, Mexico in 2008 and is currently being adopted by communities in several countries.

### On Tania Bruguera’s Arte ‘Util (Useful Art): Art as pedagogy, social work and institutional prototype

Lauren Rotenberg

University College, London

This paper examines two ‘long-term’ projects by Cuban artist Tania Bruguera to assess Arte Útil (‘Useful Art’) – her notion that political art directly intervenes in the social field and proposes “solutions for deficits in reality.” Bruguera’s Cátedra Arte de Conducta (2002–2009) was an alternative art school offering the only courses for performance art in Cuba and investigated the use of art as a form of education that influences behaviour and social values. Students and specialists from various fields collaborated in projects situated within the urban fabric of Old Havana, creating socially-directed art and an interdisciplinary model of art pedagogy. For Immigrant Movement International (2010–present), Bruguera established a political campaign to increase awareness for immigrants living in New York as well as a community centre providing vital social services, educational sessions and legal advice for local immigrants. Both projects exemplify Bruguera’s belief that artists act as useful agents of change by addressing specific social needs.

The artist’s interventionist projects reinstate a productivist use of art with important implications. This paper investigates how Bruguera’s insistence on art’s utility may operate critically in relation to Cuba’s socialist context (in which art was used as an ideological weapon of the Revolution) and the historic separation of art from practical implementations by Western avant-gardes. The political potential of ‘Useful Art’ is considered in conjunction with recent forms of artistic activism, paradigms of artistic labour within the post-Fordist ‘service industry’ and its potential to exceed the limitations of critique by constructing new institutional prototypes.

## Beyond Art in the Park: Performance research as social work

Christine Conley

University of Ottawa

Alexandra Park straddles a notorious interface area in North Belfast. A flashpoint for sectarian violence, the park was split in 1994 by a 'peace wall.' With cautious optimism, a gate was added in 2011 allowing pedestrian passage a few hours each day. This was the highly charged site of a live art event organized by Canadian performance artist Julie Fiala in May 2012: part of a two year performance research project called 'Where We Meet' that centered on at risk youth from *Tar Isteach*, a nearby community centre for Republican ex-prisoners and their families. Guided by Huron/Wendat art critic and sociologist Guy Sioui Durand (Quebec City), who brought to the project his experience working with youth on Canadian reserves, a group of over twenty *Tar Isteach* youth, and artists from the Belfast live art collective Bbeyond, formed a circle to create a dream catcher of red wool -- carried through the gate in a powerful act of crossing over. An Ojibwe object designed to protect children by snaring bad dreams, allowing good ones to filter through, it became a highly affective structure for imagining a future beyond habitual modes of violent conflict. This paper considers how the kind of knowledge produced by the proprioceptive and tactile modes of performance interaction -- the instantiation of how to function differently in this social space through enactment -- intersected critically with the privileging of visual observation and disclosure in the social sciences, making Fiala's project productive for thinking about performance as social work.

## Art, Circus and Architecture Work

Ana Balona de Oliveira

Courtauld Institute of Art & University of Lisbon

This paper examines the geopolitical significance of architecture and urbanism in the work of contemporary artists who investigate the heterogeneous, conflicted and overlooked histories and geographies of modernity and modernism. This significance is understood not simply as heightened political resonance in artistic practice of certain buildings and respective histories. Rather, it will be examined in terms of an active collaboration between artists and architects through the lens of a case study -- that of the site-specific journey of Ângela Ferreira's architectural installation *Zip Zap Circus School* (2000-2002). This work by Ferreira, a Portuguese and South African who was born in Mozambique, became a platform for geographical, historical, cross-cultural and cross-disciplinary dialogue between Lisbon, Amsterdam and Cape Town, and the architectural works of Pancho Guedes and Mies van der Rohe. It sprang from the desire to build the never-realised project by Guedes for the Cape Town Zip Zap Circus School, a not-for-profit community project of education through circus art. Bringing together Mies' little-known, early-career strategies and the alter-modernism of Guedes' Euro-African architectural language and his actual design for the school, Ferreira was able to fulfil a communal desire for architecture, if only ephemerally, when she installed her *Zip Zap Circus School* in Cape Town, within its complex urban fabric marked by decades of apartheid. In August 2002, the students of the Zip Zap Circus School performed for the community in Ferreira's life-size, habitable building, in a neglected area of Cape Town's foreshore which had been a place of encounter before 1948.

## Session 32

### **Socially Engaged Practices and New Media Art**

Sjoukje van de Meulen

Independent

Art with a socially and politically engaged agenda today often takes place in the so-called 'new' media. According to theoretician Jacques Rancière, "art has to leave the art world in order to be effective in 'real life.'" New media art fulfills this requirement, because it is generally not made for the gallery or museum space. The adverse result of this necessary 'aesthetic distance,' as Rancière calls it, is that it is difficult for contemporary art history, theory, and criticism to recognize media art as socially and politically engaged artistic practices. This paper aims to address socially and politically engaged art as it takes shape in the digital arts. In accord with the theoretical ambition of the session 'Art Works,' the paper presents a media-reflexive theory for those kinds of new media art that is engaged with questions and concerns of culture and society at large. The aesthetic, philosophical, and sociological aspects of the concept of 'reflexivity' are too complex to discuss within the confines of this abstract, but the term will certainly not be restricted to the formal characteristics and "field of competence" (Clement Greenberg) of media art forms, but also be described as a form of action; i.e., as an active reflection on the role and function of art in the mediatic environment of culture and society today. The paper will also put this innovative, media-reflexive theory at work for the analysis of carefully selected digital art by artists such as Blast Theory, George Legrady, and Joseph Nechvatal.

