

# Contents

- 2 Welcome**
- 4 Itinerary of Events**
- 6 Supporter**
- 7 Sponsors**
- 8 Plenary Speakers**
- 10 General Information**
- 12 Visits**
- 14 Conference Meeting Schedule – Annual Meeting & Special Interest Sessions**
  
- Conference Sessions**
  
- 16 Archival Interventions in Sculpture
- 20 Art History and Ecology
- 24 Artists' Books since c1970: Making, Teaching, Collecting
- 28 But How Does it Work? Clarifying the Rhetoric Surrounding Social Value in the Arts
- 33 Censorship: Silencing the Artwork
- 37 Coast to Coast: Artistic Exchanges and Cultural Identities from Pisa to Barcelona in the Middle Ages
- 41 Colour and Light in Ancient and Medieval Art
- 45 Colour Me Queer
- 49 Counterculture and its Legacies, 1966-1977
- 53 Curating *Latinoamericanismo*: Recent Engagements with Latin American Art
- 57 Divine Intervention: The Role of Religion and Ritual in South Asian Visual Culture
- 61 Dream Spaces around 1900: Architecture, Design and Art
- 66 Exhibition Catalogues as Experimental Spaces
- 70 Expanded Photography
- 75 Fashionability: Fashion, Art, Culture
- 79 Lines Drawn?: Form and Politics in Postwar Art
- 82 Looking to Germany: The British Reception of German Art through Exhibitions, 1925-1945
- 85 Making Do – Materiality in the Conceptual Age
- 89 Material Translations
- 95 Matters of Fact
- 100 Metamorphoses
  
- 104 AAH Museums & Exhibitions Group Annual Session: Challenging Conventions: Exploring Hierarchies within the Historiography of the Fine and Decorative Arts
- 109 Networking National Art Histories, or [insert nationality] specialist seeks relationships with like-minded persons
- 114 New Approaches to Collecting (1400-1600)
- 118 New World Systems? Reassessing the Transnational Traffic of Art
- 123 Parsing the Pixelated: The Histories of Digital Art
- 127 Performance as Critical Resistance: Performance in Museums and Art Institutions Today
- 131 Portraiture and Pain
- 135 Screen Time / Screen Space: Cinema and/as Gallery Art
- 139 Recollecting Forward: Feminist Futures in Art Practice, Theory and History
- 144 AAH Schools Group Session: Art History: Not Just for Uni
- 148 Sea Currents: The 19th-Century Ocean World
- 153 Sense as a Ratio: Early Modern Proportional Analogies in Visual Art
- 156 AAH Student Group Session: Nostalgia: Representations and Reconstructions of the Past
- 160 The Boundaries of New Brutalism
- 163 The Reception of German Art, Art Theory, and Philosophy by the Americas in the 20th Century
- 166 There's no place like home? Women-in-passage: 'Home' and Migrations in Women's Art since 1945
- 170 Values and Prices: Reconsidering the Relation between Art Criticism and the Art Market
- 175 What Art Has to Say about the Law
- 179 Within a Frame: Boundary, Interaction and Transition between Art and its Surroundings
- 183 Zombie Aesthetics
  
- 187 Bookfair**
- 193 Advertisements**
- 204 RCA Collections**

# Welcome to AAH 2014 and to the Royal College of Art

It is a privilege to be hosting the 40th anniversary Association of Art Historians conference and book fair at the RCA this year. The annual conference brings together scholars from across the global field in the interests of new research perspectives, challenging debate and good company. First and foremost, we hope you enjoy the conference proceedings, and the opportunities to engage with the very best of art historical scholarship here at the RCA.

This year's theme for the conference is 'history in the making'. Our ambition is to unite the interests of art history with those of contemporary practice, drawing in the widest diversity of visual and material culture, including art, architecture and design. The session themes are impressive in their geographical, historical and intellectual scope. Papers will cover subjects ranging from the 'kinetic' art of prehistoric Europe to art censorship in modern Iran. The relationship between art history and museums is another key theme, with the conference highlighting the possibilities of engagement between museums, galleries, arts organisations, historians, critics and artists.

An art school like the Royal College of Art is the best place for this. Founded in 1837, the RCA celebrated its 175th anniversary in 2012. The School of Design (as it was originally known) was the first governmental arts school in Britain. Its founding mission was intertwined with a commitment to public education and museums, connected to the establishment of the South Kensington Museum in 1852 (now the Victoria and Albert Museum). This collaboration continues to this day, in the form of a lively partnership between RCA and V&A in postgraduate studies (the V&A/RCA History of Design programme, founded 1982), and an enduring research collaboration between academics, curators and students in both institutions. We are delighted that the V&A is acting as a supporter to AAH 2014, and they will host visits and the first keynote lecture of the conference, given by Professor Mieke Bal, on Thursday evening. The second keynote speaker is artist and 2013 Reith lecturer, Grayson Perry, at the Royal Geographical Society on Friday evening.

The conference is hosted by the School of Humanities at the RCA.

Humanities is one of six Schools at the RCA – alongside Fine Art, Design, Communication, Material and Architecture. Together, we provide an environment for postgraduate education at MA, MPhil and PhD levels, as well as supporting a unique basis for research across interdisciplinary fields. From the first cohort of 17 male students in 1837, the college has grown to house an international community of 1,400 postgraduates, on two campuses at Kensington and Battersea. In 2012, the new Dyson Building opened at Battersea, with studios for Printmaking and Photography, research and lecture facilities. Next year will see the opening of the Woo Building on the same site (for Ceramics & Glass and Jewellery & Metal).

The RCA School of Humanities comprises five programmes. We offer MA programmes in Curating Contemporary Art, Critical Writing in Art & Design and History of Design (in collaboration with the V&A). Our Critical & Historical Studies programme provides teaching to all MA students in art and design across the College. The School also offers a doctoral studies (MPhil and PhD) programme covering all of these areas of expertise.

RCA Humanities began as the 'general studies' course in the College, before becoming the department of Cultural History in 1979 (under Christopher Frayling), when it began its own MA/MPhil courses in art theory and design history, and its first PhDs. Given our place in a College devoted to art and design

practice, we regard our own teaching and research as kinds of contemporary practice: in history, theory, writing and curating. Our graduates go on to careers in the arts, museums, journalism, teaching and research worldwide.

Our thanks are due to the enormous number of people who have helped support this event. First, to Alison Yarrington, Pontus Rosen and the AAH Committee for inviting us to be hosts. Secondly, to Claire Davies, Cheryl Platt and the AAH team for their meticulous planning, supported by Ana Pereira at RCA. To the staff of the School of Humanities, and the Research Department at the V&A, for acting as peer review panel for the sessions. To the students of the College for their assistance during the three days. To Octavia Reeve and the team in RCA Communications & Marketing, and the facilities and technical staff of the College. To Jack Llewellyn and Giulia Garbin (graduates of RCA Visual Communication) for designing the conference identity and literature. Our grateful thanks also go to the sponsors, advertisers and book fair exhibitors.

Finally, we would like to thank the session convenors, speakers and delegates, who will ensure that the conference is, we hope, a memorable and stimulating occasion. To mark the 40th anniversary, we have commissioned a poster to celebrate the achievements of the AAH since its inception. We hope the Royal College of Art Association of Art Historians conference 2014 will be a fitting addition to this history.

**Professor Jane Pavitt**  
**Dean, School of Humanities**  
**Royal College of Art**

**Dr Paul Thompson**  
**Rector**  
**Royal College of Art**

# Itinerary of Events

## Thursday 10 April

9.00 – 17.30	Registration
10.30 – 17.00	Bookfair open
9.30 – 12.30	<b>Conference Visits</b> - see inside for details
10.30 – 11 & 15.30 – 16.00	Tea and Coffee*
12.00 – 13.30	Lunch**
12.30 – 13.15	<b>Special Interest Sessions</b> – see inside for details
13.30 – 17.20	<b>Academic Sessions</b> – see Session Schedule for details

## Evening

17.45	<i>Delegates to meet at AAH registration desk for 'walking bus' to the V&amp;A Museum</i>
18.15 – 18.30	<b>AAH Awards &amp; Prizes,</b> V&A Museum Lecture Theatre
18.30 – 19.30	<b>Keynote Speaker: Mieke Bal,</b> V&A Museum Lecture Theatre 'Anachronism for the Sake of History: The Performative Look' <i>Sponsors: Laurence King Publishing</i>
19.30 – 20.30	<b>Wine Reception,</b> V&A Museum

## Friday 11 April

9.00 – 17.30	Registration
9.00 – 17.00	Bookfair open
9.30 – 17.10	<b>Academic Sessions</b> – see Session Schedule for details
10.50 – 11.15 & 15.20 – 15.50	Tea and Coffee*
12.45 – 14.00	Lunch**
13.00 – 14.00	AAH Annual Meeting, Darwin Building Lecture Theatre

## Evening

17.15	Meet at AAH registration desk for 'Walking Bus' from RCA to RGS for keynote
17.30 – 18.30	<b>Keynote Speaker: Grayson Perry,</b> Royal Geographical Society Lecture Theatre 'Chinese Whispers' <i>Sponsors: Wiley-Blackwell</i>
18.30 – 20.00	<b>Bookfair Reception,</b> Royal College of Art <i>Sponsors: Thames &amp; Hudson</i>

## Saturday 12 April

9.00 – 15.30	Registration
9.00 – 15.30	Bookfair open
9.30 – 15.20	<b>Academic Sessions</b> – see Session Schedule for details
10.50 – 11.15	Tea and Coffee*
12.45 – 14.00	Lunch**
13.00 – 13.45	<b>Special Interest Sessions</b> – see inside for details
16.00	Conference closes

\*Tea and coffee served in the Bookfair during breaks.  
\*\*'Grab & Go' Lunch bags for delegates that have pre-booked.

**Pick up from Bookfair.**  
**Bookfair will be situated in the Henry Moore Gallery of the Darwin Building.**

# Supporter

AAH2014 gratefully acknowledges the support of:

## **Victoria and Albert Museum**

The V&A offers a partnership in the postgraduate study of History of Design with the RCA. V&A/RCA History of Design MA and MPhil/PhD programme provides the basis for the study of design and material culture from the 15th century to the present day, across global geographies. The two-year MA programme is supported by the RCA bursary scheme (UK and EU students) and a range of part and fully-funded scholarships.



**For further information, please visit**  
[www.rca.ac.uk/schools/school-of-humanities/hod/](http://www.rca.ac.uk/schools/school-of-humanities/hod/)  
or contact [hod@rca.ac.uk](mailto:hod@rca.ac.uk)

# Sponsorship

AAH2014 gratefully acknowledges the support of its sponsors:

## **Prestel Publishing**

Prestel is one of the world's leading illustrated book publishers in the fields of art, architecture, photography and design and has published exhibition catalogues with some of the world's leading museums like Tate, V&A and the Royal Academy. Since the very beginning, Prestel has emphasised quality in both content and production. This has won the company wide recognition and numerous awards in the publishing world. **Sponsors of the Conference Assistant T-shirts.**



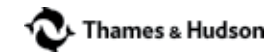
## **Wiley-Blackwell**

Wiley is the international scientific, technical, medical, and scholarly publishing business of John Wiley & Sons, with strengths in every major academic and professional field and partnerships with many of the world's leading societies. Wiley publishes nearly 1,500 peer-reviewed journals and 1,500+ new books annually in print and online, as well as databases, major reference works and laboratory protocols. For more information, please visit [www.wiley.com](http://www.wiley.com) **Sponsors of the Grayson Perry keynote lecture.**



## **Thames & Hudson**

Beautiful, intelligent illustrated books for adults and children across art and art history, photography, design, architecture, travel, history, archaeology, fashion and popular culture. **Sponsors of the Bookfair Wine Reception.**



## **Laurence King Publishing**

Established in London in 1991, Laurence King Publishing is now recognised as one of the world's leading publishers of books on the creative arts. We publish books for students, professionals and the general consumer on advertising, architecture, art, fashion & textiles, film & animation, graphic design, interior design, photography and product design. Our books are acclaimed for their inventiveness, beautiful design and authoritative texts, as well as the care taken over their production. **Sponsors of the Mieke Bal keynote lecture.**



# Plenary Speakers

## **Mieke Bal**

Mieke Bal, a cultural theorist and critic, is based at the Amsterdam School for Cultural Analysis (ASCA), University of Amsterdam. Her areas of interest range from biblical and classical antiquity to 17th century and contemporary art and modern literature, feminism and migratory culture. Her many books include *A Mieke Bal Reader* (2006), *Travelling Concepts in the Humanities* (2002) and *Narratology* (3rd edition 2009).

Mieke is also a video artist, her internationally exhibited documentaries on migration include *Separations*, *State of Suspension*, *Becoming Vera* and the installation *Nothing is Missing*. With Michelle Williams Gamaker she made the feature film *A Long History of Madness*, a theoretical fiction about madness, and related exhibitions (2012). Her current project *Madame B: Explorations in Emotional Capitalism*, also with Michelle, is exhibited worldwide.

Occasionally she acts as an independent curator. Her co-curated exhibition *2MOVE* travelled to four countries.

[www.miekebal.org](http://www.miekebal.org)

## **Grayson Perry**

Grayson Perry is an award-winning artist who works in a variety of media, including embroidery and photography, yet he is best known for his ceramic works: classically shaped vases covered with figures, patterns and text. In 2003, he became famous as the first ceramic artist to win the Turner Prize. In 2014 he was awarded a CBE.

Grayson was born in Chelmsford in 1960 and went on to study at Brain-tree College of Further Education and at Portsmouth Polytechnic. He has been the subject of ITV'S *The Southbank Show*, presented the documentary *Spare Time*, and in 2007 was arts correspondent for *The Times*.

In 2005 he wrote and presented an hour-long documentary for Channel 4 entitled *Why Men Wear Frocks*, in which he examined transvestitism and masculinity in the 21st century. In the programme, Grayson spoke candidly about his own experiences and the effect it has had on him and his family. The documentary won a Royal Television Society award for Best Network Production. The following year Grayson published an autobiographical account of his formative years entitled *Portrait of the Artist as a Young Girl*.

Grayson continues to take on a diverse range of projects from guest appearances on shows such as *Have I Got News for You* and *The Culture Show*, and talks such as 'Myths of the Artist' at the Tate Modern, to his recent tour of Bavaria with his teddy bear, Alan Measles for BBC Radio 4's *Grayson on His Bike*.

His series *All in the Best Possible Taste with Grayson Perry* aired on Channel 4 in June 2012 and received a BAFTA for Specialist Factual in Television. Grayson also went onto win a Grierson Award for Documentary Presenter of the Year. Most recently Grayson delivered the prestigious *Reith Lectures* for BBC Radio 4, making history in the process, as he became the first artist to deliver the lecture.

# General Information

**Registration** Foyer of the Darwin Building (Royal Albert Hall entrance)  
Registration will be open:  
Thursday 10 April 09.00 to 17.30  
Friday 11 April 09.00 to 17.30  
Saturday 12 April 09.00 to 17.30

**Sessions** will take place in the Stevens Building and Darwin Building on Thursday, Friday and Saturday (see map).

**Bookfair** Ground floor of the Henry Moore Gallery, Darwin building  
Bookfair will be open:  
Thursday 11 April 10.30 to 17.00  
Friday 11 April 09.00 to 17.00  
(Bookfair Reception 18.30 – 20.00)  
Saturday 12 April 09.00 to 15.00  
Details of publishers are given at the back of the programme.

**Annual General Meeting** All members are actively encouraged to attend the AGM on Friday 11 April 12.45 – 14.00, Darwin Building Lecture Theatre.

Luggage can be left at the registration desk for the day.

**Travel To Kensington by Tube**  
**High Street Kensington** (10-minute walk or 5 minutes on bus 9, 10, 452 or 52)  
**South Kensington** (10-minute walk)  
**Knightsbridge** (20-minute walk or 5 minutes on bus 9, 10, 452 or 52)  
**Lancaster Gate** (15-minute walk)

**To Kensington by Bus**  
**Bus 9** – from/to Hammersmith, High St Kensington, Knightsbridge, Trafalgar Square, Piccadilly Circus  
**Bus 10** – from/to Hammersmith, High St Kensington, Knightsbridge, Hyde Park Corner, Oxford Street  
**Bus 52** – from/to Willesden Green, Notting Hill, High St Kensington, Knightsbridge, Hyde Park Corner, Victoria Station  
**Bus 70** – from/to South Kensington, Notting Hill, Ladbroke Grove, Shepherd's Bush, Acton  
**Bus 360** – from/to Kensington, Sloane Square, Vauxhall, Elephant & Castle  
**Bus 452** – from/to Hammersmith, Kensington, Knightsbridge, Sloane Square, Battersea  
Buses stop at Royal Albert Hall, Palace Gate and Prince Consort Road.

**By Bike**  
The College has cycle parking at Kensington and Battersea (cycles are left at the owner's risk). TfL bikes are available from: Kensington Gore, Prince Consort Road, Imperial College, Knightsbridge, Queen's Gate, North, Queen's Gate

**By Taxi**  
Taxis are frequent on Kensington Gore, directly outside the College.  
To book a minicab or black cab in advance, use TfL's Cabwise service and text CAB to 60835 to get numbers of three local cab offices.

**WIFI** access is available in the Stevens, and Darwin buildings.

**Lunch and refreshments**  
Coffee/tea is available in the Henry Moore Gallery, Darwin Building at the scheduled times. Pre-booked 'Grab & Go' lunch bags will be available in the Henry Moore Gallery, Darwin Building. Please ensure your delegate badge is visible.

Alternative lunch or refreshment options are available from the RCA café, local museum cafés and other outlets close to the College.

# Conference Visits



**Thursday 10 April, between 9.30 – 12.30**  
**(see below for specific visit times) Visits free of charge and are open to all paid-up delegates, but pre-booking is necessary.**

## **V&A Clothworkers Centre including rare 15th century silks**

This new centre at Blythe House has been installed to house the V&A's textile collections, comprising over 104,000 objects ranging from early fragments from Egypt, huge medieval tapestries, 1740s hoop petticoats, as well as work by leading contemporary designers. The centre also has a new textile conservation studio. The tour will include the chance to see a selection of extraordinary woven silks seen in fifteenth-century Italian painting.

**Lead by:** Susan North, Curator of 17th and 18th century Fashion

**Duration of visit** (including travel from RCA): 9.30–12.00

**Meeting point:** AAH registration desk at the RCA at 9.30.

**Cost:** Free (tube ticket required from Kensington High Street to Olympia)

**Transport:** Walk and underground (Kensington High Street to Olympia). Conference Assistants will accompany delegates.

## **V&A, Tour of the Jameel Prize exhibition**

The Jameel Prize is an international award for contemporary artists and designers inspired by Islamic traditions of art, crafts, and design. This year the finalists were selected from 270 nominations from countries as diverse as Algeria, Brazil, Kosovo, Norway and Russia. The £25,000 prize, awarded yearly, is presented to an individual whose work marks an outstanding achievement in this field. Those joining this tour will learn about the background of this prize and be introduced to the finalists' entries.

**Lead by:** Tim Stanley, Senior Curator, Asian department

**Duration of visit:** 10–11am

**Meeting point:** AAH registration desk at the RCA at 9.45 am.

**Cost:** Free

**Transport:** A Conference Assistant will accompany delegates from RCA to V&A

## **V&A Furniture Galleries**

The recently reopened galleries of furniture and design production present the Museum's collection of British and International furniture from the fifteenth century to the present day. They highlight form, function, and techniques of construction and decoration. The tour will include outstanding examples of chairs, stools, chests cabinets and wardrobes, by makers ranging from Chippendale, Frank Lloyd Wright, Eileen Gray, Ray Eames, Tom Dixon, to Ron Arad.

**Lead by:** Nick Humphrey, Curator of Furniture, textiles, and fashion

**Duration of visit:** 11am-12 noon

**Meeting point:** AAH registration desk at the RCA at 10:30 am.

**Cost:** Free

**Transport:** A Conference Assistant will accompany delegates from RCA to V&A

## **Royal College of Art Special Collections**

The RCA archives contain an extensive range of material relating to the college's history, including catalogues, the publications of the Lion and Unicorn Press, and ARK magazine, as well as a digital and photographic archive of student work, with over 60,000 images, and a printmaking archive of c. 14,000 works. Other archival material held includes the sketchbooks of Henry Wilson and Maxwell Armfield, while Special Collections is also home to the Colour Reference Library, one of the largest resources on the subject of colour in the world.

**Lead by:** Neil Parkinson, RCA Archives and Collections Manager

**Duration of visit:** 1 hour x 2 groups.

Group 1 10.30 - 11.30, Group 2 11.30 - 12.30

**Meeting point:** AAH registration desk at the RCA at 10.15 (Group 1) and 11.15 (Group 2)

**Cost:** Free

**Transport:** A Conference Assistant will accompany delegates to the visit.




**AAH Annual Meeting Friday 11 April**  
**The Annual Meeting 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 meeting on Friday 11 April 12.45 – 14.00, Darwin Building Lecture Theatre 1**

### **Thursday 10 April**

12.30 – 13.15 Schools Members' Session  
Room: AAH Room 9, Stevens Building  
Roundtable Discussion on Future of Art History in Schools in England  
*Chair: Caroline Osborne (schools@aah.org.uk)*

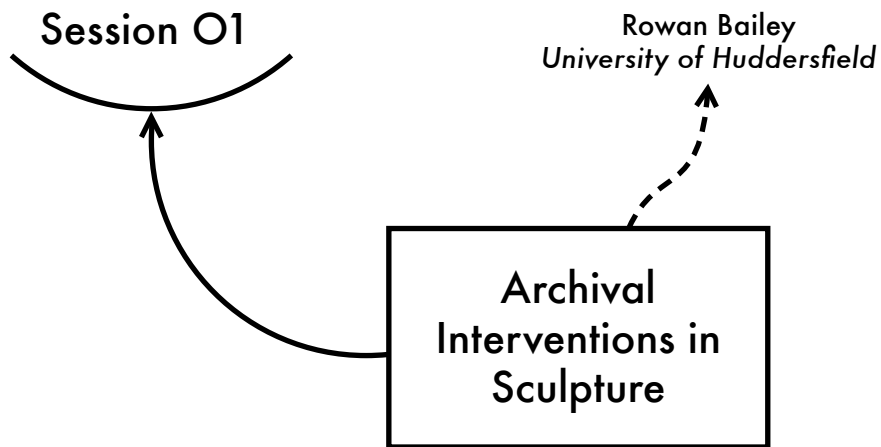
Museums & Exhibitions Members' Session  
Room: Lecture Theatre 2  
Will explore concerns about the erosion of specialist knowledge in museums and galleries (especially in regional galleries) – an open discussion with participants.  
*Chair: Layla Bloom (museums@aah.org.uk)*

### **Saturday 12 April**

13.00 – 13.45 Students and Freelance & Independents Members' **Groups**   
Room: Lecture Theatre 2  
Speakers: Grischka Petri, University of Bonn and Zoë Petersen, Production Editor at Third Text  
Title: Open Access and copyright on images: the problem of third-part rights  
*Chairs: Students: Nicola McCartney (students@aah.org.uk)*  
*Freelance & Independents: Basia Sliwinska (independents@aah.org.uk)*

**AAH2014  
CONFERENCE  
SESSIONS**





This session brings together papers from art historians, archivists, curators and artists on experimental uses of the ‘archive’ in sculpture. It explores the formation of alternative narratives of the sculptural in and through the archive, the impact of the art education archive on how we re-think the histories and inheritances of sculpture, how the staging and display of archival material can reveal the complex practices of sculptural making, and the strategies and methodologies of archival intervention that sculptors disclose in their practice.

Speakers will address how the archive – as both a site of production and reception – offers new insights into the thinking and making of sculpture. Contributions include engagements with Barbara Hepworth’s own archival impulse and its enduring legacy, the Frank Martin Archive and the pedagogical thinking behind New Generation Sculpture, the fabrication of a ‘fictional sculptor’ by the researcher Anton Lesseman, the assemblages of the Polish sculptor Władysław Hasiór, and the tools of archival interrogation and negotiation that practising sculptors and artists have used, through specific engagements with the work of Carl Plackman and the archives at the Scottish National Gallery of Modern Art.

**The Sculptor as Archivist:  
Interpreting  
Barbara Hepworth’s legacy**  
–  
**Helena Bonett**  
Tate/Royal College of Art



In 1970 the sculptor Barbara Hepworth published her *Pictorial Autobiography*. That same year she reacquired *Infant* (1929), sold 40 years previously, for display in her prospective museum, which opened, after her death in 1975, on the site of her studio. These moves coincided with a drive that had seen Hepworth produce numerous bronzes from earlier carvings since 1958. Each of these archival projects – book, museum, sculpture – has served as powerful interpretive frameworks through which Hepworth’s life and work have been viewed. What can we make of Hepworth’s impulse to archive? How do these different archives intersect? And how might one undermine another? At the museum, an atypical archive subsists in the form of two preserved studios, the contents of which ostensibly remain the same as they were on the day Hepworth died. Although some arrangement was made after her death – including the movement of an uncast plaster edition of the wood carving *Oval Sculpture* (Delos) (1955) – there are untouched areas, such as the contents of cupboards. These studios, which speak of sculptural process, also speak of other, unquantifiable things.

Through new interviews with museum staff past and present, archivists cataloguing Hepworth’s papers, conservators addressing the studios, museum visitors, and contemporary artists working with Hepworth’s legacy, this paper will navigate between these different sculptural archives, exploring both how a famous sculptor archives her legacy and how different audiences interact with and interpret these archives today.

**The Frank Martin Archive: Revisiting  
New Generation Sculpture**  
–  
**Elena Crippa**  
Tate/Central Saint Martins College  
of Art and Design



The so-called New Generation sculptors studied and taught at St. Martin’s School of Art, London, between the late 1950s and the 1960s. Their work is mostly discussed in relation to the new materials and techniques adopted in the school under Anthony Caro and with respect to its formal qualities. The vast Frank Martin Archive (Tate), amassed by the head of the St. Martin’s Sculpture Department during his tenure (1952–79), contains a wide range of documents and photographs pertaining to the teaching of New Generation Sculptors. This archival material enables us to re-position the development of sculptural thinking and revisit the past through the dynamics of pedagogical inheritance, foregrounding a new, two-fold reading of this seminal development in the teaching of abstract sculpture.

Firstly, in contrast to coeval and later readings, it emerges that the moment of the physical presentation of the work was pivotal in an attempt to create a space for the concomitant display and discussion of new ways of making. Secondly, what emerges is a performance-based approach to art teaching that fostered improvisation and play. In his writing from the 1960s, Michael Fried had already discussed Anthony Caro’s work in terms of ‘expressive gestures’. Archival material relating to the teaching of Caro and his peers reveals that the emphasis on expressive gestures, and the organisation of improvised as well as clearly structured performance-based activities, permeated the overall pedagogical approach and affected the work that emerged from the Sculpture Department throughout the 1960s and well into the 1970s.

Trouncing the Establishment?  
Collecting the Anton  
Lesseman Archive

–  
**Claire Mayoh**  
*Henry Moore Institute*



Changing Time – Changing Things –  
Changing Sculpture.  
Władysław Hasiór's assemblages  
as documents of their time

–  
**Anna Zakiewicz**  
*National Museum, Warsaw, Poland*



Quite often everyday things can be a testimony of their time, just as written documents can. Archaeologists learn of our distant ancestors' lives from silver and golden jewellery, toys, clay pots and other items found in ancient graves. Polish sculptor Władysław Hasiór (1928–99) created his works from everyday things – fabrics, dolls and other toys, plastic or wooden horses and deer, cheap tin cutlery, rakes, forks, spades, fragments of mannequins, cloths, coffin decorations and old photographs. Throughout his life Hasiór collected various things, often asking his friends to bring objects and artefacts to him. His collection of items speaks about everyday life in Poland from the late 1950s to the end of the 20th century. The artist created assemblages mirroring general moods and prevailing atmospheres in Polish society – Cold War propaganda in the 1960s, limited commercialism and illusory prosperity, the so-called 'propaganda of success' of the 1970s, the lost hopes of the 1980s after the collapse of the 'Solidarity' movement and a difficult freedom in the 1990s. All that can be seen in his compositions of various things is typical of the material culture of the everyday in the decades mentioned above. Times were changing and things were changing. This paper will show these changes in Hasiór's sculptural works and address how they provide us with images through which to consider Poland's past.

Modelling Lines of Sculptural  
Thought: The use of a transcription  
project to interrogate, intervene  
and dialogue with a sculpture archive

–  
**Sheila Gaffney**  
*Leeds College of Art*



A transcription project is typically the taking of a master painting and drawing from it to understand how it is made. This is not copying because it is not an action of replicating it verbatim. Instead, the artist distils the image, taking from it what she desires, leaving the rest behind. Transcription is a tool artists have used for centuries, and is still common practice in art school pedagogy. This artist paper focuses on using transcription to progress knowledge and understanding in sculpture. As a methodology, transcription can be used in an archive for the purposes of framing the arguments and debates artists have with history through their practice. This is well evidenced in Barbara Bolt's essay 'The Magic is in Handling', where she cites David Hockney's recollection of viewing the drawing of Ingres: 'It is the special kind of sight that Hockney gained through being a practitioner that enabled him to offer both original and originary approaches and insights into the drawing of Ingres.' Bolt argues it is the specificity of the artist's experience that fashions the nature of the questions, methodology and types of realisations that emerge from the investigation.

This paper proposes to address when and in what ways sculptors evidence the reading or transcribing of art in the making of their own work. In particular, I will discuss the artist's project 'Sculpture and Drawings' by Sheila Gaffney and Carl Plackman, which took place at Huddersfield Art Gallery in 2009.

Negotiating the Archive

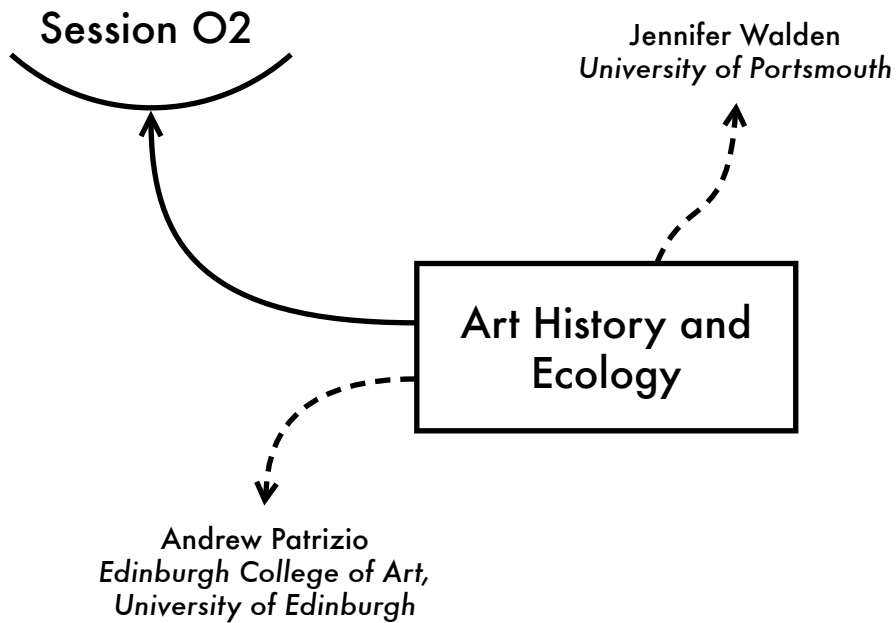
–  
**Carson & Miller**  
*University of Salford*



In this paper we will investigate our experience as artists working within archives by exploring the principle of negotiation: between artists and archive; artists and archivist; artists and institution; and between ourselves (as collaborative artists Carson & Miller). The term negotiation is most usefully applied to the 'terrain' of the archive – physical and psychological – which for us, who use the game and its attendant rule-making as a methodology for production, forms a 'field of play' (as Patricia Allmer and John Sears identify in their essay about our work 'Dare you play on?').

Our current work, an experimental project with the archive of the Scottish National Gallery of Modern Art, explores our game-playing methodologies. The archive focuses on 20th- and 21st-century art in a diverse range of contexts, with an important collection relating to Dada and Surrealism. This project is informed by our previous experience of working with archives (and collections) in *The Story of Things*, where we explored strategies of play, display and dis-play, resulting in assemblages that altered the appearance and experience of the archives.

Combining the archive with the act of game-playing highlights its potential for multiplicity, creating what Thomas Hirschhorn describes as '...spaces for the movement and endlessness of thinking...' where sense, logic and order – or 'archive reason' as Hal Foster identifies it – are altered and re-valued. This paper will present our new project and reflect on how we, as artists, negotiate the archive and produce responses that enter the expanded field of sculpture.



The discipline of art history has proved itself able to look various crises of culture in the face and open up the discipline to ideological struggles and debates. These debates have involved its own politics as a discipline in response to critical issues. Issues of gender, sexuality, race and social identity have strongly inflected the discipline and have importantly shaped its trajectories and characteristic preoccupations over a number of years, but what of the critical issue of our environment? There are some highly significant works which have discussed art's and artists' responses and interventions in the crucial area of ecology, but perhaps less talked about and made visible is art history's disciplinary response to crises in nature and the environment throughout its history as a discipline. The writings of historians and critics such as Focillon, Benthall, Krauss and Lippard play into this narrative but we might still ask 'Where is our ecological art history'?

This session rises to the challenge of this question and notwithstanding these past narratives departs from them. The session both brings a new ecological art history to the fore where it exists and offers the opportunity to discuss whether art history's status as a 'humanistic' discipline has hindered its concern for the natural world and the environment other than through strong human cultural paradigms. The session considers how the discipline has had to change and must continue to bring about an ecological transformation in the context of further interests in 'eco-aesthetics' and other inter-disciplinary approaches to the history of the environment and its critical future.

Eco-Art History:  
From missed encounters to new  
critical engagements

–  
**TJ Demos**  
University College London



This presentation will address the historically fraught relationship between art history and ecology. It will explore the various reasons – methodological, theoretical, aesthetic, and political – for art history's long-standing missed encounter with environmental concerns since the 1960s, and why art history lags far behind other fields such as literary ecology and ecocriticism in taking up the subject. Locating new openings within the discipline in recent years, where there is a growing energy in studies of contemporary art and the politics of ecology – and reflecting on my experience guest editing the 2013 special issue of *Third Text* dedicated to 'Contemporary Art and the Politics of Ecology' – I will also consider the implications for an ecological transformation of the art history in the near future.

Towards an Ecological Art History  
or an Activ (ist) Ecology of Art?

–  
**Victoria Walters**  
Winchester School of Art,  
University of Southampton



Over recent decades, artists have expanded the notion of art in the context of pluralism post medium-specific practice. In this paper, I will argue that accelerated climate change is ushering in a period in which our notion of art will be challenged in still more radical ways and that holding on to a notion of art restricted to the realm of the professional artist will come to be understood as part of the problem. Contemporary writing on 'ecological art' often focuses on the role environmentally engaged work might play in encouraging the adoption of sustainable lifestyles, with the attendant expectation that the professional artist will constitute the saviour who spearheads change. While failing to acknowledge that professional artists engaged in ecologically engaged practices may resist such instrumentalisation, this also negates the varied creative practices people from diverse fields are engaged in as they confront climate change. Further, it hides the embeddedness of the art world in globalising processes of late capitalism, or as Pamela M Lee puts it 'the work of art's world', from view. Yet if art comes to refer to creative competencies more generally, whither art history? In the époque of the Anthropocene, I will argue that art history needs to posit an activ (ist) ecology of art, and come to acknowledge its creative role in the parallel study and stimulus of creative competencies and forming processes which may at times take place within, but are not solely confined to, the realm of professional art.

Planetary Awareness under State  
Socialism: The environmental  
art history of Eastern Europe

–  
**Maja and Reuben Fowkes**  
*Translocal Institute, Budapest*



The art history of Eastern Europe has often been framed in political terms through an overarching emphasis on the effects of communist ideology and the socialist everyday on art practice, and while there have been attempts to reassess art historical narratives in light of other criteria, such as through the lens of gender, the environmental dimension of the art history of the region has been regularly overlooked. Nevertheless, the environmental history of Eastern Europe is just as tumultuous as its political history and has arguably had an equally decisive impact on artistic developments. This paper lays out the case for an environmental interpretation of East European art history, from the unwitting reflection of domineering Stalinist attitudes to nature in Socialist Realist painting to the symbolic role of live animals in neo-avant-garde happenings and performances of the 1960s. Furthermore, the emergence in the 1970s of a global awareness of ecological crisis provoked a variety of artistic responses across the porous borders of Eastern Europe, while the tangible and mounting effects of industrial pollution, coupled with the seismic shift of the Chernobyl disaster, engendered the growth of a civic environmentalism with a strong artistic component that in 1989 was to bring down the whole system. The sensitivity of artists to both the state of the environment and the spread of ecological thinking can also be followed in the art history of the post-communist era, with increasingly urgent investigations in contemporary art of the complex impacts of neo-liberal capitalism on the natural and human environment.

Sites of Vital Materiality:  
Art history's apiaries and ecologies  
of everyday life

–  
**Wood Roberdeau**  
*Goldsmiths, University of London*



Taking the plight of the British honeybee as a point of departure, this paper considers the coded implications, organic materiality, and medium-specificity of honey by firstly looking to selected early artworks that have treated it metonymically or allegorically, and then to a number of modern and contemporary practices that indicate a shift towards its own ontology and 'sculptural' qualities with regards to ethics and 'green aesthetics'. From Piero di Cosimo's *The Discovery of Honey* by Bacchus (c. 1510) to Joseph Beuys's *Honey Pump at the Workplace* (1977) and more recently (e.g. projects by Ann Hamilton, Wolfgang Laib, Paul Etienne Lincoln and Amy Shelton), art historical humanism is juxtaposed with current theories pertaining to 'ecology without Nature'; that is, by also considering the philosophical post-humanism of Timothy Morton, Jane Bennett and others, the disciplines of art history and ecology are brought into closer proximity so as to conceptualize (in)tangible acts of cross-pollination. If 'vital materiality' consists of a fusion of objects with subjects, but equivocally implies their mutual dissolution, then the environments and conduits for this 'new materialism' are many and varied. The paper gives meticulous attention to a particular human-animal paradigm so as to test a broader relationality (or political ecology) among what Bruno Latour would refer to as everyday 'actants'.

Can Art History save the Planet?  
Discourses of protest, collaboration and  
citizenship in Japanese artistic practices  
post-Fukushima

–  
**Majella Munro**  
*Tate Research Centre: Asia-Pacific*



Environmental issues are difficult for individuals, or even states, to address. The late 20th century saw the emergence of a consensus that only supra-national structures of co-operation can offer frameworks within which solutions to global threats can be found. Environmental issues, therefore, demand collaborative solutions, as confirmed by the failure of domestic authorities to contain the ongoing nuclear disaster at Fukushima Dai-ichi. Environmentalist art history remains nascent, without discrete boundaries or a self-evident methodology. It could be argued that the practices of the international art world, specifically in terms of logistics and social justice, are incompatible with environmentalism, and that art history's consequent myopia represents an assimilation of market agendas.

However, I argue that the potential incorporation of environmental concerns within art history is not only possible but necessary to realising art history's role in forming global citizens. Both processes depend on the eradication of the Western-centric canon, making discussion of environmental interventions by contemporary Asian artists particularly germane to the field. The recently acclaimed presentation by Koki Tanaka at the Japan pavilion, Venice Biennale, which focused on the use of collaboration to generate creative solutions to challenging briefs, and controversial acts of cultural vandalism by the ChimPom collective, provide the focus of this paper. Where official discourses have failed to provide solutions or reassurances, the value of critically engaged visual and discursive cultural practices is sharply affirmed.

Habit Formation and Creative Capacities:  
The challenge of ecological  
art discourse to anthropocentric  
assumptions about creativity

–  
**Alistair Rider**  
*School of Art History,  
University of St Andrews*



So much Western intellectual thought has been dedicated to the task of rationalising the difference between humans and other life forms. Discourse on art has barely challenged this convention: artistic creativity is commonly named as *the* distinguishing and exclusive prerogative of *homo sapiens*. We might therefore conclude that an ecologically oriented understanding of art is a non sequitur. But the current environmental crisis makes the intellectual status quo untenable and compels us to persist with this agenda.

The premise of this paper is that one of the tasks for an ecological art discourse should be to challenge the latent anthropocentrism of assumptions about creativity, and propose other potential avenues for discussing art making. With this in mind, I investigate the sociological and philosophical literature on habit formation, which stretches from Hume to Deleuze and from Ravaisson to Ricoeur. From an ecological perspective, this appears a fruitful intellectual tradition because it is generally understood that, as a force that shapes conduct, habitual tendencies are identifiable in all life forms, be they plant or animal. Indeed, discourses on habit are generally characterised by the continuity they establish across all species. In this paper I focus in particular on the drawing practice of David Connearn, who makes repetitive procedures central to his art. My claim is that recognising works of art as the outcome of habitual activity, both mental and physical, can help extend our understanding of creative capacity, and enable us to appreciate that it is not the exclusive prerogative of the human.

**Artists' Books since  
c1970: Making,  
Teaching, Collecting**

Beth Williamson  
CCW Graduate School,  
University of the Arts London

This session, like this conference, aims to unite the interests of art history with those of contemporary practice. The recent AHRC-funded research network 'Transforming Artist Books' (February to August 2012) focused its inquiry upon digital transformations and explored the possibilities for artists' books in the digital realm. What emerged, however, was a gap in our knowledge and understanding of how important collections of artists' books across the globe have been established, developed and used. Against this background, the session asks how making, teaching and collecting have shifted over the last 40 years and how they intersect and inform each other. With a particular focus on the contemporary situation and new ways of making and thinking about artists' books in a digital landscape, the session brings together varied perspectives from artists, teachers, art historians and digital archivists. Through both historical and practice-led perspectives, it hopes to open up useful new dialogues, raise pertinent questions and establish productive new relationships.

**Artists' Books in the Digital Realm:  
Sensing, imagining and thinking through  
the book and the body**

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**Beth Williamson**  
CCW Graduate School, University  
of the Arts London



This paper takes as its point of reference the work of book artist Helen Douglas. Douglas's *The Pond at Deuchar* of 2011 is a hand scroll, measuring 14 metres long and printed on Chinese paper in small edition. Rendered digitally in 'Turning the Pages 2.0' the 2013 form of *The Pond at Deuchar* is widely available to new readers online. At the same time it radically alters our experience of the work, as screen replaces paper and new gestures replace the act of rolling and unrolling. Now the reader no longer touches, and otherwise senses, a material surface, but engages with a virtual image upon a screen. In its digital rendering there is, perhaps, nothing but surface, except that zoom technology enables a more immersive engagement of sorts. It is a focus upon surface, however, that underscores the tension between virtual and visceral, analogue and digital, page and screen. That surface becomes the site of our imagining and, in Jacques Rancière's terms, 'the place of a taking-place'. Further, now well-established touch-screen gestures of tap, point, pinch, spread and swipe affect our thinking too as Heidegger's (digital) hand navigates the screen and thinks through the work. At once reassessing and reaffirming the paper scroll, Douglas's e-scroll offers restitution to the idea of the book, or scroll, offering new modes of engagement and a new surface to explore.

**Turning over the Leaf. Artists' books in the  
digital context: A self-, inter-, multi- and  
trans-disciplinary project**

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**Bibiana Crespo Martín  
and Eva Figueras**  
University of Barcelona



Digital technology has caused deep changes that affect the scientific, economic, cultural and political development of society. From this perspective, the term 'culture' has moved considerably due to the recent innovations and extensive use of computers. We can add to this new dimension of culture qualities like being 'immediate', 'virtual' and 'universal'. These features have an effect on key aspects related to information and society and on a new relationship between exchange and means of production, with new ways of working. In this context, digital printing becomes another option in all creative acts and the reality in which artists' books and other projects related to artists' publications, in collaboration with other agents and initiatives, are building momentum. Self-, inter-, multi- and trans-disciplinary practices that contemporary art and open-work projects require – in which the reader/audience contribute to build the creative story – are facts that also affect the artists' books field.

This paper will focus on three different profiles of artists' books in the digital context. First, 'Heterodoxy and the participatory reader', where the reader becomes artist and has an active participation in the completion of the book. Secondly, 'Self-edition DIY' and the analysis of different artists and proposals on the internet, which make it easier and more democratic to self-edit, self-publish and self-promote artists' books. And, lastly, 'Digital printing as an inter, multi and trans-disciplinary project'. We will also analyse several websites that offer collaborative possibilities of producing artists' books across several media, disciplines and fields of knowledge.

Artists' Books as a Form of Text:  
Towards WWW

–  
**Mariela Cvetić**  
University of Belgrade



This paper discusses students' artists' books produced on the elective subject 'The Artist's Book' as part of the Master's studies at the Faculty of Architecture, University of Belgrade, Serbia. It also explains the modes of the artists' book teaching methodology on this course. Here, the artists' book is considered as one form of text, where 'text' is understood as an order of signs, which are not only written, but also visual, spatial and audible. The meaning of this 'text' is produced in the form of a book. The thesis is that these artists' books – in a given period of seven years, from 2006 to 2013 – have shown an increase not only in the use of digital technology, but also in its digital form. In 2007 very few artists' books were DVD books made using different computer programs, but today the majority of students present their works as a (physical, material) form, which incorporates website URLs or QR codes.

Even though the artists' books resist attempts to be classified into clusters, the students' works will be divided in two groups: those who use a digital source just as an archive to make their work (and collections of artists' books across the internet as models) and those who produce artists' books directly on a website. Students' works will be shown in the paper as well as the tendencies in their development. The ideas in the paper are associated with those in the book *The Artist's Book/Umetnikova knjiga* (bilingual English–Serbian), January 2014.

Learning through Artists' Books

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**Deborah Schultz**  
Richmond, the American International  
University in London



This paper explores the hypothesis that interaction with artefacts deepens student learning. In contrast to two-dimensional teaching methods, based around lectures, seminars and printed matter, it argues that any subject can be enhanced through haptic engagement. Touch extends and enhances sight. Through touch, and by moving into three-dimensional space, the learner becomes active, more conscious of him/herself and increasingly reflective. In shifting from two- to three-dimensional learning, students enter a new level of engagement with the material, and greater critical understanding.

This paper relates to teaching sessions, which offer students the opportunity for direct contact with artefacts. Artists' books in the National Art Library at the Victoria and Albert Museum are integrated into a course on contemporary art in order to help students understand the material and become more engaged with it. Students new to contemporary art are often daunted by both the form and subject of the works on display in gallery spaces. They feel a lack of connection with them, which is difficult to overcome. The institutional framework of the V&A provides students with a museum environment and at the same time facilitates hands-on engagement with artefacts. The Library space enables students to come into direct contact with works of contemporary art that are usually physically inaccessible, providing a haptic and participatory experience that encourages and improves learning.

This paper examines ways in which hands-on contact with artists' books can be integrated into teaching and learning and aims to start a discussion on engaging students through the haptic.

Losing, Finding, Collecting:  
The journals and practices of the artists'  
collective, Inventory

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**Karen Di Franco**  
CHELSEA Space, Chelsea College  
of Arts and Book Works



Formed in 1995, Inventory (Adam Scrivener, Paul Claydon, Damien Abbott) is a collective of artists, writers and thinkers who work in the interdisciplinary space of published text, public performance, sculpture, photography, collage, sound, and video. Alongside their collective practice, Inventory published an eponymous experimental journal, which provided a broader discursive space for other contributors, as well as documenting their own ephemeral events and performances. The journal was covertly produced by the group using the facilities of a London university and it is this relationship with the educational system that provides the basis for this paper. I will look at the dialectical position occupied by the group – critical of the framework of arts education, yet reliant on its infrastructure to publish the journal – and how they disseminated their own practice through the peer networks they assembled, and at the contribution this publication makes to our understanding of art practice in the 1990s. Citing their artistic ancestors as Bataille, Benjamin and Debord, their work also traces a thread through the conceptual and critical practices presented by Art & Language, or Stephen Willats, and contributes to an alternative understanding of art practice beyond the influence of the YBAs. Using the Inventory archive and journal collection (both kept in the Special Collections Library at Chelsea College of Arts), I will demonstrate the influence of their work on contemporary journals such as *Collapse* and *The Happy Hypocrite*, and the on-going influence this type of ephemeral practice has on archival curation.

Charlotte Bonham-Carter  
and Nicola Mann  
Richmond, The American International  
University in London

**But How Does it Work?  
Clarifying the  
Rhetoric Surrounding  
Social Value in the Arts**

In February 2013 the Government launched the Social Value Act – a new policy requiring public authorities to place social and environmental value above economic agendas. This legislation marks the apex of an increasing emphasis over recent years in the cultural sector, both in the UK and globally, on social value. While art as a tool to promote social agendas is far from a new phenomenon, today, many museums and galleries stand at the forefront of ever-expanding political and cultural efforts, becoming instruments of individual, community and societal support. Nonetheless, the obscure rhetoric surrounding the language of social value and inclusion – wellbeing, social justice and sustainability, etc – has the potential to breed confusion and debate as to how to apply these principles. Measures to evaluate the social value and success of participatory art projects complicate the situation even further. As Claire Bishop highlights in her recent book, *Artificial Hells* (2012), is this current situation in the arts a question of ethics or aesthetics? Ultimately, what is social value exactly, how does it work, and how do we measure its success (if at all)?

This interdisciplinary session features the work of scholars, artists and arts programmers in order to address questions that surround the social value of art, its relationship to cultural policy, its effect on the role of the art museum and the ambiguities that persist in our understanding of social value, and its relationship to art. The session will illuminate the international scope of this debate by including scholarship and practice models from non-British contexts. The format of the day will involve four standard slots in which papers will be delivered, followed by four case studies by practitioners and academics, and conclude with a roundtable discussion.

The 1974 and 1976 Venice Biennale Exhibitions: Social engagement and institutional decentralisation of the arts

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**Martina Tanga**  
Boston University

The Venice Biennale underwent a radical transformation during the 1970s. It went from being a hierarchical organisation that followed art market trends to one that placed social values in the arts at the centre of its new institutional mission. It was accused, during the 1968 protest movement, of being elitist and anti-democratic. In actual fact, the Biennale still had in place its Fascist institutional legislation that dated back to when Mussolini had transformed it into an extended propagandistic ploy for his regime. Enough critical pressure prompted the Biennale to re-evaluate its primary role as cultural arbiter. In 1973 the Italian government approved the institution's new *Statuto*, redefining its values to reflect the country's democratic ideals. The two Biennale exhibitions that followed, in 1974 and 1976, are remarkable in that they put theory into practice and moulded all their artistic and cultural initiatives towards advancing the institution's newly established social values: the democratisation of the arts and expanding the Biennale's audiences to include marginalised social classes.

This paper looks to the Venice Biennale during the 1970s as a unique instance when an established art institution, the oldest biennial in the world, placed social responsibility at the forefront of its programming policies. During this decade in Italy there was a strong drive towards decentralising institutional power and activating grass-roots initiatives. For the Biennale, this meant broadening its artistic agenda into working class neighbourhoods and activating local inhabitants. This shift brought the institution to the very centre of broader social movements occurring in Italy at this time.