### **Contemporary Feminist Art Practices: The case of Carla Cruz**

Maria Luisa Coelho

University of Reading

In 1987, Griselda Pollock characterized feminist practice as a field in which "the relationship between art and politics is radically new" (*Framing Feminism*: 88), for it is engaged in an historical, socially and politically situated understanding of culture. She thus concluded that: "[i]f culture is no longer detached from the social formation but understood as a crucial area of the production of values, beliefs, identities, ways of living, the practices which comprise it can become a legitimate area for political struggle" (90). Pollock's thoughts, influenced by Marxist criticism, Brechtian theory and the feminist movement, signal the power of feminist-oriented art and art history, not only to change the position of women in the art tradition and establishment, but also to radically alter the way we think, make and talk about art. This paper addresses the work of Portuguese artist Carla Cruz (b. 1977) as a contemporary feminist form of participatory, politically engaged art, in the terms described by Pollock. Drawing from feminist-oriented art practices of the 1970s and the counter-cultural aesthetic processes of this period, as well as relying on digital and online forms of communication, Cruz produces an explicit relationship between the aesthetic and the social through an emphasis on the historical dimension of her work. In addition, Cruz's debt to her feminist foremothers is visible in many of her projects that are born out of collaborative practices (Fado Sísifico [2011], ZOiNA) and encourage active citizenship (demoCRACY [2010], *Do you Want to Manipulate for a Change* [2002, 2003]).

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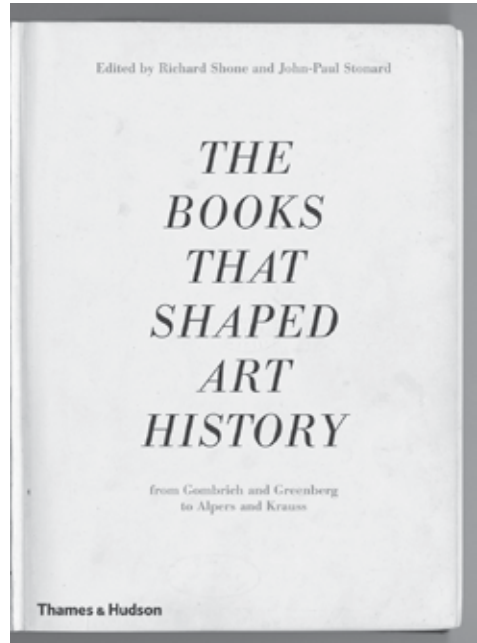
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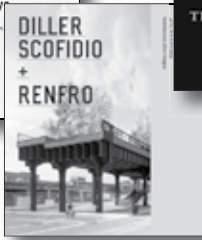
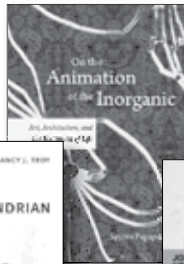
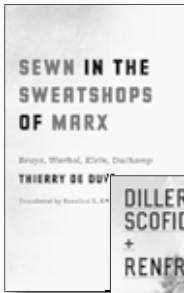
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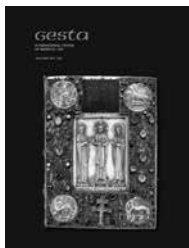
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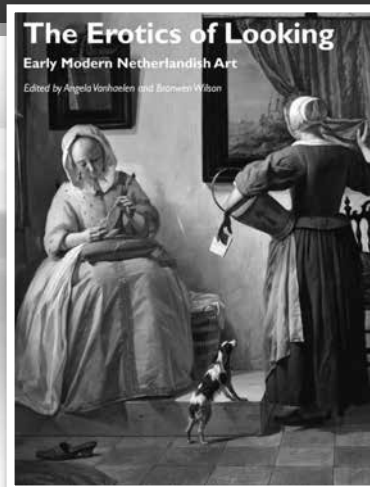
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# Call for sessions

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AAH 40th Anniversary, Annual Conference & Bookfair  
Royal College of Art, London, 10 - 12 April 2014

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## The 40th Anniversary AAH Conference will be held at the Royal College of Art in London.

AAH2014 will represent the richness and diversity of art historical debate across the broadest sweep of time and space. Founded 175 years ago, the RCA is the UK's only solely post-graduate university for the arts.

The conference will unite the interests of art history with those of contemporary practice, and the broadest range of visual and material cultures. As it in close collaboration with museums and galleries, most notably the V&A Museum, the RCA aims to offer a conference exploring 'history in the making' through engagement with practice, collections and exhibitions.

We invite proposals for academic sessions that reflect the breadth of interests represented by this international event. To download a session proposal form go to: [www.aah.org.uk/annual-conference/2014-conference](http://www.aah.org.uk/annual-conference/2014-conference)

### Flexible Format

The format of the sessions aims to be flexible enough to accommodate variations in the standard format (of up to eight slots of 40 minutes

per day). In particular, we aim to make some of the timetable available for sessions which wish to take new forms, for example round tables or open discussions. Conventional proposals for sessions which will issue calls for papers are also very welcome.

Convenors may propose shorter, focused sessions or longer, general ones over more than one day. Prospective convenors are asked to indicate if their session will use the standard format or to say how their proposed session will be organized.

### Submission of Session Proposals

Session proposals should include a title and abstract (no longer than 250 words), and the name(s) and contact details of the session convenor(s).

### Deadline for session proposals:

22 April 2013  
(to be submitted to the convenors)

### Conference Convenors:

Jane Pavitt and David Crowley, RCA  
[jane.pavitt@rca.ac.uk](mailto:jane.pavitt@rca.ac.uk)  
[david.crowley@rca.ac.uk](mailto:david.crowley@rca.ac.uk)

Session abstracts and a call for papers will be published in the June and October *Bulletin* in 2013.

[www.aah.org.uk](http://www.aah.org.uk)