Government Visions in Daily Use

–  
**Rachel Mader**  
Luzern/Zurich

Governmental art funding is a major interface between the political discourse on what art can or should do for society and the way these mostly very general statements are translated into concrete actions which then should have a measurable impact on specific target groups. These transformations can be traced in the different instruments for funding the government has been developing over the years in close calibration with the political discourse on the social relevance of arts. Looking at the so-called (by Arts Council England) 'regularly funded organisations' with regard to the mentioned aspect seems to be especially fruitful as we will find very different layers where social relevance is defined, claimed, transposed and/or proved.

In order to explore the content and function of these different layers I will suggest the close reading of those documents and materials of chosen organisations (Iniva, Beaconsfield and Artangel) where the arguments concerning social relevance are shaped, performed and/or mediated. Among these documents we need to look at mission statements, application forms, annual reports and, if ever possible, even at minutes and correspondence with the funding body. The question of how the organisations in and with their 'practice' try to fulfil the abstract demands from cultural politics obviously needs to be adjusted, with exactly those demands not only formulated in the different policy statements by the Arts Council but also found in, for example, the way application forms are shaped.

Pursuing a research study on the way contemporary art has been organised and how specific organisations have been fostered and supported by cultural policy (exemplarily analysed with regard to London) I am already in possession of the mentioned materials.

On 'Value' in Social Practice:  
Nominal shifts and political divergences

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**Larne Abse Gogarty**  
University College London



This paper discusses 'value' in social practice, focusing on projects by two American artists concerned with the intersection of art and housing – Rick Lowe's Project Row Houses and Theaster Gates's 'real-estate art'. Gates is represented by White Cube – a level of commercial success arguably never seen before for a social-practice artist – whilst Lowe recently griped that 'social practice is gentrifying community art'. I will discuss how the nominal shift to 'social practice' over participatory art, socially engaged art, or more anachronistically, community art, represents the deepening codification and institutionalisation of the field. This has produced a political rupture between artists working on seemingly similar projects, and means the debate needs to shift beyond its focus on intention, quality, aesthetics and ethics.

Value seems an apt place to begin. Gates's description of his practice as 'real-estate art' signals the artist as property speculator; potentially producing 'exchange value', if we are to use a Marxian framework. In contrast, Lowe's Project Row Houses has been problematically equated with the production of 'use values'. Through a discussion of Lowe and Gates's work, I will sketch the battle lines currently engaged by artists, writers and institutions, and connect this to broader debates about the relationship between art and value within the continued crisis of capitalism (particularly with regards to the crisis as one tied to property speculation.) What we need, I suggest, is more clarity over the variant politics of social practice, and a recognition that the expansion of the field has led to serious divergences.

Re-thinking the Social Turn:  
The social function of art as functionless  
and anti-social

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**Ana Bilbao Yarto**  
University of Essex



In 2012, the curators of the 7th Berlin Biennale portrayed art as 'a tool for social transformation by presenting a range of attempts of influencing politics directly.' This idea represents the so-called 'social turn' from the 1990s – which I call a 'return' – that is dominant in contemporary art and curatorship. The reintroduction of art's social value has reignited several discussions, two of which are worth exploring: presentational political art, and politics of aesthetics.

The first one refers to what Jacques Rancière describes as the 'ethical turn of aesthetics'. This is represented by ameliorative practices that aim to subvert the problems of our current state of affairs (e.g. inequalities, social exclusion, the dismantling of the welfare state, etc). The second characterises the political less as an arena for power struggle than as a reformulation of a sphere of experience. Thus, 'political' art resists instrumentalisation or fetishisation, and instead attempts to reconfigure our understanding of art. This view also aligns with Adorno's belief that the social function of art is precisely its *functionlessness*.

This paper will discuss the current trend of some art institutions adopting NGO formats, and the understanding of participatory practices as a means of social inclusion, which are examples of presentational political art. The aim is to show how the 'ethical turn of aesthetics' threatens the true transformative potential of art. The hope is to contribute towards a framework for conceiving art and curatorship as practices that unveil, provoke, and constantly destabilise the very conception of what art is.

ReMuseum: Art as mobility

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**Gwynneth VanLaven,  
Edgar Endress and Sue Wrban**  
The Floating Lab Collective



The Floating Lab Collective is a team of artists who share the goal of making art that is inclusive, interactive, and inquisitive. In 2012 the Floating Lab launched ReMuseum, a project engaging dialogue around art and mobilities. Art as Mobility reflects on our experiences and surprises, putting questions into art practice. ReMuseum enabled multiple points of access and interaction. A 'mobile curator' worked in a variety of Washington DC communities to invite participation in creating a collection of objects and narratives that reveal a personally imbued value and significance. Objects with video stories were presented in the Floating Museum, a taco truck repurposed as a mobile art space. The truck was placed outside several existing DC art institutions, as well as occupying sites in the outlying DC neighbourhoods where objects originated. Visitors to the ReMuseum participated by taking a cast replica of one object from the collection. Patrons thus became curators, installing the cast objects in a new public site of their choosing, then posting documentation via the web. In a rhizomatic manner, participants enacted alternative visions for art objects, art spaces, art generators, and art patrons. As a collective we ask, 'In a society of displacement, how do art institutions adapt? How can art institutions design actions to incorporate a society in movement? How do institutional systems of value affect those in the periphery?' Our paper examines how these questions, in actualising a project as social research and activism, morph, and reveal both surprising observations and new questions.

Campaign Headquarters  
(towards a Percent for Green), 2013

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**Alicia Grullon**  
NYC artist



I am proposing to talk about a project of mine, which will take place in June 2014 in New York City. For eight weeks, I will use the Longwood Arts Gallery at Hostos Community College in the Bronx as campaign headquarters for proposing new Percent for Green legislation. *Campaign Headquarters* will look at green initiatives reshaping the urban environment in the Bronx. It will explore how discourse on sustainability, ecology, socioeconomics, health, racism, and art collide and emerge in areas where further sustainable living practices are still needed. One of the project's aims is to propose a new Percent for Green legislation, which would, among other things, suggest allotting 1% of city-funded construction projects be spent on green and sustainable projects in underserved communities. *Campaign Headquarters* would foster the dialogue needed to create legislation inspired directly by the people. All information shared, concerns expressed, and activities undertaken by community participants and visitors would form the foundation of the new bill.

*Campaign Headquarters* captures the essence of Joseph Beuys' ideas regarding *creativity=capital* and his 'expanded understanding of art in which creativity and capital are fundamentally forces for the reformation of society'. It looks at art and politics being accessible to everyone through their conscious actions aimed at transforming social, economic, and environmental conditions. How people engage together, exchange information, and take action are the starting points for directly re-structuring society. Because the work is participatory, *Campaign Headquarters* will become a strategy for new ways of looking at and transforming culture, thus capturing in this instance the relationship between art, climate change and the city.

Artists on the Gallery Payroll:  
A case study of firstsite's Associate  
Artist Programme

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**Lawrence Bradby and Judith Stewart**  
*Independent & Norwich  
University of the Arts*

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Amidst the plaudits regularly heard about the social value of the arts, there is little consideration of the conditions under which this creative output is produced. Discussion of art's social value is usually restricted to the impact on *recipients* of art projects or its (lack of) aesthetic qualities. This case study shows another way of understanding this field by examining the hidden agendas at play when galleries work with artists.

A major regional arts organisation, firstsite developed a unique model for delivering social value by employing six artists for two years. This provided continuity and addressed criticisms from artists working in this area relating to precarious employment, relations with participants and artistic integrity. Working within the Learning Team, firstsite's Associate Artists planned and delivered the learning programme, whilst conducting action research beneficial to themselves and the organisation.

Associate Artist Bradby's research asked: what happens to artists, their practice, and organisations when artists are embedded in the gallery? His findings raised questions regarding relationships between gallery departments, conflict between art and commerce, 'learning' and 'exhibitions', and galleries and their different audiences. It revealed inherent contradictory values which allow galleries to target the socially excluded and marginalised whilst adhering to traditional cultural hierarchies, and shows that those artists who are often most critically aware of social inequalities and power accept working conditions that they would consider unacceptable for others.

Creative Processes and Conceptions  
of Space in East London

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**Thomas Whittaker**  
*City University London*

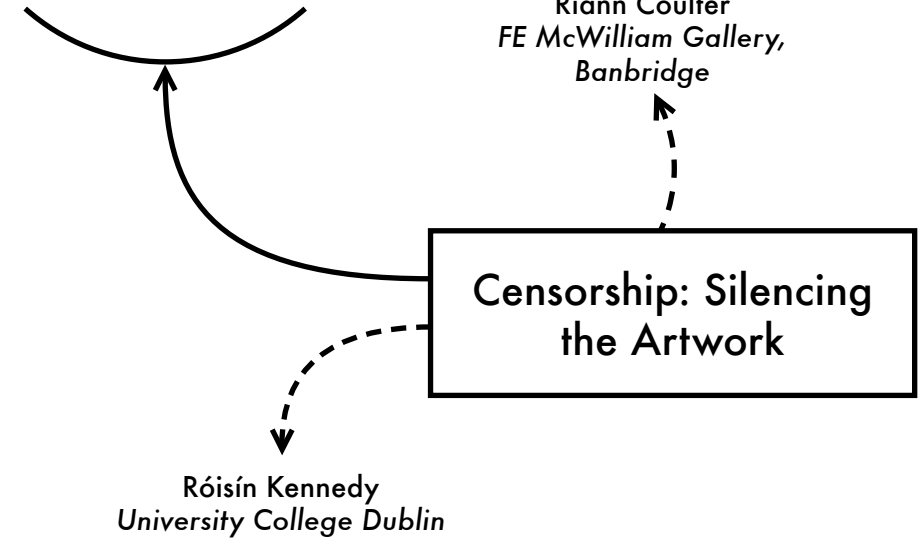
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The paper examines the contradictions between cultural processes and the creation or abolition of a sense of 'place' within the urban environment. Exploring how creative processes can lead to gentrification and the marginalisation of former inhabitants the paper will argue that creative processes can also empower residents and reinforce conceptions of identity. Drawing parallels between the development of the SoHo district of New York and East London, the paper will illustrate how, in both cases, a transient middle class sought properties within particular areas to ape the lifestyles of a previous artistic community. By satisfying demand for the 'quintessential experience' developers essentialise the area down to presumably desirable components. The area is removed from its material conditions and 'sanitised rather than revitalised'. Similar observations can also be made about the former inhabitants of the area as community histories are reduced to commodifiable elements – alienating them from their own sense of space and identity. However, projects throughout the UK have proven that cultural process can encourage the creation and stability of creative areas without compromising the identities of current inhabitants. The paper will consider the potential for such engagements in East London.

**Panel discussion:**

Gwynneth VanLaven & Edgar Endress (The Floating Lab Collective)  
Maria Nicolacopoulous (NYU)  
Thomas Whittaker (City University)

Session O5



Censorship of visual art is a ubiquitous feature of the media. But apart from the most extreme cases, such as Soviet and Fascist repression of modernist art, remarkably little serious analysis has been made of the phenomenon by art historians. Since the Enlightenment, visual art in the West has been subjected to indiscriminate censorship rather than official regulation, making it difficult to evaluate the impact of institutional control on the exhibition and production of the artwork. Globally dominant ideologies through institutions of state, museum and the academy exclude art that is deemed threatening to established systems of order. In identifying the purpose and mechanism of censorship, Sue Curry Jansen argues for a 'reflexive power-talk' in which the socially structured silences which make insidious forms of censorship possible are identified and criticised.

This session explores the silences surrounding institutional censorship. It considers how and why the museum, the state, the academy and even the discipline of art history have excluded art works. How do apparently arbitrary forms of censorship impact on the practice, exhibition and patronage of visual art, currently and historically? How does such censorship operate in local and global contexts? The session considers what strategies artists, curators and critics have used to challenge the repression of the work.

## Corporate Censorship

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**Alana Jelinek**

*Museum of Archaeology & Anthropology,  
University of Cambridge*

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This paper will begin with an outline of the fundamental difference between censorship and the normative operations of the art world as described in the institutional definition of art (Dickie, 1974, 1984, 2001; Danto, 1964). It will be argued that the art world operates to exclude a range of practices from what is defined as art in a way that is comparable to any other discipline, be it science or anthropology. Arguing that there is a fundamental difference between the mechanisms of exclusion that operate within disciplines and the operations of power that occur in censorship, this paper will address how both are effected by the increasing internalisation of neoliberal values by the London art world since the turn of the millennium. Just as the mechanisms of power operate differently in different locations and at different times, so too does the operation of censorship and self-censorship. This paper will focus on the type of censorship prevalent in an art world governed by neoliberal values, namely corporate censorship. That there has been a marked increase in instances of both censorship and self-censorship with the rise of markets and market ideology, despite the art world myth of ‘anything goes’, will be posited. Examples will be offered to substantiate this claim and it will be argued that this phenomenon can be understood as an instance of internalised neoliberal values by practitioners in the art world.

**A Censorship in Disguise?**  
The case of *Rumours*, an installation by  
Cypriot artist Socratis Socratous for the  
2009 Venice Biennale

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**Elena Parpa**

*Birkbeck, University of London*

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It is widely assumed that artists in free democratic societies enjoy the privilege of artistic freedom. Yet, there are instances when this deeply ingrained assumption is put into question, raising alarming suspicions: Are there limits in the so-called ‘independent’ sphere of art? Covert and direct censorship aside, are there other forms of censorship that constrict artistic expression? This paper looks into the case of *Rumours* (2009), an installation by artist Socratis Socratous with which he represented Cyprus at the Venice Biennale in 2009. The work attracted dissent and was threatened with suspension both locally and abroad by a number of controlling bodies, including political parties and the media, municipal and custom authorities, even by the Venice Biennale itself. The artist found himself in constant tension with what is representable and sayable in the world, and responded by including, in the re-conceptualised version of his installation, a full-scale documentation of the bureaucratic processes he was subjected to. This paper investigates the causes that led to the work’s rejection. It examines them within the dominant rhetoric surrounding conflict in Cyprus, and in relation to the risk-averse policies of art institutions and public authorities, arguing that censorship today can operate in disguise under the pretext of ‘public safety’, ‘political correctness’, or of safeguarding political consensus, especially in areas of inter-ethnic unrest. The question is how can artists resist? Using Socratous’s example, the paper supports the view that there is always space, even within sophisticated forms of censorship, to push limits and work between the lines.

**Silenced Voices: The censorship  
of art in Iran**

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**Kirstie Imber**

*Birkbeck, University of London*

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Since the 1979 Iranian Revolution art and cultural practices produced in Iran are subject to a strict vetting system governed by the Ministry of Culture and Islamic Guidance (Ershad). Artists, writers, filmmakers and musicians are required to apply for permits in order to exhibit, publish or release their work inside the country. Many, however, are refused such permits, and if they do risk producing their work, are often subject to government censorship. To date few art historians have addressed the impact of government censorship on the arts in Iran, and thus a number of censored works have remained silenced in the emerging critical discourse surrounding contemporary Iranian art. Rarely are these works and voices considered for their artistic merit and their political power. Indeed, primary focus is often given to work produced and exhibited in the diaspora.

Drawing on examples of work produced in the post-revolutionary period, this paper will explore the complex issue of censorship in the local context of Iran. In doing so this paper will not only lift the silence cloaking many Iranian artists’ works, giving them a much-needed place in this art historical debate, but it will also interrogate popular understandings of censorship: is it simply a systematic process put in place by governments and their agencies in order to create and maintain degrees of silence and invisibility? Or is it possible to consider censorship the very strategy that can increase an artist’s chances of gaining agency and representation?

**Sex, Art, and Museums: On the changing  
institutional censorship of *shunga***

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**Louise Boyd**

*University of Glasgow*

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During the Edo period in Japan (c1603–1868) the production and dissemination of *shunga*, sexually explicit prints, paintings and illustrated books, was acceptable in a way in which it was not in Europe. Despite being officially banned in 1722, *shunga* was an open secret that was widely produced, circulated and tolerated until, due to the influence of the West, it was suppressed in the late 19th century.

Although access to sexual material has become more commonplace, cultural institutions remain cautious about what they collect and exhibit. *Shunga* is a contentious subject: it has often been omitted from art history, collections of *shunga* offered to institutions have been refused, and exhibitions and publications featuring *shunga* have been censored.

It could be argued that the lack of clarity surrounding the legality and censorship of so-called obscene or pornographic artworks has put the onus on institutions to self-censor for fear of falling foul of the law or public outcry, which often only become apparent after the fact. I will look at the development of what might be termed social and institutional censorship as seen in the British Museum, from its Secretum, a secret, locked cupboard of sex-related artefacts created in 1865, to its current ‘Shunga: Sex and Pleasure in Japanese Art’ exhibition. It was intended that a similar exhibition be shown in Japan, but a willing venue has not yet been found. I will question why this institutional censorship of *shunga* in Japan continues.

Art Censorship in Today's Eastern Europe: Hostility towards the other through silencing the artwork and the artist

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**Tomasz Kitlinski**  
School of Humanities,  
University of Brighton

Post-Soviet and Post-Colonial forms of Art Censorship in Central Asia

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**Alexey Ulko**  
British Council, Uzbekistan

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The 22 years that have passed since the collapse of the USSR, seen as one of the most oppressive regimes of the 20th century, have brought only partial freedom of artistic expression to the five countries of Central Asia, former Russian colonies. In many cases censorship of artwork has turned from bad to worse, although new structures of informational exchange and artistic strategies effectively challenged the state's domination.

This paper will discuss the transformation of the notorious Soviet censorship of art into post-Soviet, and, most importantly, post-colonial forms of silencing the artwork in today's Uzbekistan as well as in other countries of the region. Analysing a range of examples of official, institutional and self-inflicted censorship of art in the country, it seeks to demonstrate the complex relations between different social institutions and current ideologies (e.g. the government; religious, communal and ethnic groups; neo-liberal, traditionalistic and left-wing ideologies) and various artistic practices. The limitations of traditional post-colonial discourse in a Central Asian context will be demonstrated and an outline given of the principal forces that exert pressure on artists as well as of more or less successful strategies of conformity, avoidance and resistance that artists apply in order to prosper and/or survive in such a multicultural and fragmented society.

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Hungary, Poland and Russia have witnessed a series of censorships against women, LGBT, Jewish, Roma and migrant artists. This paper explores the numbing of the artwork and of the artist while censorship hits othered artworks and minoritised artists. The presentation discusses how abjecting and punishing *oeuvre* and authors is endemic to post-Communism. Beginning with a reinterpretation of art censorship against feminists Zofia Kulik and Katarzyna Kozyra, analysed by Pawel Leszkowicz, the analysis develops the diagnosis of Piotr Piotrowski in 'the gender censorship of Zofia Kulik's work at the National Museum in Poznan'. The trial of Dorota Nieznska is reinterpreted; reassessing her installation and the social impact of the constraining of this artist in Poland, transitioning from false Communism to false Christianity.

This paper addresses the repressions against Anna Alchuk, Pussy Riot, and LGBT art in Russia. It also considers the censorship of Jewish and Romany cultural initiatives in Hungary, reported by Julia Michalska in *The Art Newspaper* and Dorota Jarecka in *Gazeta Wyborcza*. It employs the methodology of Julia Kristeva, and reflections on anti-woman, anti-Semitic and anti-minority actions, developed by Polish feminist Maria Janion, Russian philosopher Michail Ryklin and Slovenian thinker Renata Salecl. To conclude, the discussion moves to the UK to examine the sentence of two years' imprisonment on Polish-Belorussian migrant artist Vladimir Umanets, who destroyed Mark Rothko's *Black on Maroon*; a number of art critics and artists condemned this precarious author. Is art censorship symptomatic of the new world order?

## Session O6

Stefania Gerevini  
The Courtauld Institute of Art

Coast to Coast:  
Artistic Exchanges and  
Cultural Identities from  
Pisa to Barcelona in  
the Middle Ages

Emanuele Lugli  
University of York

The cities that punctuate the long stretch of coast connecting northern Tuscany to Cataluña feature prominently in the art historical literature of the Middle Ages. Pisa, Lucca, Genoa, Marseille, Arles, Narbonne, and Barcelona were vital commercial hubs, and their artistic legacies have stimulated scholarship for decades. However, partly reflecting medieval political fragmentation and partly ensuing from modern frontiers, our knowledge of their artistic interactions remains somewhat underexplored.

This session aims to address this shortcoming. Examining the diverse visual cultures of the north-western Mediterranean region and exploring issues of portability, cultural diplomacy, royal patronage and trade, this session will promote a holistic approach to this area. It will highlight the role of Sardinia and the Balearic Islands as sites of cultural and political confrontation, and will examine the ties between this closely connected region and the wider Mediterranean context.

Individual papers will investigate the circulation of objects, artists and ideas across this region and their impact on the formation of local artistic identities. The session will conclude with a roundtable discussion that aims to improve our understanding of the artistic, architectural and cultural topography of this region from the late 12th to the early 15th century.

Black or White?  
12th-century banded architecture  
between Pisa and Le-Puy

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**Emanuele Lugli**  
University of York



Black and white striped buildings punctuate the land that stretches from Languedoc to Tuscany and along the coasts of Sardinia and Corsica. In this paper I ask why. I consider the possibility that the construction technique improved stability while referring to Eastern Mediterranean shrines and I then move on to reflect on the connections of architecture and urban identity. Why did rival cities Pisa and Genoa end up wrapping their cathedrals in black and white bands? And what is the role of Sardinia in the transmission of the motif? This paper addresses these questions and thus contributes to a discussion on architectural transmission and exchanges across the Ligurian and Tyrrhenian Seas.

Lucca and Artistic Exchange  
across the Western Mediterranean  
in the Early 15th Century

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**Geoff Nuttall**  
Independent Scholar



From the 13th to the 15th century merchants from the landlocked Tuscan city of Lucca dominated the production and sale of luxury silks to the courts of Western Europe. To meet the demands of their aristocratic clientele, the Lucchese established a sophisticated commercial network across the Western Mediterranean that functioned not only as a conduit for silk designs, samples and woven fabrics, but for all manner of luxury items and objets d'art, which the Lucchese's principle clients, the Valois rulers of France and Burgundy, acquired from them in prodigious quantities.

This paper focuses on the ways and means by which these sophisticated Lucchese merchants facilitated artistic exchange across the western Mediterranean during the regime of Paolo Guinigi, ruler of Lucca from 1400 to 1430. It explores how they procured artists and works of art from northern Europe via Barcelona, Avignon, Marseilles, Nice and Genoa; how their established trade routes along the Ligurian coast facilitated the import and export of artists' materials as diverse as Carrara marble and Baltic oak; and how their reputation as connoisseurs of objets d'art influenced their less cosmopolitan neighbours in northern and central Italy.

It concludes with a discussion of the relationship between Lucchese residents in the Iberian Peninsula and Paolo Guinigi, and two artists documented both in Spain and Italy in the early 15th century, Alvaro Pirez and Gherardo Starnina, and suggests that Guinigi played a decisive role in facilitating Pirez's arrival and Starnina's return to Italy.

Matrix: The royal women of the House  
of Aragón as patrons of the arts

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**Rosa Rodriguez Porto**  
University of Santiago de Compostela



The foundation around 1290 of the Clarissan convent of Allariz in Galicia, Spain, by Queen Violante of Castile (1236–1300), wife of Alfonso the Learned, set the pattern for other royal women of this dynasty, such as her niece Isabel of Portugal (1271–1336) or Elisenda de Montcada (1292–1364), married to the late Jaume II of Aragón. All three founded Clarissan communities and generously provided for the new houses, conceived as a sort of dynastic pantheon for women of their own lineage.

But there are other common traits that link them in a conscious chain of *imitatio*: their devotion to their ancestor St. Elizabeth of Hungary, and, above all, a self-assertive display of tokens of mutual kinship – genealogical memories, heraldry and jewels, etc. The analysis of two of the main works commissioned by Violante – the illustrated *Officium et Vita S. Elisabeth Landgraviae Thuringiae* (Paris, BnF, NAL 868) and the Venetian crystal cross kept at Allariz – will allow us to explore the familial and cultural networks created around these Aragonese royal women. Both the *libellus* and the cross are highly cosmopolitan works: the former belongs to a Tuscan Franciscan devotional milieu, while the latter points to patterns of patronage that were common to the royal women of the house of Aragón across Portugal and Spain. Thus, these objects can fruitfully be analysed in the context of the great artistic circuit that connected the Mediterranean 'from coast to coast'.

A Royal Woman as Art Agent in the  
Medieval Mediterranean?  
The case of Queen Sancha and the Poor  
Clares of Mallorca and Aix-en-Provence

–  
**Michaela Zöschg**  
The Courtauld Institute of Art



It is well known that Sancha of Mallorca (c1286–1345) played an important part in shaping the cultural and artistic politics in 14th-century Naples. In particular, her role as a fervent supporter of the Poor Clares Order and her involvement with various Clarissan building campaigns in the city are by now well-established chapters within art history.

A much lesser known and researched part of this narrative is that Queen Sancha did not limit her patronage politics to Naples, but that she continued to maintain very strong ties to her country of origin, the kingdom of Mallorca. To a substantial degree, this was expressed through the queen's continuing financial support of Clarissan houses not only on the island of Mallorca, but also throughout Provence.

Because of the queen's financial endorsement of the Poor Clares' monasteries of Aix-en-Provence and Palma de Mallorca, there have been attempts to connect several 'Italianising' 14th-century panel paintings from these houses directly with the queen's patronage. This paper will revisit these paintings and re-examine them through the lens of cultural transfer, thus highlighting the often overlooked fact that royal women played an important part as agents of artistic exchange. While Queen Sancha's precise role as agent for the circulation of not only money, but also artworks between Naples, Mallorca and the Provence may be difficult to assess, it nonetheless can be viewed as exemplary of a wider cultural phenomenon, especially when inserted into the broader network of patronage by royal women in the Mediterranean.

Medieval Painting in the Sardinian *Giudicati*: Mediterranean intersections, monastic spirituality, politics and patronage

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**Alberto Virdis**  
University of Cagliari

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The interest recently turned to the Mediterranean as a 'new' area of study for art history, a unified space where different cultures interacted, has led to a consideration of its shores and cities as places where artistic languages merged. The role of islands is also central to the argument that the Mediterranean is a global culture. Sardinia and Sicily, often antithetically connected, the first, to an idea of isolation, the latter to multiculturalism, are representative of two completely opposed ways of looking at similar geographical spaces. The artistic production of medieval Sardinia has often been considered as a mere importation of artworks, artists and models from Pisa, especially as far as the architecture is concerned. This colonially oriented reading led to the island being considered in isolation, and the relationships created by the four Sardinian *Giudicati* (kingdoms) with the western and eastern Mediterranean (Rome, Pisa, Catalonia, Sicily and Byzantium), between the second half of the 11th century and the 14th century being disregarded.

Sardinian medieval paintings show these connections very well. This paper presents some fresco cycles (focusing especially on the early 13th-century paintings in Galtelli and San Nicola di Trullas) and will highlight their multifaceted artistic intersections, connecting them to the cultural choices made by the patrons (bishops, abbots and *giudici*). Only during the 14th century is it possible to detect, in the artworks made for the kings of Arborea, a sort of proto-national sense of identity, an embryonic will to express their sovereignty on the island, threatened by the menace of invasion by the Catalans.

In and Out: Artistic diversity and cultural identity in late medieval Genoa

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**Stefania Gerevini**  
The Courtauld Institute of Art

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In the Middle Ages, Genoa envisioned itself as a geographic and political threshold. The city was known under the name of *Ianua*, the Latin term for door; the image of a city gate was imprinted on Genoese coinage from the 12th century; and local authors glossed on the meaning of the city's appellation, explicitly associating it with its function as a point of access to Lombardy, Tuscany and Provence.

This paper approaches the arts of late-medieval Genoa from the perspective of cultural interaction, exploring its artistic exchanges with France, Lombardy and Tuscany; and, further afield, with the Byzantine Empire and the Christian and Islamic East. It primarily focuses on the Cathedral of San Lorenzo, examining its distinctive assemblage of Byzantine paintings, Latin inscriptions, and architectural and sculptural elements borrowed from coeval French, Tuscan and Lombard visual vocabularies. Also, it introduces the range of visual traditions integrated within private, portable artefacts like the so-called *Cocharelli* manuscript.

Genoa was an international superpower, with commercial ties extending from Iberia to the Black Sea. Artistic hybridity was therefore a key facet of its cultural identity, and a direct reflection of the city's unique place in the commercial, political and cultural networks of the Mediterranean. In this context, selective artistic borrowing advertised the cosmopolitan connections of the city; it promoted its significance as a geographic and cultural threshold between east and west; and was consciously deployed to sanction Genoa's supremacy in the face of its adversaries, particularly Pisa and Venice.

Session O7

Anne E Sassin  
Canterbury Christ Church University

Colour and Light  
in Ancient  
and Medieval Art

Chloë N Duckworth  
University of Nottingham

The study of colour and light and their ability to constitute past social relations has revealed the many levels of their possible treatments and interpretations: they can be decorative in a trivial sense; they can be a functional camouflage used to mask features and irregularities; they can alternatively animate an area and endow it with a sense of aura; and they can be deeply symbolic. The various wavelengths of light act to define their surroundings, changing the perception of objects and transforming the space in which they are contained, and creating a variety of sensations depending on their presence or absence. The study of colour and light in a pre-modern milieu is often difficult to approach because of the danger of anachronistic perceptions and oversimplification. Yet it must be addressed, or we risk ignoring more revealing aspects about their use in material culture: how they could be employed in expressions of past identity, and their influential effect as artistic devices.

The papers in this interdisciplinary session will seek to address the range of ways in which colour and light have been adapted and applied in the art and architecture of pre-Renaissance societies, assessing their iconographic, economic and socio-cultural implications. We welcome general proposed research methodologies or specific studies of any relevant media (such as monuments, sculpture, glass, or manuscripts) from prehistory to the Late Middle Ages. The aim is to explore a multifarious range of evidence and to evaluate what has become a truly enigmatic topic in art history.

## Light and Shadow: Kinetic art of prehistoric Europe

—  
**Liliana Janik**

*Girton College, University of Cambridge*



One of the most interesting yet unexplored aspects of prehistoric art is its ability to transform static images into kinetic art through the use of light, colour and shadow. Since the Upper Palaeolithic (c35,000 years ago) prehistoric artists have been modifying how we see and what we see within caves, a tradition which continues with the megalithic tombs of Neolithic Europe (c5,000 years ago). Visual simulations were based on the introduction of light into dark spaces where both realistic and abstract images were previously created. The colours used in generating pictures on walls of caves and tombs, and the shadows produced by artificially introducing light, brought the images to 'life'. This artistic device was most probably used in a number of social contexts that overlapped and reinforced the cohesion and identity of prehistoric communities by strengthening the spiritual experiences of the group members, providing ritualised definition signifying particular events in the community calendar, including events that linked the community with its ancestors, creating unforgettable experiences for those who shared in viewing the movement of otherwise static images.

## Late Bronze Age Manipulation of Light and Colour in Metal

—  
**Stephanie Aulsebrook**

*University of Cambridge*



Metals are often studied in archaeological literature through a technological point of view. Reflectivity and colour are essential properties for our aesthetic perception of metals. Investigation into Central and South American cultures have shown how other factors, such as these, could be of equal or even greater importance. Can we find similar examples in other past societies? This paper explores how two natural properties of metals were manipulated by Late Bronze Age Aegean artisans, through the case study of metalware from the Greek mainland (c1700–1200 BC).

Many vessels from this period were manufactured from multiple metals. The motivation behind some of these examples may have been the thrifty incorporation of higher-valued materials, but there are others where the impact of their decoration hinged upon achieving a wide palette of colours, in a technique that has been described as 'Peinture en métal'.

The visual appearance of metals is not fixed; without constant maintenance, surface reflectivity and colouration are altered through the development of patinas and other corrosion products. This would have enabled individuals at the time to identify particular metal artefacts as heirlooms through an attribute more fundamental than style. The importance of such objects is hinted at in ancient textual sources such as Homer. With the development of artificial surface patinations, did it become possible to manufacture a 'heirloom'?

## Visibility and Impact: The role of colour on the Parthenon's Ionic frieze

—  
**Rebecca Levitan**

*University of St Andrews*



Considering the painstaking effort, considerable expense, and numerous difficulties that were involved in creating the continuous Ionic frieze of the Parthenon in Athens, its placement far from eye level within the shadowy space of the pteroma seems counterintuitive. For the past century, scholars have wondered why the Athenians made such a significant sculptural investment in a space with limited visual gains.

Greek artists used two tools to enhance the legibility of the frieze: relief carving and the application of pigment to the finished sculptures. Refinements in the carving of the frieze would have lent somewhat to its legibility, but they pale in comparison to the effect that colour had on the viewer's ability to distinguish the many parts of the composition. Through an investigation of the use of polychromy on the Parthenon and the visual effects of these chromatic choices, I will argue that colour was the critical element in enhancing visibility of the Parthenon frieze.

Knowledge of the strategic use of colour on the Ionic frieze has been incorporated into an experiment in practical archaeology. For the experiment, life-sized colour panels were created to replicate the viewing experience of the northwest corner of the frieze. In November 2012, these frieze panels were installed on a to-scale replica of the complete Parthenon in Nashville, Tennessee, to gauge visibility and the role of colour in legibility. The experiment demonstrated that the role of colour was paramount in the viewing experience of the frieze as it was originally conceptualised.

## Colour in Romanesque Manuscript Illumination

—  
**Andreas Petzold**

*The Open University*



With the greater availability of high-quality coloured illustrations of medieval manuscript illumination, in books, and more recently, on the internet as a consequence of digitisation projects, it is inevitable that questions relating to colour will come more to the fore. This paper aims to explore these questions with specific reference to manuscript illumination produced in the Romanesque period.

The paper is divided into two parts. In the first, methodological approaches and questions are discussed, and the historiography of the subject briefly surveyed. Three themes are isolated: the legacy of what John Gage referred to as the post-Wölfflinian tradition of colour studies; the importance of technical analysis and medieval technical sources for elucidating colour practice; and the impact of Michel Pastoureau's studies, which look at colour in a more historical manner taking into account contemporary assumptions and attitudes e.g. the valorisation of blue in the 12th century, which supersedes purple as the prestige colour.

In the second part, I discuss as a specific case study, the full-page miniatures in the St. Albans Psalter, generally regarded as the seminal work in the development of English Romanesque manuscript illumination, and the subject of a current exhibition at the Getty Museum. Topics to be discussed include: their affiliation in terms of colour to earlier Ottonian illumination and the potential significance this may have as a signifier of political affiliation, symbolic usages of colour, the role of technical analysis, and the relation of the use of colour to the 12th-century world, specifically in terms of how garment colours relate to the textiles (e.g. shot silks) of the time.

Light and Colour in Portuguese  
Romanesque Churches:  
The shaping of space

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**Jorge Rodrigues**  
IHA/Universidade Nova de Lisboa and  
Gulbenkian Museum



The study of Romanesque architecture throughout Europe, including the important testimonies embodied by the many 11th- and 12th-century churches still standing and well preserved in Portugal (mainly from former monasteries but also cathedrals and parish churches), has deserved the attention of scholars in the course of the 20th century, trying to identify the models behind these buildings and their origins, usually French or Spanish.

This main concern has often shadowed other important questions that we've been trying to clarify in recent years, namely the use of colour on many of these churches, which is still apparent on several of them (that we've been listing and analysing) but also the crucial question of the theory of lighting inside the temples, which is paramount to understanding not only the main architectural options of their programmes, but also the logic of distribution of the 'narratives', of symbolic nature, mainly present on the sculpture of the capitals (with painting and mosaic virtually absent in Portugal on this period).

These capitals were placed and lighted according to the way the itinerary inside the temple was conducted and controlled, showing some angles and hiding others, so that the 'lessons' depicted were fully understood. The lighting was also important on the outside, on the rare cases were a figurative tympanum was present on the west facade, playing with the depth and thickness of the church walls in order to obtain the best scenographic effects from the solar exposure. A few chosen examples will illustrate our proposals.

Gold, Glass and Light: The Franciscan  
vision in representations of the stigmata

—  
**Éowyn Kerr-Di Carlo**  
Independent Researcher

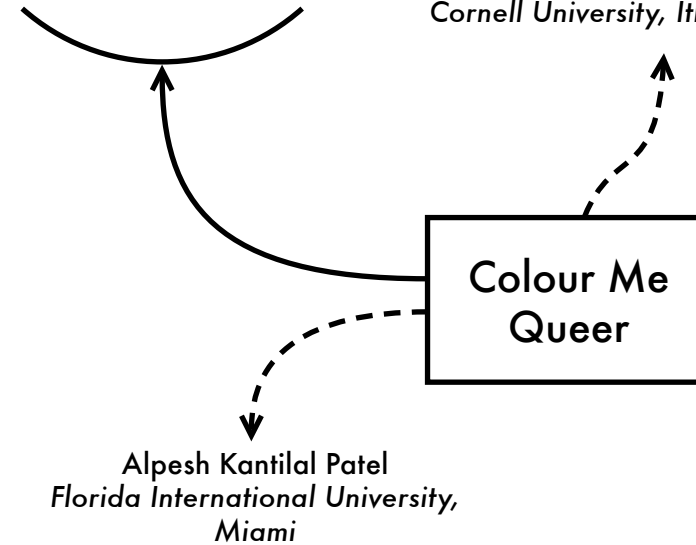


The Stigmatisation is easily considered the quintessential Franciscan image. In a single picture it captures the visionary experience of Saint Francis of Assisi receiving the miraculous wounds of Christ's Passion on his own body. Communicating the event in word and image has perhaps been one of the most important objectives of the Franciscan Order, and has occupied numerous artists from the time of the saint's death and canonisation in 1228. Visual representations of Francis's life were deliberately crafted and illustrated using authorised biographies such as the *Legenda Major* of Saint Bonaventure. These formed the basis of images found in early Franciscan altarpieces and in the rich decoration of the Papal Basilica of San Francesco in Assisi, where artists' materials were carefully selected to support the tenets of the Franciscan vision.

This paper explores the symbolism of light and colour in relationship to images of the Stigmatisation represented in paint, gold and glass. Emphasis will be placed on Bonaventure's commentaries on light and his interpretation of Neoplatonic metaphysics as iconographic source material. Variations in meaning within late medieval Franciscan paintings, and the artists' struggle to represent the spiritual light of the stigmata scene through opaque or reflective materials are also discussed. Case studies focus on the medium of gilded and painted glass and consider their function as artistic devices designed to disseminate devotional imagery to a wider audience. The influences of other media such as mosaic, enamel, stained glass and miniatures are considered, as is the duality between spiritual richness and material poverty.

Session O8

Natasha Bissonauth  
Cornell University, Ithaca, New York



Alpesh Kantilal Patel  
Florida International University,  
Miami

Art history has adopted a queer postcolonial gaze that has challenged canon formation. And yet, with some notable exceptions such as Kobena Mercer and Amelia Jones, most ground-breaking scholarship on art and visual culture, which unpack queer racialised perspectives, has been achieved outside the confines of the discipline. Thus, as an assemblage of academics across disciplines, this session aims to develop a shared vocabulary and methodology around art and visual culture that speaks to transnational, diasporic, indigenous and decolonial bodies alongside their gendered and sexualised realities. Beyond representing identity politics of difference or generating visibility for marginalised art forms, *Colour Me Queer*\* visually interrogates the epistemological limits of categories such as race, gender and sexuality, and most critically, visually interrogates the limits of their intersections as well. Papers will not only assess how queer racialised methodologies broaden art history but correspondingly, how visual analysis informs queer racialised realms as well. Through various themes and tropes like circulation, affect, neologisms, materiality and popular culture, speakers will map out renewed encounters with their objects of analyses. Ultimately, *Colour Me Queer* considers the stakes involved in inciting a transdisciplinary conversation around queer of colour visualities.

\* This session's title derives from a NYC-based fundraiser party named 'Color me Queer' co-organised by the South Asian Lesbian and Gay Association (SALGA) and the Audre Lorde Project (ALP). This event has usually been one of the only progressive spaces for queer people of colour to congregate with like-minded peers and friends during Pride weekend in NYC.

## Rethinking Identity as Queer Identification

–  
**Anne Ring Petersen**  
University of Copenhagen



This paper takes its cue from Amelia Jones' *Seeing Differently* (2012), a history and theory of identification in the visual arts. Jones specifically refrains from devoting herself to interrogating the relationship of identity politics to developments in contemporary art. This thematic is, however, what comes to the fore here. I wish to put an intersectional approach to the test in a pointed examination of works by two artists whose works can be read as artistic 'answers' to the same challenge as Jones tries to meet: that of developing a dynamic notion of identity beyond classic identity politics grounded in Western binary thinking. Examining works by London-based Nigerian-expatriate Yinka Shonibare and Delhi-based British-expatriate Bharti Kher, I wish to explore art's potential to chart how identifications can shift dynamically as one navigates across cultures. I follow Amelia Jones' expansion of the meaning of queer to denote 'queering sexuality, ethnicity, class, gender, and thus identification in general'. This understanding activates the term queer as a marker of a tactical disorientation intended to frustrate static and stereotyped notions of identity and to underscore embodied experience. My analyses will focus on Kher and Shonibare's insistence on circulation, movement and cultural contamination as the 'ground' of their works. My aim is to substantiate the hypothesis that their works articulate a subject that comes into being through diverse exchanges, which eventually constitute its hybrid identity. In the wording of Marsha Meskimmon (2011), this is a subject 'configured through networks across – translation, transcription, transliteration and transculturation'.

## Non-Spaces of Cultural Collision: Queering identity in art in global China

–  
**Jenny Lin**  
University of Oregon



Under the provocative title, 'Farewell to Post-Colonialism', curators of Guangzhou's 2008 Triennial announced their goal to free post-colonialism from ossified institutionalisation. We may doubt the ability of the Triennial – a spectacle supporting art world hegemony – to liberate a radical intellectual discourse. Nonetheless, 'Farewell' exhibited numerous works that subverted accepted identity constructions, most strikingly pieces by queer theorists and artists Sharon Hayes, Trinh Minh-ha, and Simon Leung. This paper focuses on Leung's *Squatting Project/Guangzhou*, a two-channel video installation incorporating footage from Stanley Kwan's film, *Ruan Lingyu*. I argue that *Squatting* constructs a non-space (referencing Judith Butler) that queers identity through appropriation, contaminated translation, dialogical structure, and diasporic reflections on the gender and class performativity of a beloved, tragically demised, 1930s Chinese starlet. This paper also analyses *Squatting* vis-à-vis its 'coloured' exhibition context. Guangzhou's Triennial operates in a centre of late-capitalist globalisation: a booming, factory-strewn city near Hong Kong. Itself a non-space, Guangzhou is one of China's chief free-market zones where unimaginable quantities of goods are produced and shipped all over the world, millions of migrant workers struggle to survive, and prostitutes working in karaoke bars regard foreign pop videos as un-opening windows to the outside world. This paper confronts the loaded relations between the non-spaces of Guangzhou, the Triennial, and *Squatting*. I argue that queering identity here serves as a critical visual strategy illuminating the stakes of globalisation, and propose art history's re-return to post-colonialism with queer theory towards a mapping of displaced subjectivities and shifting formulations of collectivity.

## He Came on my Canv-ass: Considering queerness in the work of Joshua Saunders

–  
**Josh T Franco**  
Binghamton University; Ithaca College  
Predoctoral Diversity Fellow



My healthy suspicion of Joshua Saunders' work has not ebbed since our first encounter at the 2010 solo show 'Wizard Sleeve' in Austin, Texas. Initially, these suspicions were articulated through the language of Chicana Feminism and Women of Color philosophers. But I was also enamoured of the bombastic scenes and colours, the expert craftsmanship, and the variety of formal and conceptual experiments undertaken simultaneously.

I identify as a queer Chicano male; Saunders as a straight, white male; we are both identified strongly with the art worlds of Texas. But over subsequent years spent in exchange with the artist and his work, there is clearly an unnamed excess beyond the frameworks by which we come to these self-identifications. It inflects his production and my readings. There is frustration and liberation in this excess.

Where might the work's queerness lie? In my critical interpretations? In the phenomena at moments of encounter? In the artist's selection and composition of images and symbols? This paper explores these questions through an experimental and possibly 'queer' methodology. This method comprises foregrounding the critic's, i.e. mine, and the artist's relationship. Erotically charged in the sense articulated by Herbert Marcuse, ambiguously consummated, and most frequently located in the physical spaces of art making and exhibition in the 'scene' of Austin, I foreground desire against conventional modes of delivering art historical narratives. This resists the obfuscation of these relationships throughout art history we in the discipline occasionally uncover in the archive. Our relationship is my thesis rather than an anecdote.

## The Trans of the Intellectual's Fetish

–  
**Jane Chin Davidson**  
California State University,  
San Bernardino



Patty Chang's video installation *Die Ware Liebe: the Project Love* (2009), is a work that engages a libidinal act of translation through a clinician's focus on the sexual fetish – her subjects Anna May Wong and Walter Benjamin become the famous figures that are self-reflexive of film theory and intellectual history. But it is the viewers' own anxieties and desires that comprise the interpretative nexus of disparate concepts across film locations and histories in what can be understood as a trans-libidinal crossing of *nationality*. 'Transnationalism' is therefore based on 'trans' in the context of queer but on the meta-level of biopower – taking after Aihwa Ong's model for 'the transversal, the transactional, the translational, and the transgressive aspects of contemporary behaviour and imagination that are incited, enabled, and regulated by the changing logics of states and capitalism.' (1999, p4) In rejecting globalisation's totalising endeavours, I argue that transnationality in video art provides the performative media and means to destabilise the normative assumptions more readily found in 'world cinema' today.

Between the Ground  
and the Sky

—  
**Daniel J Sander**  
New York University



While modern and contemporary art history is beginning to progress from engagements with gay and lesbian studies to engage with queer studies, these meetings are arguably still primarily concerned with embodied anthropocentric sexualities. I look to recent developments in scholarship coming from science and technology studies, new materialist, and speculative realist perspectives so as to consider queerness in art as it relates to the nonhuman and inorganic. If, in legal discourse in the United States, queer sexual behaviour is punishable as a crime against nature, and if one related response by queer artists and academics has been to embrace and exaggerate an antisocial position, then this paper seeks a flattened aesthetic framework in which to retain queer negativity while reconfiguring relationality from the perspective of queer of colour critique.

I do so through the work of Roni Horn and Felix Gonzales-Torres. Not only did these artists share a friendship, but they also produced art in formally similar ways, both working in paired objects, stacked objects, and embedded text in a post-minimalist poetic conceptualist practice. This paper adopts as its temporal-spatial coordinates the title of Gonzales-Torres' essay on Horn '1990: L.A., "The Gold Field"', which earmarks both the mediatization of HIV/AIDS and the indifferent affect of a west coast Generation X. Works produced by these artists in this moment evidence tactics that do not hide queer content but spread it across a seemingly innocuous surface. This effect is accomplished by desublimating an organic ground into an inorganic background.

'We Ain't Gotta Be This!' Queering sites  
of blackness, an aesthetic approach

—  
**Crystal Nelson**  
University of California, Santa Cruz



A growing body of material has emerged out of the African and African Diasporic communities that propose potential re-imaginings of black gender identity and sexual politics for the 21st century. The two sites in which this production is located include hip-hop culture and contemporary South African photography. In the last decade, South African photographers Zanele Muholi and Sabelo Mlangeni have gained notoriety for their series of photographs depicting black South African LGBT citizens, troubling traditional divisions of gender roles. Yet, scholarship surrounding their work trends toward the discourse of crisis that the West often uses to frame Africa. Concurrent with this rise in queered black African cultural production is the queering of American hip-hop culture. Not only have more cis-male emcees come out as gay, but also a new genre of queered hip-hop has 'come out'. Called sissy rap, this genre features genderqueer, black cis-men who perform an ambiguous and ever shifting sexual identity. As with Africa, crisis discourses also frame hip-hop culture. This paper reads across and between these two sites, which I am postulating as specifically black sites, in an effort to identify articulations of contemporary queered black aesthetics. I posit a genealogy of queered aesthetics within blues and pop, as well as attempt to trace their roots to traditional African cultural practices of tricksterism and masquerade.

Session O9



Matt Lodder  
University of Essex



Counterculture and its  
Legacies, 1966–1977

Gavin Grindon  
Victoria and Albert Museum



Much recent scholarship has focused on artistic production outside the usual institutions of art, in social practice, outsider art, activist art, net art, material and folk culture and other areas. In the 20th century, the counterculture of the 1960s stands as a key point of the emergence and visibility of many of these practices, and is in this respect important for a historical understanding of these new forms of art. Eschewing the common periodic division of 1960s and 1970s art, this session takes the swell of the counterculture between, roughly, 1966 and 1977, as its focus.

Papers in this session focus on the visual culture of 1960s countercultures and subcultures: images, texts and performances, and their legacies, in Europe, America or elsewhere. From 1966's *Destruction in Art* symposium, via the musical countercultures of Liverpool and the gay countercultures of communist Poland, to the autonomous art spaces of London and Italy, the session will bring together discussions on topics including medium, representation, politics and popular culture in order to begin to re-conceptualise a still contested moment in recent cultural history.

## Years of Destruction

–  
**Ivor Davies**  
*Independent*



The element of destruction in creation has been a persistent theme for centuries. The exhibition at Tate Britain, 'Art Under Attack', shows aspects of this, not least the *Destruction in Art Symposium*, London 1966 (DIAS). Gustav Metzger had the idea for this symposium in September, though a small symposium was held in Ravensbourne College of Art in March 1966, by Peter Holliday. Gustav and I worked together with a committee of organisers, and I chaired most of the papers which were read at DIAS.

The idea had been to bring together scientists and others from various disciplines, as well as artists, to discuss the question of destruction. I still have the minutes of one session and recall the extraordinary events. Following these meetings, what is by now called 'performance art' emerged in the open air. I believe I was the first to use explosives in presentations of a reasonably large scale, the first in Europe, that is. I had admired Tinguely, and my own work had been tending towards such semi-theatrical events, and these forces have coloured my work in various media ever since.

I have an extensive archive of ephemera, photographs, films, slides and other documents saved from DIAS and related events, perhaps the most extensive in existence. Little was written about all this at first, until Kristine Stiles' work in the 1980s, and now a new wave of interest, in exhibitions, PhD research and papers, has come in. After this period I became curious as to how extreme art had gone in Russia in the early 20th century and wrote a PhD thesis for Edinburgh University.

The paper will be illustrated with slides of work by participants in DIAS, as well as my own, and my recollections of events.

'Our love is watched over by all my masters': Adrian Henri's appropriations of the avant-garde in the Merseybeat movement

–  
**Helen Taylor**  
*Royal Holloway, University of London*



The Merseybeat movement – centred upon Adrian Henri, Roger McGough, and Brian Patten – was specifically active in Liverpool in the 1960s. Whilst creating this scene from within via their appropriation of space and a culture of live performance in Liverpool 8, Henri in particular also sought to affiliate their activities with those of the international avant-garde and counterculture by bringing his heroes and their associations into his poetry and paintings. Henri's fantastic imaginings of these American and European figures in everyday urban Liverpool life are also joined by the wide variety of sources and influences which Merseybeat adopts for its own ends.

The first happenings in the UK are recognised as being those organised by Henri, as part of the Merseyside Arts Festival of 1962. Whilst inspired by Henri's reading of a 1961 article by Allan Kaprow in *Art News*, Henri's Liverpool 'Events' were rather different to those experienced in the New York art scene. This paper uses Henri's 'Events' (and particularly the 1964 'Bomb Event') to explore what it is that Henri and the other poets, musicians, and artists do with the American art movement, bringing the counterculture into Liverpool, but repackaging it through British populist traditions for their local audiences. This paper argues that such experiences are therefore removed from their avant-garde origins, rather being utilised on a popular level in order to engage the audience and connect with them, part of the Merseybeat movement's emphasis on direct contact and poetry as part of everyday life.

Performance Art as a 'Homosexual' Counterculture in Communist Poland. Case studies of Krzysztof Jung and Krzysztof Niemczyk

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**Pawel Leszkowicz**  
*Adam Mickiewicz University*



This paper examines how the Polish counterculture in the 1960s and 1970s opened space and possibility for two gay action artists to express their different sensibilities and embodiments and to project an alternative vision of subjectivity and masculinity. Krzysztof Jung and Krzysztof Niemczyk performed (with) their naked and eroticised bodies; their actions reveal fascination with the male body as an aesthetic, sexual and rebellious subject. The artists found in the countercultural art communities in Warsaw and Cracow an atmosphere which allowed them to explore their male nudity and sexuality as a basis for oppositional performance art that expressed what was then called 'homosexual' fantasies and desires.

In the Cracow of the 1960s, under the umbrella of avant-garde art and bohemian subculture, Krzysztof Niemczyk created a series of naked street actions, located between hippie movement and 'gay situationism'. In the 1970s, Krzysztof Jung was affiliated with the Warsaw countercultural gallery Repassage. In its alternative space he performed a number of events, which raised such taboo issues as the beauty of male body, the amorous relation between two men, the deep interrogation of love and desire. The two performers pioneered art as a form of sexual dissidence, a vision topical in the context of the oppressive heteronormative systems that started to rule Eastern Europe after 1989.

Photography for the Community: How the London-based photography collectives of the 1970s showed different ways of seeing

–  
**Noni Stacey**  
*Photography and the Archive Research Centre, University of the Arts*



London 'Community photography' in Britain in the 1970s was born of a convergence of political and artistic concerns and thrived in the economic and political upheavals of the time. The London of the 1970s produced a network of radical photography collectives whose members worked together, fell in and out with one another, and, I propose, contributed to a paradigm shift in visual presentation. The collectives in question are Exit Photography Group, the Hackney Flashers, North Paddington Community Darkroom and Blackfriars Settlement and the radical photo magazine *Camerawork* that promoted 'community photography'.

This paper will examine the amorphous nature of 'community photography' through *Camerawork's* challenge to the mainstream media on the reporting of Northern Ireland and the way in which the Hackney Flashers pointed their cameras into women's lives. *Camerawork's* questions went beyond 'The Troubles in Northern Ireland'; this line of enquiry extended to the role of the photojournalist in the community, political protest and war. Closer to home, the socialist, feminist Hackney Flashers sought to make the invisible visible with their exhibitions *Women and Work* and *Who's Holding the Baby?*. This 'community photography' built on the desire for socially concerned documentary. But it also went beyond this because it was motivated by a desire to work against and around the established means of production and distribution in the photography world that many felt excluded much of the population.

Reclaiming the City: Gordon Matta-Clark  
and Autonomia

—  
**Clare O'Dowd**  
University of Manchester



In the aftermath of Gordon Matta-Clark's 1975 sculptural project, *Day's End*, for which he illegally entered and sliced up an empty pier building on the Hudson River, the American sculptor was forced to flee New York and go on the run to Europe. Working in Italy throughout the autumn, Matta-Clark was profoundly affected by his encounter with Lotta Continua, part of the radical Autonomia movement, and he was particularly inspired by the 'social centres' that the group established. Matta-Clark's work is consistently related to Situationism, but his association with Autonomia is less well known, and this paper will argue that it was far more influential.

He had established a significant reputation for his 'building cuts', which used existing architectural forms as the basis for sculptural interventions, but until now he had entirely failed to deal with the reality of the situations in which he was working: his conduct towards the community of gay men whom he locked out of the pier building to make *Day's End* is a startling example of this, and presents a challenge to the image of Matta-Clark as liberal and community-minded. However, Matta-Clark's philosophy was to undergo a fundamental shift as a result of his 'Milan Experience', culminating in an ambitious proposal to the Guggenheim Foundation in 1977 that could potentially transform New York's Lower East Side. Matta-Clark's new aim was to reclaim the city for its residents, allowing them to organise the regeneration of their own community, and it was based entirely on what he had learned in Italy.

Session 10

Curating  
*Latinoamericanismo*:  
Recent Engagements with  
Latin American Art

Heather Diack and Nathan Timpano  
University of Miami

This session seeks to consider recent histories of curating Latin American art within museums, private collections, and biennials, in order to address the complexities of curating in collecting, contextualising and representing Latin American Art in the 21st century. Modern and contemporary art from Latin America has gained an enormous amount of international attention in the past two decades. With this growing visibility the interpretive and critical frameworks used for dissemination, engagement and dialogue pose a series of intricate challenges. Papers explore curatorial practices and exhibiting institutions focusing on Mexico, Central America, and the Caribbean, which negotiate difference and specificity within both the site of creation and the site of display. Case studies include research into the demands created by placing work within an international context, as well as the status of historical methodologies, and the integral role of memory in various artworks. Other avenues of inquiry take account of how experience is conveyed to various viewers, particularly when a work of art aims to produce new spaces of subjectivity as a reaction to specific military regimes and economic policies. We will interrogate how issues of national identity and memory are negotiated in these contexts, with the hope of broaching additional questions regarding the globalisation of art and art discourse.

Recent Discourses of Latin American Art in the UK: Tate and its acquisition policy

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**Miriam Metliss**  
University of Essex



This paper analyses how Tate, the most influential modern and contemporary art museum institution in the UK, has included Latin American art in its global collecting policy. Tate's growing Latin American art collection is representative of the recent entrance of Latin American art into mainstream museum collections in the UK, and its curatorial practice and collecting policy is fundamental to the development of Latin American art history in the UK. The paper argues that although Tate has increasingly built Latin American art into its wider collection, the institution continues to promote a limited art historical narrative which is based on the long-standing biases of the mainstream institution and the European, North American perspective by which it includes artworks from regions outside 'the West'.

This paper firstly outlines Tate's acquisitions of art from Latin America since 1999, and then explores the discourses promoted when such works were exhibited in Tate's first and only survey of art from Latin America, 'Inverting the Map', Tate Liverpool, 2005-06. It finally analyses the blockbuster exhibitions of Latin American artists which announced Tate's new global trajectory to its audiences on a great scale. The paper concludes by pointing to the unresolved dilemmas of mainstream collecting institutions and suggesting possible curatorial strategies to support wider, more balanced readings of modern and contemporary art from Latin America in museums in the UK.

Critical Response in Context-Oriented Artistic and Curatorial Practices Developed within Art Institutions: Two case studies from Museo Experimental El Eco/UNAM

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**Fernanda Albuquerque**  
PPGAV/Universidade Federal do Rio Grande do Sul, Brazil and UKTrAIN/ University of the Arts London



This paper is part of a PhD investigation focusing on context-oriented artistic and curatorial practices developed since 2000 within four different institutional frames in Brazil, Mexico and the United Kingdom, and the possibilities of those practices articulating a critical response towards the institution. The proposal for this session is then to consider the conditions in which Museo Experimental El Eco, Mexico City, have addressed context-oriented practices since 2003, when it began to take part of Universidad Nacional Autónoma de México. Founded by German artist Mathias Goeritz in 1953, El Eco does not have a collection and is meant to function as a meeting place for the arts, emphasising experimental and interdisciplinary thinking, with a special interest in context-oriented artworks. One of the programmes held by El Eco since 2010 is *Pabellón Eco*, an annual commission that invites architects to intervene in the museum courtyard. The proposals are meant to receive a series of public programmes conceived by the institution in response to each pavilion. Besides *Pabellón*, many other artworks presented at El Eco relates to its context, not only in architectonic terms, but also in historical, political and social ones. Another example is a recent intervention by Brazilian artist Vitor Cesar at the museum façade. Therefore, taking into account the conceptual framework of my PhD investigation, this paper seeks to analyse and discuss two case studies in particular: *Anfibologia*, *Reciprocidad*, by Vitor Cesar, and the pavilion conceived by Mexican architects Magui Peredo and Salvador Macías, both in 2013.

Locating Latin American Art in Miami

–  
**Elizabeth Cerejido**  
University of Florida



The city of Miami is home to one of the largest and most diverse communities from Latin American and the Caribbean in the United States. A large percentage of members from these various communities maintain an active transnational relationship with their countries of origin. Because of its demographics and strategic geographic location, Miami is often referred to as 'the gateway to Latin America'. In the cultural realm, the city boasts a thriving artistic scene, crowned by the presence of the annual international art fair, Art Basel Miami Beach, and the recent expansion of various local museums. Paradoxically, however, no cultural institution in South Florida has committed to the study, exhibition and scholarship of the visual arts production from Latin America. Lacking, as well, is a discursive and expository space, that aims to understand the unique socio-cultural, political and economic makeup of Latino or Latin-American Miami within broader national and international discourses about contemporary artistic practices.

The focus of my paper will thus be two-fold: 1) to frame Miami as a unique socio-cultural 'model' and identify the political, historical and economic conditions that help define its exceptional character and 2) to mine the local cultural field and city's institutional exhibition history with regard to Latin American and Latino art in order to illuminate or challenge the notion of an alleged vacuum with regard to methodological rigour mentioned above. As such, my proposal will argue in a dialectical manner – both in favour of an understanding of the absence of traditional institutional practices as constitutive to Miami's exceptionalism, while simultaneously maintaining that the creation of such institutional frameworks is a vital platform through which Miami's exceptional model can be articulated.

Latin America and Women: Categories and politics on the exhibition battleground

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**Aimé Iglesias Lukin**  
Institute of Fine Arts, New York University, USA



The history of art is composed of many stories. The nouns and adjectives that describe particular categories of art history determine the expansion but also the boundaries of an attempt at a master narrative. This presentation will explore how two categories – 'Women Artists' and 'Latin America' – were combined in two exhibitions held in the United States in the early 1990s, responding both to an increasing interest in multiculturalism and also to specific political interests.

In September 1990, the exhibition 'Women in Mexico' opened at New York's National Academy of Art and Design. Sponsored by Mexican companies and supported by the Mexican government to promote the country in the midst of the North American Free Trade Agreement negotiations, it was the first major presentation of female Mexican artists in the United States. Five years later, the first continent-wide survey of Latin American women artists, presented under the title 'Latin American Women Artists 1915–1995', opened at the Milwaukee Art Museum.

Encouraged by the 1980s boom of identity politics and multiculturalism, the addition of the category women artists enriched these presentations on Latin American art by introducing a feminist perspective that not only was innovative in the United States but also particularly novel in regards to Latin America, where feminism had not developed with the same strength as in the United States. Perhaps the richest possibilities of categories arise when they are being questioned and renegotiated, and the fruitfulness of these exhibitions has been precisely to problematise the way Latin America was being represented by introducing a new term – women – to the equation.

Quietly Disturbing:  
Performing history through display

–  
**Alice Heeren Sabato**  
Southern Methodist University,  
USA



The Instituto Cultural Inhotim, inaugurated in 2002 by the mining entrepreneur Bernardo Paz, is now the largest collection of contemporary art in Brazil. The museum's spatial configuration is defined by an inside/outside dichotomy. Its outside structure is influenced by the compositional signature of landscape designer Roberto Burle Marx and as such is a multi-generative space that follows the designer's characteristic 'ecological stability', while the interior spaces cater to the structure of specific works of art. Through engagement with affect and memory studies, I posit display strategies have the potential to unearth conflicting histories.

I argue that the organisation of space coupled with the political tension in the works of Adriana Varejão, Cildo Meireles and Doris Salcedo open up another way of engaging in critical examinations of history and trauma. The museum's structure collapses time and space, providing through the artworks glimpses into histories of atrocities, not only in Brazil, but worldwide. In Adriana Varejão's pavilion, histories of colonialism, dictatorship and slavery converge with the history of architecture and reveal its authoritarian aspirations. Cildo Meireles' *Desvio para o Vermelho* leads the viewers through space and slowly implicates them in the reality of a country under military dictatorship. Finally, Doris Salcedo's *Neither* poignantly evokes the experience of imprisonment, of the concentration camps and the psychological isolation of non-places. I examine how the unstable image of the museum engendered through an innovative engagement with space and memory can make past and present simultaneously touch us.

The Virtual Dimension of 'Cultural Brokering' and Digital Documents of Latino and Latin American Art in the USA

–  
**Stephanie Kogler**  
University of Essex



This paper analyses the efforts of the International Center for the Arts for the Americas (ICAA) Documents Project to digitise archival documents of artists, curators and writers and make them available online. The ICAA developed an editorial framework that, as I will argue, curates, rather than collects, documents for their ever growing digital archive of Latino and Latin American art.

Considering this initiative, I will re-examine Marí Carmen Ramírez' idea of the curator as 'cultural broker', a role that sees the curator in a compromised, yet arguably powerful, position between sponsors, partners, audiences and artists in which the curator becomes mediator of art from Latin America and Latino art. I will read this theory against the ICAA Documents Project as an effort to open up this field of research and to promote the study of Latino and Latin American art in the USA and beyond.

While there is potential for this project to highlight the historically significant role of Latino and Latin American art, there are also concerns that result from this curated archive, since it precludes the addition of some documents over others in favour of a predetermined editorial framework. The curator as 'cultural broker' remains the mediator of what the ICAA Documents Project and Ramírez call 'unmediated documents', and determines the content of the digital archive in the first place.

Session 11

Rachel Parikh  
Magdalene College,  
University of Cambridge

Divine Intervention:  
The Role of Religion  
and Ritual in South  
Asian Visual Culture

Imma Ramos  
Pembroke College,  
University of Cambridge

The multifarious nature of South Asia, particularly with its vast amount of religions – Hinduism, Jainism, Sikhism, Buddhism, Islam, Christianity, and Judaism – has not only facilitated tremendous diversity in the art of the Indian subcontinent, but also has created distinct visual dialogues and idioms that are associated with them. This session will address, over a vast chronological spectrum, the interactions between religion, ritual, and art.

India offers a distinct platform for many of the world's religions; thus this session will offer a new approach to understanding how these denominations and their rituals are visually manifested, interpreted, and promoted within the sub-continent. Although each religion is different in its character and dogma, we hope to highlight the collective importance of the image through new demonstrations and insights.

Shifting the Paradigm:  
The aniconic theory and  
its terminology

–  
**Susan L Huntington**  
The Ohio State University



In publications and presentations, I have proposed that the century-old ‘aniconic’ theory about the early Buddhist art of India is incorrect. Specifically, I argue that objects such as trees, *stūpas*, and other non-figurative forms depicted in the relief carvings at sites like Sanchi and Bharhut were not intended as substitutes for anthropomorphic representations of Śākyamuni Buddha but were important objects in their own right. Although some scholars have agreed with my new interpretation, my ideas have not met with universal enthusiasm. I believe that one problem complicating the discussion is the terminology itself. This paper examines the labels *iconic* and *aniconic* and their role in the formulation and perpetuation of the ‘aniconic’ theory. The word icon comes from the Greek, and on that basis alone might not be pertinent to understanding Buddhist art. But the terms *iconic* and *aniconic* are confusing because they suggest different meanings and mutual exclusivity. Yet a motif such as the *bodhi* tree is *aniconic* in that it is not figurative, but it is also *iconic* because of the tree’s exalted status in Buddhism. Simply, the terms *iconic* and *aniconic* are ambiguous and therefore inadequate to describe what is represented in the art. While such a discussion might seem to be only word play, finding new ways to describe what is depicted in the art is key to moving away from the limits of the old paradigm, opening the possibility of understanding Buddhism and its practice during its formative centuries in a new light.

Questioning the Role of European  
Celestial Imagery in the Mystique of Sky  
Iconography in Early Mughal Painting

–  
**Valérie Gonzalez**  
Researcher/author



My paper aims at deconstructing the certitude that sky iconography in early Modern Mughal painting has become a site of religious-mystic symbolism under the ‘influence’ of European art. The stream of Jesuit imagery and European prints would have incited the Mughals to mimetically use the heavenly thematic to visualise mystic rapture, cosmogonic mythology and other Mughal metaphysical conceptions. The climax of this Renaissance and Baroque-like repertoire has been reached with a representation of Shah Jahan receiving rays of divine light from a cloud, from which emerges an anthropomorphic image of God’s face and hand. In exclusively relying on the stylistic-iconographic analysis, this interpretation ignores the images’ Mughal conceptual underpinnings. While European imagery has enriched the Mughal celestial vocabulary, the very idea of the sky as imitative structural motif and field of mystic expression stems from the Mughal painting’s internal developments that took place before and apart from the encounter with European art. Initially, the aerial element has been used as a visual tool to open up the image to a full-fledged three-dimensional space in the framework of the Mughal rationalisation and detextualisation of the Persian imagistic paradigm. The correlation between verisimilar skies and a visualised mystique in celestial iconography was a natural consequence of this process.

Worshipping Breasts in the  
Maternal Landscape of India

–  
**Anannya Bohidar**  
Jawaharlal Nehru University,  
New Delhi



The female breast as a motif has formed a part of brahmanical worship and representation since early civilisation. As a discipline, art history has studied other sexual organs such as the *linga* and the *yoni* but has rarely discussed the breasts and their representation as icons in the brahmanical imagination. This paper endeavours to look at the breasts as an independent symbol in ritual and religious practices of brahmanical culture. Looking at exemplars like the breast-shaped Telugu *tali* (sacred disc-shaped pendant) and the *Chantilingam* (*linga* of the breast), this paper highlights the presence of breasts as icons in the maternal landscape of India. Reading them as archetypes in Indian art, the study looks at breasts as talismans, symbols of maternity, empowerment and eroticism. Resting the iconological veracity of the investigation on art and archaeological evidence, ancient texts / literature and a combination of psychoanalytical and ethno-archaeological / anthropological readings, this paper looks at the representation of the breasts in the religious imagery of pre-modern India.

Portraying the Divine:  
The iconography of Sikh Gurus in  
miniature and provincial painting

–  
**Jasleen Kandhari**  
Oxford University, Department  
of Continuing Education



Portraiture is the predominant theme in Sikh art, yet this is a genre of art history that has not been researched extensively, whilst portraiture in other South Asian art historical traditions such as the Mughal and Rajput courts has been studied in depth. This paper shall explore the relationship between art and religion in Sikhism and how the core beliefs of Sikhism are portrayed through the representation of the Gurus of the Sikh faith. Based on an analysis of historical miniature and provincial paintings in illustrated manuscripts such as the visual narratives of the Janamsakhis – the hagiographical accounts of the life of the first Guru of the Sikh faith, Guru Nanak dev ji – the iconography of the Sikh Gurus shall be explored. Emphasis will be placed on depictions of the first Sikh guru and how the development of his portrait by the Sikh modern art master, Sobha Singh has influenced contemporary representations.

Indian Royal Tombs, Iranian Sufis:  
On the mystic characters of the Bahmanid  
royal tombs in Bidar

–  
**Peyvand Firouzeh**  
Pembroke College,  
University of Cambridge



Set in the lush surroundings of the village of Ashtūr near Bidar, Karnataka is one of the royal tombs complexes of the Bahmanids (1347–1528), the earliest of which belongs to Ahmad Shāh Bahmanī (r. 1422–36). A patron of the Sufi saints during his reign, Ahmad Shāh Bahmanī was well-known in 15th-century Iran for his patronage of the Sufi, Shāh Ni‘matullāh Walī (d.1431) who founded the Ni‘matullāhī Sufi order in Central Iran in the 14th century. The pinnacle of Ahmad Shāh’s patronage of the Sufi order is funding the mausoleum of the Sufi saint in Mahan, Iran.

The aim of this paper is to show how the relationship between the Bahmanī ruler and the Sufi order has been translated into architecture in the tomb of Ahmad Shāh Bahmanī. Based on the architectural relation between the Ashtūr royal tombs complex and the mausoleum of Shāh Khalilullāh (d. ca. 1455) – son of Shāh Ni‘matullāh Walī and the spiritual leader of the Deccan branch of the order – also located in Ashtūr, and the epigraphical information from Ahmad Shāh’s tomb, we shall see how the tomb of the Bahmanī ruler has turned from a royal funerary structure to a venerated pilgrimage site in the Deccan.

Reinventing Buddhism:  
Religious conversion,  
social emancipation, and popular  
art in contemporary India

–  
**Johannes Beltz**  
Curator of Indian Art, Rietberg Museum



In 1956 millions of India’s former Untouchables became Buddhists. The leader of this movement was Dr Bhimrao Ambedkar (1891–1956) or simply ‘Babasaheb’, whose pictures are today omnipresent and are the normative decorative item for every (neo-) Buddhist ritual and ceremony in India. In fact, he gave the former Untouchables a new religion and identity and is the most important icon of the so-called ‘Dalit Buddhism’ in India.

The paper explores the relation between the ‘classic’ Buddhist art and the contemporary representations of Ambedkar. Can we conclude that contemporary Buddhist creativities stem directly from ancient Buddhist art? I will argue that while contemporary Buddhist imagery corresponds to ancient traditions, certain symbols, like the *stupa*, the *dharmacakra*, and the Buddha image, have actually been reinterpreted and have now become incorporated into a repertoire of contemporary popular visual traditions such as Hindu devotional images or political posters.

In addition, it will be shown how democratic Western (that is, European and North American) ‘values’ and status symbols have now become incorporated into a standardised representation of Ambedkar as a modern Bodhisattva.

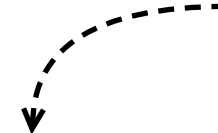
## Session 12

Charlotte Ashby  
Birkbeck, University of London



**Dream Spaces  
around 1900:  
Architecture, Design  
and Art**

Anna-Maria von Bonsdorff  
Ateneum, Finnish National  
Gallery, Helsinki



The art, architecture and design of the decades around 1900 are marked by a complex and sometime ambivalent relationship to modernity. The production of art and design for the emerging modern world involved a subtle negotiation between the new and the old, between progress and retreat, the past and the future.

Symbolism and Art Nouveau are both labels whose definitions have been widened in recent decades to try and accommodate the diversity and geographical range of the period. At the same time, these labels maintain the traditional boundaries between the fine and applied arts that runs counter to the period’s emphasis on the total work of art.

This session presents a series of papers exploring interiority and the dream space across art, architecture and design. This theme explores the alternative modernisms to emerge as artists and architects responded to a new understanding of the psychological complexity of the modern individual. It will provide an opportunity to reflect on new research into the visual and material culture of the fin-de-siècle.

The Discomforts of Home:  
Interiority and domestic space  
in the work of Félix Vallotton,  
c1890–1900

–  
**Rachel Sloan**  
Courtauld Institute of Art



The early work of Félix Vallotton (1865–1925), like that of his fellow Nabis, centres on domestic interiors, usually depicted on a small scale. These intimate spaces ostensibly represent a retreat from the outside world, but Vallotton, more explicitly than his French compatriots, posited them as inherently troubled spaces, stage sets on which fragments of ambiguous dramas play out, disturbing and confounding the viewer. In their diminutive scale and in some of their compositional devices, these works are indebted to Rococo genre painting, but the frivolity of their historical antecedents has given way to a sense of muted menace.

Focusing on Vallotton's print series *Intimités* (1899) and a group of small canvases painted in the 1890s, this paper explores the conflict between retreat – from the outside world and from the present – and engagement in his interiors. It examines these works in relation to contemporary literature (particularly the plays of Ibsen and Maeterlinck), the Rococo revival and its effect on Vallotton and the other Nabis, and the political backdrop, especially France's declining power on the world stage and the repercussions of the Dreyfus Affair (the latter a particularly thorny issue for Vallotton, a Dreyfusard and anarchist sympathiser with numerous Jewish patrons and friends as well as fervently anti-Dreyfusard Nabi colleagues). In so doing, I hope to draw out some of the contradictions of the fin-de-siècle return to the Rococo – radically modern and reactionary, a retreat from an increasingly hostile world and a *huis clos* brimming with hidden danger and anxiety.

The Modernist Stage Set:  
Dream and reality in Wagner's  
*Tristan und Isolde* (1903)

–  
**Diane Silverthorne**  
Central St Martins College of Art and  
Design, University of the Arts



At some point in the months preceding a ground-breaking new production of Wagner's *Tristan und Isolde* at the Vienna Court Opera in 1903, Alfred Roller, director of stage design and a member of the Vienna Secession, produced a series of drawings depicting the figures of the two protagonists. These (previously unpublished) drawings are representative neither of costume nor stage design, although Roller created both for this notable modernist production. Exemplifying a symbolist tendency, the drawings depict the inner world of the two protagonists, the noumenal spaces of ineffable night.

As this paper explores, the drawings suggest a profound engagement with the ideas of Wagnerian stage-design reformist, Adolphe Appia (1862–1928). At a pivotal conjunction between late Romanticism and early modernism, a phase which has been characterised as 'ambivalent modernism', the production harnessed new technical resources in stage lighting to orchestrate the expressive effects denoted by the composer, but never previously achieved. These effects, together with other innovative aspects of stage design, induced a dream-like atmosphere (*Stimmung*) in the audience, an affect noted in the critical reception of the day. Distinctive *Jugendstil*, or Secession-style motifs appeared in costumes and props to proclaim a defiant modernity. Roller's stage designs for this and other notable spoken-word and opera productions demonstrated a concern for the audience experience which relied on the inherent inner expressiveness of the work. I suggest that this concern was embodied in the notion of 'Schein', (semblance), an insistent theme of Nietzsche's writings.

Dreaming of Manhattan in Parliament  
Square: Transatlantic medievalism for the  
20th century

–  
**Ayla Lepine**  
University of Nottingham



Rhetoric surrounding the Gothic Revival in America often referred to the creation of a New Jerusalem in territory with no medieval history. Neo-medievalism marshalled selected histories to fuel American ambitions of economic and social prosperity. At the turn of the 20th century, distinctly American modern Gothic forms such as those designed by medievalist idealists Ralph Adams Cram and Bertram Grosvenor Goodhue at Saint Thomas Church, Fifth Avenue in New York, began to exert a major influence on British architecture and design. The Gothic Revival in Britain grew to become both diverse and dominant in architectural design following A W N Pugin's radical utopian polemics of the 1830s. Architectural historians have often claimed that Gothic was dead by the early 20th century, though the Gothic style continued its influence well beyond 1900.

Claiming that medievalism was a modern cultural strategy, this paper explores the importance of a distinctive nostalgia for the Middle Ages in two case studies, Cram and Goodhue's Saint Thomas Church in Manhattan and the contemporary Middlesex Guildhall in London's Parliament Square, designed by James Gibson in 1911. These buildings were in dialogue within an increasingly transatlantic Gothic exchange, which blended new developments in materials and engineering with notions of medievalist historicity and holiness. Modern yet not 'Modern', these London and New York spaces gave rise to innovative stylistic and structural methods which imagined a romantic and pragmatic future rising from a medieval past.

Norwegian Wood: History as an  
agent for the contemporary

–  
**Bente Aass Solbakken**  
The National Museum of Art, Architecture  
and Design / The University of Oslo



In the late 1800s there was a desire among Norwegian architects to develop a contemporary national style. While the strategies for achieving this varied, a common approach was the integration of history. One faction turned to the ornamental tradition of the medieval stave churches, arriving at the so-called Dragon Style. Younger Neo-Romantic architects were soon appalled by what they found to be a superficial aesthetic, and set out to 'kill the dragon' – forging instead their alternative based on 16th-century wooden farm houses, coupled with influences from the British Arts and Crafts Movement.

This paper takes up the use of history and the different theories associated with the Dragon Style and the Neo-Romantics. Both approaches were rooted in a form of nostalgia, a longing for a heroic past. Still, they chose different aspects of the past to integrate into their works. Investigating their reasons and strategies, this paper aims to reveal how varying versions of the past were brought into service in the hunt for a contemporary national style.

The 'poetry of shabbiness': Imagination  
and modernity: The art of James Pryde  
(1866–1941)

—  
**Angeria Rigamonti di Cutò**  
Independent art historian



Despite receiving significant acclaim from conservative and progressive commentators during his lifetime, James Pryde's elusive reputation has since languished in relative obscurity. In his solo oeuvre, Pryde is associated with a series of theatrical architectural ruins and tenebrous interiors, suggestive imaginings of decay that have sometimes resulted in his status being associated with a retrograde nostalgia. This paper, however, suggests that in his singular obsessions, Pryde skirts and confronts modernity, mediating diverse interests ranging from the architecture of Edinburgh and war-damaged London to the avant-garde theatre of Edward Gordon Craig and the contemporary fascination with Velázquez, with some critics even identifying him as a precursor of surrealism.

In his otherworldly fantasies Pryde reveals an absorption with form and the expressive potential of paint (one critic carped that 'his disagreeable facture seems to have been an end in itself'), while his sombre poster designs, produced with William Nicholson, constitute his most marked, even pioneering, engagement with modernism. A neglected phase of Pryde's solo career, his unsettling portraits of criminals, also points to a nexus of contrasting interests in which references to the 18th century could constitute a transitional phase between Art Nouveau and modernism rather than representing a conservative nostalgia. Underscoring the interesting state of flux of turn-of-the-century British art and its contrasting drives and sources, Pryde mediated an alluring combination of high and low artistic references, negotiating private and public domains, a melancholy past and an austere modernity that preclude easy definition.

Scented Dreams  
and Neuromodernism

—  
**Christina Bradstreet**  
Sotheby's Institute



In his attack upon fin-de-siècle aesthetic modernity, Max Nordau denounced artistic engagements with smell as signs of atavism borne of the degeneration of the olfactory lobe. In *Degeneration* (1895), Nordau argued that due to the evolutionary decline of the sense of smell, smells could not engender complex mental imagery, and that to 'inspire a man with logical sequences of ideas and judgments by scent alone ... his frontal lobe must be depressed and the lobe of a dog substituted for it.' While Nordau's views are extreme, ideas around degeneration and mental and sexual pathology were latent in the discourse around the olfactory imagination, c1900.

In 1900, the power of scent for inspiring memories, visions and dreams held popular commercial appeal. While Proust was captivated by odour-cued memories and contemporary psychological experiments, Sadakichi Hartmann set out to raise the aesthetic status of smell, through his perfume concert of 1902, in which scents released into the auditorium were intended to create a 'dream journey' to Japan. This paper explores images of scented dreams and reverie in fine art and visual culture. Late-Victorian paintings, such as Herbert Draper's *Pot Pourri* (1897) and perfume advertising, such as Thomas Maybank's poster for Grossmiths's *Shem-el-Nessim* (1906), are discussed in the context of contemporary ideas about the evolutionary devaluation of the sense of smell and the olfactory imagination as symptomatic of neuroses generated by the stresses of urban modernity.

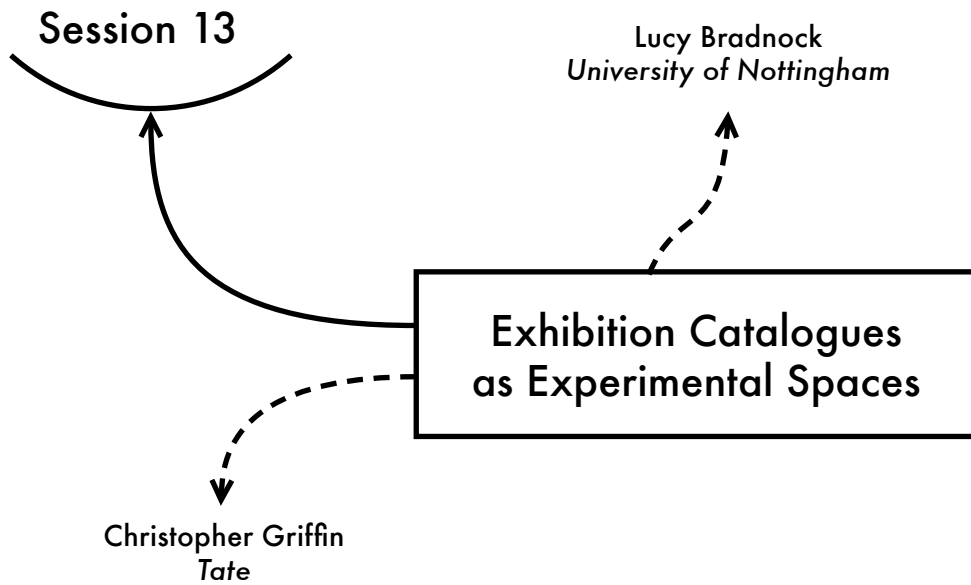
The Conceptual Space of the Dreaming  
Imagination: The art of Arthur B Davies  
and psychology, 1890–1915

—  
**Emily Gephart**  
School of the Museum of Fine Arts,  
Boston / Tufts University



At no time does the boundary between the immaterial and material worlds seem more porous than when one is dreaming. But since dreams are among the most elusive of perceptual experiences, how can scientists study them objectively, or artists give them form? This paper explores American beliefs about dreaming at the turn of the 20th century by situating the work of painter Arthur B. Davies (1865–1928) amid integrated networks linking art, science and spirit. Contemporary critics hailed his work as psychologically acute and modern, and yet also mystical. Exploring the interior terrain of dreams, Davies's paintings interwove the emergent discipline of psychology with the Symbolist movement and its spiritual preoccupations.

Despite his popularity in his own time, in later decades his art has often been seen as deeply anti-modern or retrogressively escapist. I argue, however, his work is best seen in terms of modernity's productive inconsistencies: the ruptures, failures, and contradictions endemic to moments of profound cultural change. Embracing the spirituality of science and the science of spirituality, Davies's paintings embody the ways in which explanations of the unconscious mind were made via empirical and supernatural measures alike. They stride an illusory schism separating rationality from irrationality, and modern preoccupations from their seemingly 'anti-modern' counterparts. His suggestive, visionary images illuminate this moment's shifting conceptualisation of the unconscious, to reveal the power of ambivalence, instability, and indeterminacy in art.



This session explores the role of the exhibition catalogue as an active space of expression, experimentation and interpretation. The exhibition catalogue occupies a distinct position at the intersection of exhibition display, curatorial practice, critical reflection, artistic manifesto and art object. Throughout the 20th century, artists, critics, curators and groups have sought to augment, complement, or even undermine an exhibition by presenting supplementary, alternative, or oppositional ideas in the accompanying catalogue(s). Through papers that investigate issues of multiple or collaborative authorships, competing histories and historiographies, ephemerality and invisibility, reproduction and dissemination, this session examines the practices and politics specific to exhibition catalogues, exploring the productive distance between the temporary exhibition and the more permanent printed manifestation that the catalogue represents.

Cataloguing the ICA's History:  
An ephemeral past  
–  
**Anne Massey**  
School of Art & Design,  
Middlesex University  
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This paper argues for the importance of the exhibition catalogue in the history of art, and for institutional histories in particular. The Institute of Contemporary Arts (ICA) has been overlooked in the history of modern art, with the exception of the Independent Group, which is usually slotted into the neat trajectory of the patrilineage of Pop Art. Zooming out from the Independent Group, this paper offers a reading of the catalogues produced by the ICA from 1948 to 1968 as experimental objects in their own right. Often classified as 'ephemera', the content of these rare publications reveals the subtle changes in the avant-garde, and suggests that the institution can be categorised as author.

Taking key examples, starting with *40 Years of Modern Art* and including Richard Hamilton's design for the 1950 *James Joyce: His Life and Work* exhibition, plus the highly innovative, fold-out catalogue for an exhibit of 1957, the paper will offer a reading of the history of the ICA through its catalogues. With 12 exhibitions mounted each per year from 1948 until 1968, this is a rich source material, and often the only remaining trace of an ICA exhibition in the archive. The paper concludes with the typographic adventure of the *Between Poetry and Painting* (1965) exhibition catalogue, and the highly innovative *Cybernetic Serendipity* (1968). These catalogues capture the ICA's changing sense of itself, and of avant-garde practice.

Counter-Chronologies:  
Cataloguing performance,  
c1970  
–  
**Catherine Spencer**  
University of St Andrews  
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While the relative permanence of the catalogue form might seem inimical to time-based actions and events, during the late 1960s and early 1970s artists and curators tested the chronologies of cataloguing to explore the complex temporalities and geographies of performance. Harald Szeemann's 1970 *Happening & Fluxus* compendium offers one example: a key at the start organises its performance ephemera into categories – photographs, scripts, reviews, posters – used to build a sequential calendar. Despite this apparent ordering, Szeemann's catalogue-calendar opens up onto the recursive, reproductive and re-interpretative potentialities of performance, enabling it to be conceived as a non-sequential, physically dispersed on-going activity. Linking *Happening & Fluxus* with other 'catalogue/exhibition' experiments from 1970 – including Allan Kaprow's *Days Off: A Calendar of Happenings* and Lawrence Alloway's *Artists and Photographs* – this paper considers the particular urgency of the catalogue's dialectical relationship with actions and events at this historical moment. It proposes that an engagement with the calendar format in particular saw curators and artists attempt to re-conceptualise both catalogue and performance, reflecting on and expanding the social-cultural as well as formal resistance enacted by many group endeavours. By complicating the temporal and spatial co-ordinates of the catalogue format, c. 1970 practitioners were able to address issues of community construction, shared experience, communication, imaginative projection and memory.

Claiming Picasso (Rome, 1953)

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**Lara Pucci**

University of Nottingham

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This paper considers rival catalogues produced for the Picasso retrospective held at Rome's Galleria Nazionale d'Arte Moderna in 1953. The official catalogue was a small-format paperback, edited by the formalist critic Lionello Venturi. Sold alongside it at the exhibition was a special issue of the figurative arts journal *Realismo*, whose broadsheet format asserts its status as a more engaged, if more ephemeral, alternative catalogue. Featuring contributions from leading cultural figures within the Italian Communist Party, *Realismo* situates Picasso's work in a realist tradition stretching back to Courbet and Daumier, downplaying questions of formal experimentation. In contrast, Venturi's catalogue privileges a formalist reading of Picasso's oeuvre, up to and including his recent political works.

Staged in a climate of increasing cultural censorship in the run-up to Italy's second post-war general elections, the exhibition and its catalogues were deeply implicated in Cold War politics. Emblematic of this was the fate of *Massacre in Korea*, which was prominently illustrated in *Realismo* and conspicuously absent from the official catalogue; the painting travelled to Rome only to be kept in storage after being barred from exhibition by the Christian Democrat government.

This paper will explore each of the catalogues as alternative interpretative spaces, projecting aesthetic and ideological claims and counter-claims through content, design and format. These will be situated within the broader context of publications and pronouncements surrounding the exhibition, which was simultaneously mobilised as evidence of the government's cultural liberalism and co-opted for the communist election campaign.

The Magazine as Catalogue: *The Connoisseur*, *Studio International*, and the 1976 V&A exhibition 'The Art Press'

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**Samuel Bibby**

Association of Art Historians

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In 1976, the V&A staged an exhibition dedicated to the history of art periodicals since their inception at the end of the 18th century. Whilst a conventional catalogue was discussed in the early stages of the exhibition's development, it never came to pass, seemingly due to financial limitations. Independently of the museum, however, the exhibition's guest curators, Trevor Fawcett and Clive Phillpot, published concurrently with the show a balanced collection of essays, modestly described as 'background reading'. But the exhibition was also bracketed by the appearance that year of special issues of two British magazines dedicated to its theme: *The Connoisseur*; and *Studio International*. The former, conceived at the suggestion of V&A director, Roy Strong, proclaimed to be an 'alternative catalogue', providing somewhat simplistic, historiographic, illustrated surveys of titles such as *Apollo* and *The Burlington Magazine*. The latter, by contrast, comprised contributions in a number of different formats, both in terms of genre of writing as well as mode of visual expression. These included, for example, what was termed a 'reprographic documentation', an intervention through which, its abstract stated, 'the use of the exhibition catalogue and the art magazine as exhibition spaces emerges'. This paper will examine these three publications alongside each other, and in the absence of an official catalogue, in order to consider the status of the journal as a key site of art-historical innovation and experimentation in the wider context of the discipline and its exhibition practices in Britain of the mid-seventies.

Disambiguation? A Handbook and a Romantic Exhibition by Jan De Cock at Staatliche Kunsthalle Baden-Baden, 2012

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**Laura Mahlstein**

University of Geneva, Switzerland

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In 2012, the Belgian artist Jan De Cock (\*1976) installed the exhibition *Jacqueline Kennedy Onassis. A Romantic Exhibition* at Kunsthalle Baden-Baden, Germany. Different types of artistic production like sculptural works of art, artists' books and the catalogue, as well as wall texts and different narrative fragments were interlaced to form a complex and multi-layered exhibition about Jacqueline Kennedy Onassis' *Wirkungsgeschichte* (history of effects) as related to romanticism. Recurrent words, concepts and formal elements such as colours, reproduced photographs and construction material, function as passages between the various entities. In my paper I first of all sample the term *assemblage* as a cognitive and practical tool to describe the exhibition's inclusiveness. Secondly I argue that in this multiplicity the exhibition catalogue – referred to by the artist as *handbook* – plays a key role in destabilizing the beholder's expectations of getting stringent information which leads to meaning and an explanation of the exhibition. By giving most in-depth information not only about all the works, material, locations, the artist's intentions and cross references between the elements of the exhibition, but also about previous works realized between 1999 and 2009, the recipient immediately gets lost in details, spread over different chapters of the catalogue. What is supposed to provide knowledge and clarity – as indicated by the term *handbook* – turns out to be a trap, a mimicry of a manual or a *catalogue raisonné*. The exhibition catalogue oscillates between being an integral part of the exhibition and being an add-on that reflects the exhibition's complexity.

The Private is Political: Catalogues as curatorial formats of self-exposure

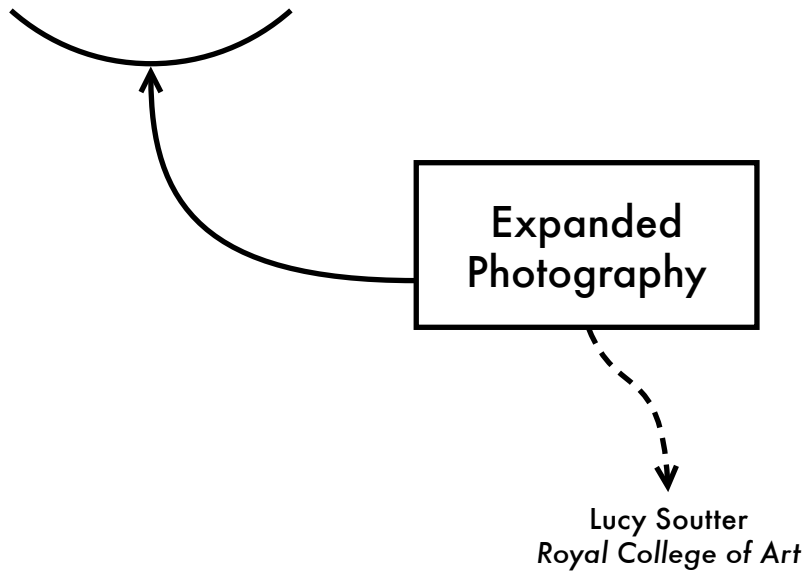
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**Nanne Buurman**

Freie Universität Berlin

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My research investigates the display of relationality in curatorial autobiographies, prefigured by Gertrude Stein's and Peggy Guggenheim's memoirs. As exhibitions of co-authority, these autobiographies not only catalogue the works of art and the shows these two curators *avant la lettre* have been involved with but also display their conviviality with artists and other cultural producers, thus functioning like portrait galleries that depict the women's 'significant others' verbally and visually. This paper addresses the politics of publishing intimacies by focusing on a more recent example: Carolyn Christov-Bakargiev's *Logbook* (2012). Together with the *Book of Books* and the *Guidebook*, it is part of the three-volume catalogue accompanying last year's dOCUMENTA (13). Apart from providing viewers with installation shots and information on events that took place away from the show's main venues in Kassel, it was intended as a 'making-of' the exhibition, offering 'an inner perspective' on the proceedings. For this purpose, it not only includes plenty of emails that the curator exchanged with those involved in the show's production, but also many smartphone pictures showing her together with significant others – be they artists, colleagues, or members of her family. My paper discusses how the catalogue turns into a curatorial autobiography that exhibits the curator's author-ity by exposing her familiarity and friendship with others. Against this backdrop, I would like to invite reconsiderations of the slogan 'the private is political' in a climate where friendship economies as well as imperatives of visibility call into question the very notion of privacy.



Contemporary artists are transforming our understanding of photography by combining it with other forms and activities. Many recent works incorporating photography have material or spatial aspects, overlapping with painting, sculpture, installation or architecture. Others emphasize action or the passage of time, using moving image, performance or audience participation. Digital technology provides further hybrid manifestations. While many such works have roots in 1960s conceptual art or in the more recent activities of “new media,” many could not have been conceived before the present era.

This session considers the current extensions of photography within the expanded field of contemporary art. Speakers have been asked to consider: to what extent do contested notions of medium remain useful? Should we follow George Baker in regarding photography as merely one form among others, no longer a destination in itself? Is it productive to compare practices that combine photography with other forms? How do these concerns relate to existing theories of the photographic? What are the implications for the future study of photography?

The speakers in the session explore—and challenge—these questions by expanding the existing discourse of photography; reexamining the agency of artist, beholder and image; interrogating the notion of medium convergence; analysing the cusp between photography and other mediums; reflecting on the relationship between still and moving lens-based forms; breaking with a postmodern paradigm of medium; and investigating photography’s relationship to object, prop, text and action.

Expanding Walker Evans

–  
**Olivier Richon**  
Royal College of Art



Photography is thought to be dissolving into the digital. My paper proposes that the process of the photographic image dissolving into something else has taken place from its conception and may well be its condition. Research into the condition of photography as dissolution aims to account for the unstable nature of the photograph in terms of its meaning, its use, its physical appearance, and its relation to other discourses and disciplines. In order to address photography today, I wish to propose the archaeology of one exemplary photographic image by Walker Evans. The term archaeology is indebted to Michel Foucault, and denotes an attempt to seek irregularities, shifting boundaries and dissolves (in the cinematic sense) between regimes and practices of meaning and representation. It presupposes no *a priori* in terms of unity, development, progression and chronology.

My paper explores the shifting regimes of meaning that can be attributed to the celebrated *Kitchen Corner, Alabama* (1936), and the way in which such an image dissolves into discourses that expand our perception and understanding of visual signs. I will map out the photograph’s historical contextualisation, its appearance in the book *Let Us Now Praise Famous Men*; its relation to an anterior representational regime, namely 19th-century literature; and its future fate as postmodern appropriation as well as a representative of the Photographic in the work of Jeff Wall. The aim of this paper is to demonstrate that an understanding of expanded photography is dependent upon expanding the discourse of photography in the first place.

Enclosed You Will Find the Beholder.  
Expanded agency and vision in the  
photographic installations of Alfredo Jaar  
and Antonio Biasiucci

–  
**Astrid Köhler**  
Braunschweig University of Art



In 2013, Italian photographer Antonio Biasiucci transformed a narrowly confined, darkened room at the Parisian *Maison Européenne de la Photographie* into an eerie barn-like environment: he had black curtains hung before the entrance. On the walls, he displayed high-contrasted black and white photos of what might be cattle on their way to an abattoir.

When entering the room, the beholder finds himself surrounded by a photographic installation that makes him or her a witness, an accessory to the crime and/or a prisoner in a horrific scenario. The light dramaturgy directs the gaze right towards the magnified details of the backs and heads of the cattle.

It seems worthwhile, yet daring, to compare the Parisian presentation of Biasiucci’s *Vacche* with Alfredo Jaar’s *The Eyes of Gutete Emerita* in its second version. This installation includes a light table, upon which is a huge pile of slides each bearing the same picture: the eyes of Gutete Emerita, a survivor of the Rwandan genocide. Jaar and Biasiucci both overcome the flatness of photography by creating a dialogue with the space and the beholder.

In my paper, I will introduce some major aspects of the Actor-Network-Theory and of the ‘Dispositif’-Theory as devised by Baudry. In doing so, I seek to elaborate how different agents (e.g. the exhibition maker, the observer, the photo and the display) act together to create a very fluid form of expanded photography that goes far beyond the mere picture.

The Expanding Photograph: Medium convergence and medium deconstruction

–  
**Sandra Plummer**  
Sotheby's Institute of Art



Photo/Graphic – Intermedial Fusions between Photography and Print in an Expanded Art Context

–  
**Ruth Pelzer-Montada**  
School of Art, Edinburgh College of Art,  
The University of Edinburgh



In his paper 'Photography in an Expanding Field: Distributive Unity and Dominant Form' Peter Osborne provides a philosophical response to the question of photography's expansion. For Osborne the notion of photography's 'expanding field' exists via the constantly changing transformation of the idea of the photographic as a cultural form. This paper considers Osborne's analysis in light of recent photographic practice that demonstrates a distinct material turn. Photography's convergence with paint, sculpture and mixed-media can be seen as a literal expansion of photography. Such hybrid photographic objects counter the notion of photography as a transparent medium. When photography becomes painterly or sculptural, the expanding physicality of the photographic object is to the fore. The photograms of Wolfgang Tillmans, Martina Corry and Walead Beshty employ a sculptural approach to the medium. The focus on the physics and materiality of the photograph is manifested in a three-dimensional expansion of the medium. Yet this is achieved through a haptic manipulation of the photographic surface and without the addition of external media. Moreover, these photographic objects embody spatial and material expansion while simultaneously deconstructing the medium into its simplest constituent parts. This paper proposes that what appears to be expanding photography can also be interpreted as a contraction of photography as a specific medium.

The discourse around the familiar trope of an 'expanded' photography has tended to overlook one mode of art to which photography is obviously related, namely printmaking. This is despite the fact that digital processes have brought photography and print into an ever-closer proximity than was historically the case, whether in terms of production or final output. Sometimes the difference rests on a mere matter of nomenclature. For example, digitally printed photographs are frequently labelled 'Archival inkjet print' in the photographic and 'Giclée print' in the print context. Notwithstanding the expanding art context, both practices continue to occupy different educational, institutional, exhibitionary and discursive spaces. with their attendant constituencies, affiliations and identities. Yet, ostensibly intermedial art practices engender apparent and varied combinations of photography and print, so much so that the two may seem to be sandwiched together. Even if one agrees with WJT Mitchell's important assertion (1994) that 'all media are mixed media', concrete intermedial practices such as those between photography and print merit closer inspection. What possible contributions does print, as an artefact with certain distinctive material potentialities, make to an expanded concept of photography? What are the affective experiences that it sets in motion? How do these address or re-draw broader, as well as specific, ethico-aesthetic (O'Sullivan, 2001) concerns?

These questions will be elucidated with reference to artists who employ diverse syntheses of photography and print.

'Reanimated' Photographs versus 'Boring' Photo-like Videos

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**Helen Westgeest**  
Leiden University



The digitisation of lens-based media – photography, film and video – has stimulated artists to deploy the interrelated, new modes of manipulation to reflect on these media's analogue forms. Adding movement to digitised (black-and-white) photographs, for example, makes them look like analogue film, while some video artworks' extreme slow-motion clearly reflects on straight, analogue photographs. Indeed, digitisation encourages 'remediation' (Bolter/Grusin, 1999) and 're-invention' (Krauss, 1999) of obsolete analogue media.

In my discussion of 'reanimated' digital photographs in *Photography Theory in Historical Perspective* (2011), I conclude that these works evoke reflections on conventions in media usage, rather than resulting in new images cut off from their histories. My current work on video art theory concentrates on videos that challenge news and portrait photographs. Many theorists and critics perceive moving photographs in a photographic context, experiencing them as 'reanimated', whereas they tend to consider photo-like videoworks in the context of the dynamics of video, television and cinema, often experiencing them, apparently, as 'boring'.

My presentation will juxtapose David Claerbout's moving photograph *Vietnam* (2001) and Ute Friederike Jürss's newsphoto-like videos *You Never Know the Whole Story* (2000), among others, to discuss how these works critically reflect on analogue indexical photography, and at the same time moderate people's 'sky-high expectations' of digital media. The ubiquitous examples of digital media remediating analogue lens-based media not only provide new insights into these 'obsolete' media, but they also demonstrate how we can fruitfully investigate digital media in their interplay with their analogue predecessors.

Beyond Medium Specificity: Jean-Marc Bustamante's photography

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**Olga Smith**  
Tate Gallery



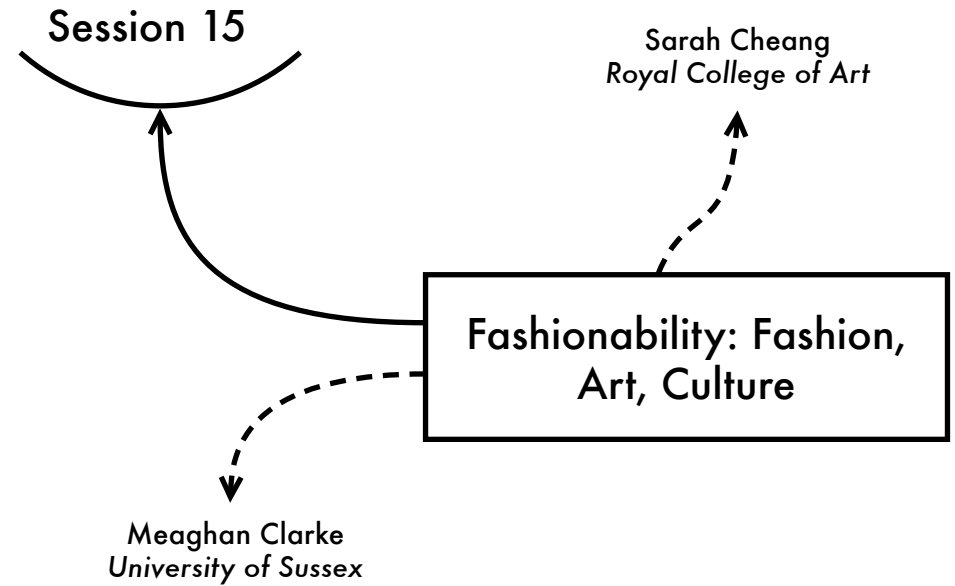
French artist Jean-Marc Bustamante has been described as 'a photographer deeply engaged with sculpture, whose sculptures, like his photographs, are often closely tied to painting' (K Siegel, 2011). This quality, I argue, makes him paradigmatic of a significant tendency in contemporary art: to move with ease between different media, exploring the limits of one through another. This paper surveys three decades of Bustamante's work in photography, beginning with a series of large-scale photographs of urban peripheries entitled *Tableaux* (1978–82). The significance of this work, unacknowledged in Anglo-American criticism, is that it proposed the form of the 'tableau' as a means of overcoming the legacy of Conceptual art by positively reclaiming medium specificity for photography, thereby giving it legitimacy as a form of artistic expression. At the same time, *Tableaux*, as well as the subsequent series *Stationnaire* (1990–91) and *Something is Missing* (1995–present) are not constituted by the characteristic qualities of the photographic medium in that their effect and mode of operation often overlaps with such media as sculpture and painting. But if Bustamante's work could be upheld as an example of art whose specificity is no longer tied to materials or methods, as per Rosalind Krauss's schema of the expanded field, it does not fit 'the post-medium condition' as its expansion is limited to 'a cultural field of codes'. Too closely tied to the postmodern project, these paradigms now appear outmoded, demanding new interpretations of the current media expansion, including in the art of Bustamante – interpretations that not only express the complexity of the relationship of the image to reality but also challenge us to think beyond media-specific categories.

Real Montage: The publishing  
of objects, props, texts and actions  
with photography

—  
**Mel Jordan**  
Royal College of Art



Conventional understanding of photography and sculpture might suggest that the former belongs to representation and the latter to the world of materials and actions, in this way placing them at almost oppositional poles. Sculpture has long been accepted as the space in which key ideas around the body and performance, public art (thereby 'the social'), space and site, and the 'viewer' have emerged, whereas photography is situated within a history of representation, realism and documentary. When it comes to performance-based work the photograph is usually theorised into the cursory position of the document. This paper seeks to upset this principle by exploring photography's relationship to object, prop, text and action; I believe that the part photography plays in the construction of key social and performance works has not been carefully considered; by rethinking the notion of primary and secondary audience in relation to artworks I want to propose that art can be published as well as exhibited, putting into question the secondary role of the document. In order to do this I intend to examine a series of artworks in which sculpture and photography are absolutely tangled up; works by Allan Sekula, Martha Rosler, Mark McGowan, Adrian Piper and Douglas Heubler, as well as the Freee art collective. In short, I want to suggest a new articulation for this mobilisation of elements, which is beyond performance, that utilises objects, that employs text and *needs* photography; I have started to call it 'Real Montage'.



This session will explore the AAH 2014 theme of 'history in the making' in the dynamics of fashionability. The multidisciplinary nature of fashion studies can provoke a range of approaches to the making of art history. Fashion is a crucial and powerfully ambiguous cultural dynamic, a source of both great innovation and pressure to conform. Fashionability involves material objects, cycles of change and renewal, specific forms of cultural knowledge, and myriad forums of display.

Topics examine the very notion of fashions in the art and design world, as well as fashionable display in art and design environments. How, for example, is fashion experienced within the cultural spaces of art? How have fashion cycles worked within art and design practice and indeed art and design history, and what might historical and contemporary interactions between the fashion and art industries tell us about the power, purpose and potential of fashionability within cultures of art and design?

This session is concerned with the experience and the dynamic of fashion within the production and consumption of art and design, rather than notions of fashion as art. Papers will encompass a broad period spectrum, from the modern to the contemporary, as well as a range of geographies and methodological approaches.

Signature Society: The fashionability  
of Victorian autograph fans

–  
**Robyne Erica Calvert**  
Glasgow School of Art



Autograph fans were a trend c1875–1900, whereby blank fans were signed and sometimes illustrated by notable individuals, including prominent artists, musicians, literary figures, and politicians. This paper presents research centred on a particular fan from c1895, which had as its primary designer Walter Crane, but was also signed and illustrated by 40 prominent Victorians – mostly artists and musicians – including: Frederick Leighton, Lawrence and Laura Alma-Tadema, John Millais, Edward Burne-Jones, James Tissot, James McNeill Whistler, George du Maurier, Arthur Sullivan, John Singer Sargent, and Kate Perugini.

Discovering this fan's history is a compelling endeavour, however perhaps more critical is the role these seemingly novel items have to play in understanding artistic circles during this period. While the Crane fan is rare, it is not unique: similar autograph fans, with many of the same contributors, have appeared at auction, and some reside in public collections. These objects provide tangible evidence of the network of fashionable social connections in this period. Through examining them, we can better understand the webs of influence, professional affiliation, and friendship between associated individuals. Furthermore, although they are items of fashion, they were not intended for use, but rather to be put on display in one's home as a material document of one's social circle. As such, these unusual objects offer a new lens through which to examine the intersection of fashion and design in 19th-century artistic culture from a multidisciplinary perspective.

Fabricating Identity: Fashion as creation  
in the painting of Dante Gabriel Rossetti

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**Johanna Amos**  
Queen's University, Kingston



In Dante Gabriel Rossetti's numerous sumptuous studies of single female figures, the unusual features of Rossetti's models combined with folds of lush, aesthetic drapery to suggest figures and moments outside contemporary Victorian time and place. These works represent a fusion of portraiture and fantasy, relying equally upon the presence of the sitter and invention of the artist for their effect, yet in discussions of their production, art historians have tended to privilege the imaginative power of Rossetti. This paper attempts to alter this narrative through an examination of Rossetti's relationship with a particular sitter, Jane Burden Morris.

Recent evidence suggests that Morris, wife of the arts and crafts designer William Morris, took an active role in the design and execution of dress for Rossetti's paintings. Some items were even recycled from Morris's personal wardrobe, as Morris fashioned herself after the Pre-Raphaelite ideal in daily life, presenting herself as both aesthetic object and artistic subject, and fostering a fashion for artistic forms of femininity. Through an analysis of paintings, photographs, letters, and contemporary accounts, this paper explores the collaborative nature of the Rossetti–Morris relationship, and the role of dress in articulating an aesthetic identity on canvas and in reality. More broadly this paper asks whether a consideration of dress and fashion in art disrupts the traditional understanding of the nature of artistic production, and in particular the categories of designer and maker, creator and created.

Elegance, Civilization and the Modern  
Male Portrait: Fashions in art criticism in  
*Monsieur*, 1920–24

–  
**John Potvin**  
Concordia University, Montreal, Canada



The twining of elegance and civilisation, seemingly unfamiliar bedfellows, remains largely overlooked by scholars, as has been the relationship between art criticism and men's fashion. Modern art was particularised for the readers of *Monsieur* (Europe's first men's fashion magazine, which also devoted itself exclusively and proudly to the dandy lifestyle) by focusing on the ways artists attended to fashion in their portraits of male sitters. In the post-war period, unlike today, elegance was a vital compass in the civilising process as well as a tacit component of the consumer ethos that attempted to recuperate France's former glory. In the October 1920 issue of *Monsieur* Fernand Gregh wrote a compelling feature article, 'Elegance and Civilisation', in which he argued that '[t]he big problem, the singular problem of our era, the one to which all other questions come back to, is the defence of civilisation against barbarism'. Drawing on Elias Norbert's notion of the 'civilising process', I argue for the importance of elegance in this process, and outline how art criticism provided a legitimating venue for French men's attention to fashion. In this way, art criticism registered the signs and codes of the modern dandy while also providing men with an acceptable and honourable outlet for fashion and art while at the same time being folded into a national concern for civilisation.

A Love Match:  
Tennis dress and modern architecture

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**Bernard Vere**  
Sotheby's Institute of Art



This paper looks at the most fashionable sport of the 1920s, tennis, and its connections to modernist architecture, a movement that supposedly renounced fashion. Building on Mark Wigley's claim that the female tennis outfit at the end of Sigfried Giedion's *Liberated Living* can be seen as 'a paradigm of modern architecture', I will look at the inclusion of tennis players or equipment in books by Le Corbusier, Giedion, Ozenfant and Behne, which I will argue respond to changes in the sport during the course of the 1920s.

The greatest player of the early 1920s was the Frenchwoman Suzanne Lenglen. 'The Goddess' was dressed by Jean Patou, and inspired the tennis player in Cocteau's ballet for the Ballets Russes, *Le Train bleu*. Her base on the Riviera and her flapper image made her the epitome of a 'lifestyle modernism' that Le Corbusier profoundly mistrusted. Lenglen's displacement by Helen Wills at the top of the women's game during the second half of the decade provided an image far more amenable to modernist architects. The 'American Girl' wore no make-up on court and her healthy, athletic and practical image was explicitly contrasted with that of the flapper.

Yet modern architecture was never quite as divorced from fashion as it is been portrayed. Corbusier met Ozenfant when the latter was based at Jove, the house of Germaine Bongard, and Ozenfant later ran his own boutique. *L'Esprit Nouveau* carried advertisements by Jove and by Hermès, the second of which includes a stylish tennis racquet cover.

Brazil's first Fashion-ability: The *maison-de-couture* Canadá de Luxe and its fashion shows in Rio, 1940s and '50s

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**Claudia de Oliveira**

Universidade Federal do Rio de Janeiro,  
Brazil

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Today, Brazilian fashion has won prominence and international recognition for its special style of fashioning clothes and launching trends, which unites the heritage of Brazil's unique cultural diversity with that which is most contemporary and global in world fashion design. This paper discusses the pioneering enterprise of the first *maison de couture* in Brazil – in the then-capital, Rio de Janeiro, in the mid-20th century: Canadá de Luxe.

The sisters and dressmakers Mena Fiala and Cândida Gluzman opened Canadá de Luxe in the 1940s, and over two decades turned it into a laboratory of ideas, a powerhouse producing fashion which stressed 'Brazilianness': following the Brazilian modernist trend in art, which emphasised the diversity of our culture, motives from Brazilian nature, culture and history were incorporated into the designs. The sisters travelled to Paris five times a year, bringing the latest models from its famous *maisons de couture* and adapting Parisian fashion to Brazil's tropical climate, and at the same time starting a tradition of fashion shows at Canadá de Luxe by presenting new trends to the press and public, through 'living mannequins'.

Canadá de Luxe created a market for *haute couture* and luxury consumption at a time when Brazil was undergoing a period of rapid economic development, reflected in everyday urban living and lifestyle, as this paper aims to demonstrate.

Beyond the Metaphor: Architecture translates fashion

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**Ana Llorente Villasevil**

Universidad Autónoma de Madrid

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In recent years, the dialogues between architecture and fashion have become a subject of cultural analysis. This relationship is being revised through common notions within contemporary visual culture, since both systems operate similarly between economic and symbolic fields, as Hélène Lipstadt observed. In fact, iconic buildings like Vuitton's flagships stores, OMA's Transformer for Prada or Hadid's Mobile Art Pavilion for Chanel, could be interpreted as architectural metaphors of fashion's mechanisms and codes. However, since the creative sector's networking is bringing both disciplines an awareness of the potential of cross-disciplinary approaches, this phenomenon is reaching a complex amplitude. Following Diane Agrest's notion of 'specificity', it could be asserted that those metaphorical levels of reading are enlightening a new logic in architecture, conjuring deeper dialogues based on global socioeconomic circumstances. Thus, from the basis of a demand of a flexible and responsive architecture, the corporeal (inter-) action with fabrics and a correlative agency of body during some processes of form-finding, are practices that reveal an interesting angle of validation of this relationship, recalling Gottfried Semper's theories and awakening a new understanding of architecture as a form of clothing. In parallel, precariousness in contemporary architectural practice is generating an emergent displacement to the fashion design sector. This paper will explore and interpret this process and its consequences for a redefinition of both fashion and architecture, briefly reviewing the work and academic research of architects like Toshiko Mori, Mette Ramsgard, Jorge Ayala and Sophia Vyzoviti.

## Session 16

Katie Anania  
University of Texas at Austin/  
San Francisco Art Institute

### Lines Drawn?: Form and Politics in Postwar Art

From emerging aesthetic experiments with circuits and cybernetics in the 1960s to the proliferation of cartographic strategies in contemporary art, the line as both a visual datum and a bodily generated 'trace' is a vital element in much of the most compelling performance and expanded media art of the last half century. As line in the visual arts became detached from its old progenitor, the hand, it became yoked to social phenomena across cultures: through the spread of wired communication, for instance, or the marking of volatile boundaries that erupt during moments of revolution.

For this one-day session, papers will illuminate these coeval shifts and re-consider the line as both a formal and socio-political trope in the period following the Second World War. In what ways has the manipulation or quotation of line served as a means of drawing people together under varied historical or social conditions? And how does the performance of line in space (in the cases of Carolee Schneemann, Bruce Nauman, or even more contemporary artists such as Rebecca Horn) undermine Minimalism's concern with empiricism and make room for more nuanced conceptions of social zone and political territory? Where do contemporary engagements with the logics of networks intersect with or depart from these earlier attempts to employ line expansively and involve the social and political organisation of experience? Scholars across the discipline of contemporary art history, visual culture, and performance studies will propose new moments, frameworks, and methods for theorising the line in the postwar period.

**Lines Drawn Across the Landscape:  
Visual geometry and nuclear technology**

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**Catherine Jolivette**  
*Missouri State University*



In 1956 the world's first nuclear power station opened at Calder Hall, Cumberland, in the north of England. My paper explores the impact of this technology on visual culture in Britain during the 1950s and 60s.

While the new infrastructure of a nuclear national grid (the architecture built to house nuclear reactors, the electrical substations, generator houses, cooling towers, and omnipresent electrical power-lines supported by looming pylons) certainly transformed the British landscape, I am also concerned with artists' representations of the psychological terrain embodied by these structures, by the lines and grids (both visible and invisible) across the centuries-old countryside, and by cartography – both seen and unseen – that marked the existence of these powerful forces.

Set against the political backdrop of the Cold War, the development of nuclear power was tied not only to environmental questions but to military strategies and allegiances. Concentric circles, geometricised boundaries, and linear demarcations all formed 'lines drawn across the landscape' that could serve both as visual propaganda and as more nuanced responses to technology as seen in the work of artists such as John Tunnard and Prunella Clough.

My project looks at visual documents in the broadest sense (not just works of art, but also advertising by electricity companies, government informational posters, and photographic editorials in journals and newspapers) in order to assess the cultural navigation of nuclear power during the early years of its inception in the British Isles and considers the particular relationships between landscape, line and technology in representations of power.

**Nasreen Mohamedi: Shifting boundaries  
and new horizons**

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**Eleanor Clayton**  
*Tate Liverpool*



Nasreen Mohamedi (1937–90) is considered a pioneer of Indian modernism, developing a unique language of abstraction to express her experience of the world. Following her early work with paint, throughout the 1970s and 1980s she worked solely with line drawings, first within the modernist grid to create diagrammatic, almost architectural structures, and later breaking free with diagonals and floating ellipses. The lines and forms within her intricate pen and ink drawings are mirrored in her photographic practice, never exhibited in her lifetime, taken in India as well as during her travels around the Middle East. These images reveal a focus on line as boundary – whether natural, as the horizon in the desert, or architectural boundaries within urban settings. They also reflect transition occurring within the region, encompassing both modern and traditional architecture.

Mohamedi's work and travels coincided with times of huge political upheaval in the areas she both lived in and visited; Indian Independence in 1947, visiting Kuwait shortly after independence was gained, and travelling through Bahrain while the process of gaining independence was underway. Whilst her work is not overtly political, this paper will explore how the line can be seen as such when juxtaposed with her photographic practice and vividly poetic diaries, relating to boundaries between territories, constant change, and bringing order to, as she wrote, 'chaos and confusion'.

**The Lived Line: Mobility in current visual  
and material practices**

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**Ivana Wingham**  
*University of Brighton*



From the beginning of the 20th century the line in motion described and occupied a new territory of inclusive characteristics in which any disciplinary hierarchies between drawing, painting, sculpture, architecture, typography and the environment were broken down. The line in that period moved into space and, more recently, returned to the background of support – reinstating its 'disjunctive synthesis' based on reconfiguring the relation between line and support. According to Catherine de Zegher 'once they are seen as constituting a space of interdependency, line that had been separated and independent recovers its reciprocity' (de Zegher, 2010). According to Barbara Bolt, these moments when movement happens and art practice encounters the handling of particular materials, methods, knowledge, tools and bodies, movement from representation into experience happens (Bolt, 2004).

The line is an element of a drawing and Brian Dillon calls it 'a ghostly medium', one that always returns, stating that drawing for Ruskin and Berger 'involves an advance and retreat at the same time: it is an art of hesitancy as much a risk' (Dillon, 2009). And to take these risks artists that Merleau-Ponty describes employ their line to veer between errant and precise, abstract and figural, enveloping and exploding, thinking and discovering in the attempt to territorialise, move along new trajectories and extend into new unconquered spaces.

The line's abstraction is 'qualified and thickened with the generative power of movement, possible eccentricity, and visible contingency' and 'as it moves [it] also lays bare the most basic, vital, and dynamic processes of existence: energy and entropy' – the lived line (Sobchack, 2008).

**Marking Lines within Public Space in  
Performance Art**

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**Angeliki Avgitidou**  
*University of Western Macedonia*



In this paper I will refer to projects by Greek performance artists executed in the public space as trajectories that mark visible and invisible lines in the space of city while at the same time negotiating political borders, identity and social visibility within this space. Nikiforos Errantes made a long walk on an axis road of Thessaloniki that ended up at the offices of the Golden Dawn party, following news of racist attacks (2012). During this walk he was asking people what it is that makes them happy and going into shops requesting a glass of water. Angeliki Avgitidou walked across a busy pedestrian road in Nicosia and ended up at the Turkish-Cypriot border, a deteriorated and abandoned site, leaving behind framed pictures from her family album (2010). Lastly, Evangelia Basdekis made a procession on her hands and knees that resembled Greek Orthodox believers' pilgrimage. Her trajectory cut through the centre of Athens and ended up at the then Museum of Modern Art in Greece (2005).

I will discuss the aforementioned performances as marking lines in the city by creating connections with passersby, leaving traces of their action or drawing a crowd of followers. These trajectories respond to political and social extreme circumstances, make connections through time and space and mimic devotional practices. Artists suggest alternative frameworks of living together, interject personal and collective histories as a method of accepting the past, or mock their own need for acceptance and recognition.

## Session 17

Matthew Potter  
Northumbria University

### Looking to Germany: The British Reception of German Art through Exhibitions, 1925–1945

Christian Weikop  
University of Edinburgh

Recent scholarship has emphasised how art historiography has tended to adhere to Francophile traditions, and how histories of the reception of German art offer a vital corrective allowing for a better understanding of greater complexity in patterns within the appreciation and consumption of modern European art in Britain. This session seeks to explore innovative approaches that take the inquiry further by targeting specific examples of what modern German art meant to Britons and why in the second quarter of the 20th century.

The selected papers focus on important aspects of the reception of German artistic culture in the arena of exhibitions. They explore issues concerning the politics and practicalities of the display of German art both during the interwar years and throughout the Second World War, when the geopolitical contexts made cultural exchange all the more difficult. Major themes include the role of artist societies in facilitating artistic dialogues, the work of émigré artist networks, British curatorial and critical support structures, the reception of ‘Degenerate art’, and popular responses to German art on display in Britain.

A Disputed Display: German art and the annual exhibition of the International Society of Sculptors, Painters and Gravers in London, 1925

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**Mary-Ann Middelkoop**  
Peterhouse College, University  
of Cambridge

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In 1925, the International Society of Sculptors and Painters also known as ‘the International’ held its annual exhibition in Burlington House at Piccadilly, London. For the first time since the war, German artists were invited again to submit work alongside artists from other European nations. In Germany this opportunity was welcomed as a sign of improving international cultural relations. It also offered a counterweight to Germany’s notable absence at the major exhibition of applied arts in Paris that same year. Tensions soon built, however, as German artists lobbied for control of the London exhibition whilst the cultural department of the Foreign Office opted for Emil Waldmann, museum director of the Kunsthalle in Bremen, to act as curator and selector of over 600 works of art to be shown at the Royal Academy.

Germany’s participation in the 29th exhibition of the International is indicative of the politically sensitive atmosphere that surrounded international exhibitions in the 1920s and 1930s. By tracing this episode in detail, this paper shows that the German case represented not only an increase in Anglo-German artistic contact in the interwar period, but also growing unease, at least among German artists, with the limitations of official foreign cultural policies. For a better understanding of what modern German art meant to Britons in the 1920s, the international political context cannot be ignored. Further investigation is necessary in order to come to a balanced understanding of the importance of the display of German art in Britain during this period.

Climbing up a Mountain of Feathers for a Star? Exhibiting German Jewish émigré artists in Britain, c1933–45

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**Rachel Dickson and  
Sarah MacDougall**  
Ben Uri, The London Jewish Museum  
of Art

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This collaborative paper examines the role of various exhibition platforms in supporting German Jewish émigrés in Britain during the years of National Socialism. Rachel Dickson focuses on the Ben Uri Art Society (founded in 1915 to assist an earlier wave of East European émigrés) and its resulting exhibition programme, which supported both those with established reputations, including Ludwig Meidner and Martin Bloch, and lesser-known artists, including Ben Uri’s first salaried curator, Fritz Solomonski. She will also discuss the response of Jewish collectors and the wider public to these unfashionable artists, in the wake of internment and general anxiety regarding so-called ‘enemy aliens in Britain’, indicating that assimilation and professional progression were not a universal experience.

Sarah MacDougall examines the importance of the wider émigré network as an exhibition platform (and professional, political and social support) for these exiles, through organisations including the FGLC, AC, AIA, Artists’ Refugee Committee, and the London Group. She considers internment exhibition culture, predominantly on the Isle of Man (c.1940–41), where artists included Jack Bilbo, Herman Fechenbach, Paul Hamann, Fred Uhlmann, Hellmuth Weissenborn and Kurt Schwitters; also asking how the émigrés’ reception was affected by relationships they formed with leading figures in the British art establishment, including Sir Kenneth Clark and Herbert Read. ‘Trying to get justice out of this internment business’, suggested ARC secretary Helen Roeder, to Clark, ‘is rather like climbing up a mountain of feathers for a star’.

'If Hitler doesn't like these pictures, it's the best thing I've heard about Hitler'.  
*Entartete Kunst* in London, summer 1938

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**Lucy Watling**  
Courtauld Institute of Art



The exhibition 'Twentieth Century German Art' was staged in London in the summer of 1938, conceived in answer to the *Entartete Kunst* campaign in Germany, and with over 300 works by German artists. This was one of the largest displays of German art ever to have been shown in Britain. This paper seeks to re-approach 'Twentieth Century German Art' by returning to the provenance histories of the exhibited works as a means of reconstructing exactly how and why the show was organised, and by whom. The paper maps an international network of émigré artists, dealers, collectors, and art critics working from Switzerland, France, and even from within Germany, entirely revising ideas of the exhibition as somehow primarily a product of the British establishment. It seeks to readdress the view repeated in the literature that the show received a 'negative' response from the British, and that its political message was somehow lost in the exhibition materials. The citation above, from a review of 'Twentieth Century German Art' by Raymond Mortimer and published in the *New Statesman and Nation*, 16 July 1938, is often cited as typical. But, in fact, the vast majority of the articles identified to date are either neutral or positive in both their appraisal of the work, and in their assessment of the political aims of the exhibition. The intention of this paper is to stimulate discussion regarding the long-term impact the show had in Britain as a comprehensive introduction to German modernism.

Exhibiting German Art in Britain  
1939–1945

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**Emma Chambers**  
Tate



In the 1930s, the rise of Nazism provided the impetus for the first survey of modern German art in Britain – the exhibition 'Twentieth Century German Art' held at the Burlington Galleries in 1938 as a riposte to the Nazis' *Entartete Kunst* exhibitions. This show has provided a focus for examining the reception of German art in this period, but less attention has been devoted to the subsequent reception of German art during the Second World War. Scholars who have focused on this period have primarily addressed the creation of an 'exile' culture by German and Austrian émigré artists through organisations such as the Free German League of Culture, rather than considering dialogues between German and British art and artists. I will examine the activities of three artists who spent the war years in London: Kurt Schwitters, Oskar Kokoschka, and John Heartfield, comparing the different ways that they interacted with both aesthetic and political debates in British art. All three exhibited alongside British artists in exhibitions that aimed to define the modern movement in Britain and argue for its international character such as 'Living Art in London' (1939) and 'New Movements in Art' (1942), as well as in politically inflected exhibitions such as the Artists International Association's 'For Liberty' exhibition (1943). Examining some of the key works exhibited, I will also consider the impact that British culture had on the artists' practice, and the extent to which a hybrid British–German sensibility can be traced in their work of this period.

## Session 18

Sophie Halart  
University College London

**Making Do –  
Materiality in the  
Conceptual Age**

Mara Polgovsky Ezcurra  
Girton College,  
University of Cambridge

The emergence of conceptual art in the United States and post-war Europe marked the most radical change of paradigm since Marcel Duchamp's ready-made. Advocating the 'dematerialisation' of the art object and a redefinition of art as a (self-) questioning language, conceptualism challenged received ideas about the production and circulation of artworks. Over recent years, a large body of research has examined the development of conceptual practices in so-called 'peripheral' regions, such as Eastern Europe and Latin America, and the ways in which they responded to the double imperative of resisting the cultural hegemony of the West/North and opposing authoritarian regimes. Yet the articulation of conceptualism as a critical category deserves further attention.

This session seeks to re-examine conceptualism in the light of that which it has tended to negate: materiality. Pertaining to the artwork's physical existence, as well as to its ability to trigger an embodied relation with the audience, a reconsideration of materiality in conceptual art raises questions about the historical conditions of artistic production and the roles of gender and space within this practice. What does materiality tell us about a conceptual piece? How are the material and conceptual intertwined? How do different media involved in conceptual art approach and treat matter? Is there such a thing as a 'return' of materiality in the post-conceptual age? How are these notions deployed institutionally? The session will assess the importance of exploring the interrelations of conceptualism and materiality, and encourage comparison and dialogue between different regions and timeframes.

## The Politics of Anti-Aesthetics

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**Luke Skrebowski**

Churchill College,  
University of Cambridge

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Debates about materiality have structured the ontological terrain of Conceptual art from its inception. While Lippard and Chandler infamously argued for the emergence of a ‘dematerialised’ art, this was almost immediately refuted by Art & Language as either an inappropriately metaphorical usage of the term or a straightforward fallacy. Nonetheless, these early disagreements revealed conceptual artists’ determination to break the equation between art and traditional aesthetic materials, that is, painterly or sculptural ‘stuff’.

Conceptual art, inspired by Duchamp’s anti-retinal stance, renounced traditional materials in favour of what were held to be nonart materials, predominantly simple typewritten texts and photographic snapshots. Yet this strategy itself quickly became artfied, producing not only an unwitting ‘look’ but also – via its failed negation of aesthetic art – a profound expansion of the available range of aesthetic materials to anything whatever. Deaestheticisation produced a re-aestheticisation.

Recent scholarship has begun to attend to the distinctive visual character of conceptual art and its range of attendant affects. Yet the problem of aestheticisation needs to be reintroduced into these debates. Conceptual art promulgated an anti-aesthetic that was to become ontologically dominant under postmodern art. Yet postmodernism’s anti-aesthetic remained, however minimally, an aesthetic: no longer ‘traditional’ but an aesthetic all the same, that is, a felt spatio-temporal presentation. It is necessary to reconsider Conceptual art’s polemical anti-aestheticism, interrogating the character, status, and possible political function of art’s ineliminable aesthetic remainder as mediated by particular material practices.

## From the Digital Logic to the Material Medium: Conceptual strategies of archival photo-installations

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**Fernanda Albertoni**

TrAIN, University of the Arts London /  
CAPES

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The increasing presence of archive and its visual and working methodologies in contemporary visual arts is a process that constitutes the so-called archival turn since the 1990s, and that, more recently, has been an active player in what Claire Bishop has called the ‘digital divide’ in contemporary art – a prevalent trend in contemporary arts since the 1990s of often being ‘analog in appearance, digital in structure’ (*Artforum* 51, September 2012). This paper analyses certain art practices that, being part of a genealogy of post-conceptual artworks that deal with information as its material, use archives as both a physical place and a concept for positioning the subject they are dealing with. Especially when using photography, an archival medium by the very nature of its programme, these archival art practices echo a digital hyper-linking logic of distribution, whereas they still maintain an attachment to the materiality of the printed matter distributed on a physical space. In light of Vilem Flusser’s theory on photography, in which he affirms that technical images in a printed form are the last connections between an overtaking information society with the previous historical world (*Towards a Philosophy of Photography*, 2000), this paper will examine how photographic archival art practices might be proposing an encounter between the non-linearity of our digital information era with the material narratives of a historical world.

## The Thing is Thought Provoking: Material conceptualism in the work of Alan Alborough

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**Alison Kearney**

The University of Witwatersrand,  
Johannesburg, South Africa

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Alan Alborough is regarded as a leading contemporary conceptual artist in South Africa. Alborough uses industrial materials like cable ties, plastic bottles, clothes pegs and fishing gut to create intricate installations that explore processes of art making and challenge assumptions of the viewers’ role in creating meaning when experiencing the artwork. When included in artworks, these industrial objects bring with them chains of signification from everyday social practices that contribute to the meaning of the artworks.

Recent writing on Alborough’s artworks focuses on the ways in which the artist plays with language, and how ‘the idea’ is believed to be the most important aspect of the artwork (see Friedman, 2003; Richards, 2002; 2004). Questions of the material presence of the artworks, and how the materiality of the objects used to create the works contributes to the concepts explored through the artworks are omitted.

Through a critical discussion of selected works by Alborough, this paper argues that the materiality of the artwork is not separate from the concept, but rather that the materiality of the objects used to create the works contributes to the meaning of the artwork. I will begin with a brief review of the literature on Alborough’s works in order to contextualise my discussion. The analyses of artworks to follow will be framed by recent anthropological discourse (see Miller, 2010; 2005; Boivin, 2008), which will provide a lens for understanding how the meanings we attach to objects contribute to the meaning of the artworks.

## Rare Air: Marcel Duchamp and the clarification of the readymade

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**Taylor Walsh**

Harvard University

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Just after Christmas in 1919, in need of a present for a loyal New York patron, Marcel Duchamp concocted a curious gift: *50 cc of Paris Air*. This slightest of the readymades – all colourless gas in a transparent apothecary’s vial – offers little for sensory confirmation, relying on its title to verify the contents of a manifestly empty vessel. A Duchampian predilection for mind over matter has become axiomatic in the history of art, and *Paris Air* has been routinely co-opted as a key antecedent to the dematerialisation of the object. Yet invisibility is made of something – in this case, glass and air – and attention to these component parts restores a needed density to the readymade.

In the first decades of the 20th century, glass gave form to the discourse of modernity itself, functioning figuratively as a *tabula rasa* on which new social orders could erect themselves. From the architectural fantasies of Bruno Taut and Mies van der Rohe, to the urban realities of the Parisian arcades and *grands magasins*, to the sequestering of art objects in museum vitrines, glass has served to perpetuate desire and postpone fulfilment, allowing maximum visibility but minimal access.

Duchamp’s enclosed pocket of specialised air also gained urgency on the heels of the First World War, when the advent of gas munitions lent newfound peril to the notion of ‘air quality’. Sealing off and privatising a sample of air – the most ubiquitous of natural resources – transforms a public, common good into the private sphere of the elite. And as the final unassisted readymade, *Paris Air* broaches the format’s most insidious consequences, suggesting that not even the air we breathe can escape selectivity, commodification, and uneven distribution.

Negligence of the tangible. Some very material 'conceptualism' from late 1960s  
Poland

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**Magdalena Moskalewicz**  
*The Museum of Modern Art, New York*



A paradigmatic shift took place in Polish art in the course of the 1960s: one that moved art from the *informel* painting that saw in its free painterly gesture the realisation of both artistic and individual freedom after the domination of social realism, to self-reflexive practices of both language- and action-based art. What was most commonly produced in between the two marking points of late 1950s and the year 1970, however – assemblages and post-painterly objects created by the later conceptualists-to-be – often remains overlooked. This paper proposes to take a look at object-based artworks created in Poland in the late 1960s by the key conceptual practitioners (Jan Chwałczyk, Zbigniew Gostomski, Adam Marczyński, Jerzy Rosołowicz), and examine them in the light of the interpretations proposed by the most important Polish conceptual art theoretician, Jerzy Ludwiński – often also their first exhibitor. It will argue that understanding of conceptualism in Poland at the time was based on the negligence of the materiality of supposedly conceptual artworks – negligence that had repercussions for the later art historical writing, and that had in its core a strong desire to participate in the Western artistic culture. In its attempt to reveal language manipulations performed on the fragile bodies of these objects, the paper will also propose alternative, more phenomenologically oriented readings of the addressed artworks. This presentation is based on research that led to a completion of a doctoral degree at the Department of Art History, Adam Mickiewicz University in Poznań, in 2012.

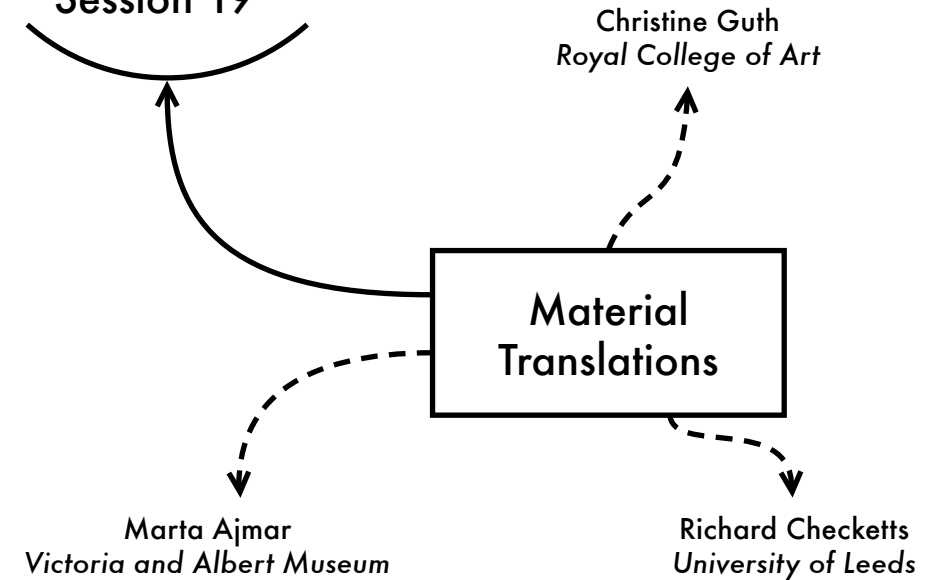
Phantasmatic Returns: Argentine conceptualism's objects

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**Daniel Quiles**  
*School of the Art Institute of Chicago /  
Ecole Normale Supérieure, Paris*



This paper proposes a rereading of Argentine conceptualism that attends to its material traces. Such a task may appear paradoxical, given that it was the Argentine context of the mid-1960s that conjured a treatise on “dematerialization” to rival that of Lucy R. Lippard and John Chandler’s contemporaneous essay. Yet Oscar Masotta’s quasi-manifesto “Después del Pop: Nosotros desmaterializamos” (After Pop, We Dematerialize) did not lead to an exclusively informational art. Even the dissolution of the art object into the mass media of *arte de los medios de comunicación* left behind ink, paper, photographs, televisions, tape recorders and teletype machines, and ultimately books and archives. The first two-thirds of this investigation will juxtapose Masotta’s writings on Pop, happenings, and media art circa 1965-1967 with examples of contemporaneous Buenos Aires art, with the aim of specifying his position on dematerialization. Particular attention will be given to Masotta’s critique of the image and designation of Argentine Pop artists as critical “imageros.” The final third of the presentation will examine subsequent moves by artists in the 1960s and 1970s that dialogued with Masotta’s example, as well as contemporary artists who engage the material legacy of a now mythic 1960s via its would-be final resting place: the archive.

## Session 19



As global history studies develop, it has become increasingly important to understand not only the processes through which goods are exchanged, but also the way in which meaning is communicated through the substances from which they are made. Many translational dynamics are engaged as materials travel temporally and spatially from one culture – from one shared system of signs, meanings, and beliefs – to another. Their ontological status may change; they may be physically transformed; different technologies may be used to work them, in turn producing new products. All these negotiations may themselves condition the language and experience through which materials become both known and unknown. Bringing together academics, museum curators and design practitioners, and foregrounding approaches grounded within anthropology, art and design history, and museum- and practice-based research, this session explores the ‘translational’ capacity of materials as agents of cross-cultural communication both in line and in tension with the artefacts made from them. Operating across broad geographies and chronologies – from Neolithic Turkey to Han China and Renaissance Italy, from French Equatorial Africa to Postwar Britain and Khmer Rouge Cambodia – this panel engages with tensions and nodes central to material translation, such as stability/instability, local/global, craft, science and technology, perception and interpretation.

## Material Shifts

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**Victor Buchli**

*University College London*

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This paper examines ethnologically how material registers are transformed from one to another in an attempt to undo the prevailing fetishisation of artefacts and material forms and understand their ‘transductive’ capacities (Murphy 2012). Three examples from the ethnographic record, prehistory and recent new technologies will be examined to consider the ways in which such material registers shift over time and space and how we make sense of these shifts for the production of social relations.

The first context examines the evolution of the Neolithic at Çatalhöyük. Here, different material culture forms conforming to prevailing analytical categories are assumed. It is argued that these prevailing forms come undone upon close examination of the archaeological record over time. Instead, there is a shift in register which enables new forms of sociality to emerge, and a shift in the dominance of certain artefactual forms over others: e.g. buildings to pots. The second context is ethnographic, relating to the evolution of the yurt form in Kazakhstan. Here, the paper examines how the yurt form changes in register from material architectonic element, to embodied gesture and finally to synecdoche. The final contemporary context examines the rise of new technologies such as 3D printing and discusses how the emergence of this technology similarly challenges the material stability of artefactual forms and shifting registers from code to embodied gesture and to fixed form. The paper will then attempt to understand how such shifts in register in three very different contexts work to constitute social relations.

## From Fields to Market Stalls: Material translations of ceramic shards

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**Luisa E Mengoni**

*Victoria and Albert Museum*

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Found at kilns, archaeological sites or dispersed in the landscape, ceramics shards are physical remains of manufacturing, consumption or discarding processes. In this form they may seem static and unchangeable entities, but they in fact undergo a process of radical transformation when collected by archaeologists, farmers, or enthusiastic amateurs, and are integrated into new interpretative and cultural frameworks.

My paper will explore the different meanings and values that shards may acquire as scientific samples to be analysed, classified and displayed, as cherished items to be collected, as commodities to be sold on the market, and as recyclable materials to be used in buildings and personal ornaments. In all these cases shards are not only physically moved and/or transformed into new products, but also acquire a new ontological status that may or may not retain a reference to the original artefacts and their meaning. As fragile embodiment of a past that cannot be fully possessed, shards act as subtle and powerful remainders of a ‘whole’ that has been lost.

In this process of collecting and appropriation, shards may acquire a monetary value, constructed by the demands of collectors, specialists and common buyers, and be turned into commodities to be evaluated, purchased and sold in the antique market. They can also be recycled and re-composed into new contexts, becoming part of architectural decorations or personal ornaments. In these new forms they may evoke their original unfragmented state, acting as subtle carriers of collective memory and past.

## The Transformative Nature of Paper from Substance to Meanings

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**Maria Alessandra Chessa**

*Royal College of Art / Victoria and Albert Museum*

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Materials stand at the centre of the sensorial dialogue with the world around us. Substance is therefore an inevitable crucial medium of expression, which constitutes the inextricable meaning within objects themselves.

Paper, as a protean substance of fibres, which in early modern Europe was originally taken from rags, represents one of the most fascinating examples of a transformative substance that epitomises and reverberates its sense of transformation. The impure nature of rags was regenerated through a vigorous production process, resulting in an uncorrupted substance that obliterated the negative original connotation and delivered the neutralised artificial material of paper. Furthermore, its submissive nature embodied the potential for even more transformations and consequent translations.

Through the study of artefacts and applications, a neglected property of paper’s materiality emerges from that primary condition. The research will explore the significance of paper as a plastic substance that, by means of its own intrinsic nature, encouraged manifold applications in forms of translation and surrogate of different materials.

The contribution will aim to present an unconventional study of paper, starting from its materiality, which will uncover the multifaceted sense of this peculiar material. Far beyond the reassuring idea of paper as a mere passive support, the analysis will invite us to reconsider this material as a distinctive medium that enabled our culture to experiment with sense and, by embodying paradigms of artificiality and transformation, has deeply informed our culture, leaving on it an indelible sign.

## Woven Translations: Characters in textiles from the Eastern Han dynasty

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**Michelle H Wang**

*University of California, Berkeley*

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From Plato’s use of cloth as a figure for society to Kūkai’s use of brocaded silks as a metaphor for Buddhist linguistic theory, weaving and textiles have been read, in many different contexts, as metaphors for immaterial processes. And yet scholars have rarely addressed textiles containing woven text that may literally be read, since these woven graphs are visual noise to be eliminated. Woven writing, in other words, becomes ornamental. The little scholarship on this form of ornamental writing on trans-regional textiles treats these inscriptions as ‘emblems’, whose mere presence signifies, since language and literacy barriers prevent its content from being understood. However, this paper argues that textile technology translates readability for semantic content into other forms of legibility, defined by a new vocabulary founded on technical terminology in order to make these woven ornamental characters visible as writing. Specifically, I examine excavated textiles from the sites of Loulan and Niya (dated to the Eastern Han dynasty in present-day Xinjiang Uyghur Autonomous region), to explore the issue of woven translations along two axes: 1) from the ink trails of a brush on bamboo slips to the back and forth motions of the weft shuttle on a loom, and 2) from the imperial workshops located in Luoyang, capital of the Eastern Han, to the western borderlands. This study shows that woven writing is enmeshed in various spheres of indexicality that extend beyond content and culture, thus complicating what may or may not be literally or metaphorically translated.

The Skin, the Garment Surface, and the  
Production of Modern Magic

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**Yeseung Lee**  
Royal College of Art



As the membrane which serves as the interface between what is ‘inside’ and what is ‘outside’ the body, skin possesses a powerful symbolic function in generating metaphors for the boundaries between the self and others. This metaphorical function of skin is most powerfully present in our clothes, perhaps due to the material quality of cloth which is ‘empathetic’ with the skin. Our need to create and represent social membranes is reflected in the complex conventions of ‘right’ and ‘wrong’ ways of bringing skin into contact with cultural surfaces such as clothing. This paper addresses the fluid and transformative meaning of garment surface, focusing on that of the handmade, a concept which dialectically evolved through the rise of mechanised industry. With the advancement of digital manufacturing now forecasting a ‘new industrial revolution’, what might be the consequent approaches to the skin, touch, and garment surface?

I juxtapose my own experience of making garments via a hand-woven seaming method with the anthropological notion of magic, which also appeared alongside industrialisation. The significance of tactile engagement with material objects via their appropriation, personalisation, and reinterpretation is emphasised, and this is illustrated by the ‘contagion-like’ transition of distinct boundaries in my hand-woven seams. The deeply reflective yet visceral quality of making and using process is highlighted to reveal that rationality and intuition can coexist, mutually generating empathetic social communication – ‘magical effect’ – which imbues the artefact with an authentic value.

The Practical Act of Translation:  
Interpreting a Moresque stucco pattern  
through the glass technique of Murrini

–  
**Owen Johnson**  
Royal College of Art



Translation between two languages shows what Walter Benjamin calls the ‘kinship of languages’, a relationship that takes the original ‘into a higher and purer linguistic air’, but is this true of material translation? The language of some different materials, such as the solid relief of the Islamic stucco panel and the hard transparency of mosaic glass, would seem so opposed, raising questions about the possibility of ‘kinship’. Even in their most malleable states these materials are widely divergent. And yet these materials share the kinship of craft, both being carved or hot-worked by the hand of the maker.

It is this quality that Benjamin believes is crucial to translation, asking if the poetic is ‘something that a translator can reproduce only if he is also a poet?’ But any maker seeks to invent or transform any visual culture they translate. So what is transformation and what is translation? My paper will explore the ‘kinship’ of materials between makers and cultures by examining the practical material transitions and translations that have occurred in my research project. I will focus on the difference between the interpretations required to translate a Moorish stucco pattern using the glass technique of Murrini and the aesthetic choices I have employed to create artwork. This paper grows out of my practice-based PhD research project that appropriates three patterns of historical significance, each from a different production context and culture, for three case studies, each exploring transformation and appropriation.

Building Viruses: A material dialogue  
between crystallography and architecture

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**Emily Candela**  
Royal College of Art /  
The Science Museum



This is the story of a material translation between architecture and science in post-war Britain in which specific materials were imported from architecture to virus-structure research, mediating narratives related to *building* that resonated beyond laboratory walls.

In post-war decades, scientists, using the technique of X-ray crystallography, were examining matter at its smallest scale yet: the sub-visible arrangements of atoms in molecules. This process involved three-dimensional models as an integral research tool. In the early 1960s, Birkbeck crystallographer Aaron Klug’s research on the structure of viruses was altered by the introduction of two new modelling materials to his work: architect R Buckminster Fuller’s geodesic domes and his plastic Geo-D-Stix construction toy. Their specific components – plastic straws and steel rods – became models for the submicroscopic units of virus shells. The affordances of domes and Geo-D-Stix were associated with both children and an infantilised vision of ‘unskilled’ Afghani builders who assembled Fuller’s airlifted dome components at the 1956 International Trade Fair in Kabul, a site the perceived foreignness of which mirrored the mysterious realm of the virus. In their translation into X-ray crystallography, Fuller’s materials became embedded in scientific narratives of the virus’s capacity for ‘self-assembly’. Here, concerns about ‘efficient’ production methods and design converge, speaking not only to new scientific notions of life but also to concerns about postwar housing.

Ghosts Dancing

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**Jana Scholze**  
Victoria and Albert Museum



Recent developments of electronic and digital products changed society, culture and politics in an incommensurable way. The transition from a post-industrial to a digital society operating in a global networked world was preceded by a dramatic shift in the processes of designing and making objects. But not only processes, the materiality of objects is changing. They become flexible, ephemeral, and sometimes even disappear completely. In contemporary design practice demarcations between disciplines dissolve while new disciplines materialise. Processes and services are increasingly dominating the design scene, with little or no intention to produce a tangible object. Such a situation is challenging for museums that are by definition the place where tangible objects are collected, interpreted and displayed.

Intangible objects seem to ask for representation instead of presentation. As a result, the understanding of status and agency of an object is challenged, as its ability to perform in an interpretative and discursive context. Certain questions arise, such as: What is the relationship between original, intangible object and its representation with regard to perception, experience and understanding of the object? What is the object, when its condition is rather temporary, ephemeral, and open for transformation?

I want to argue that this moment asks for a critical engagement with museum conventions and investigative propositions for a distinct understanding of objects/projects, their materiality and meanings. The paper will negotiate the ‘disappearance’ of things with notions of performance and speculation.

Concrete, Aluminium and the Politics of the 'Untranslatable'

Fiona Allen  
University of Leeds



Between 1947 and 1951, Jean Prouvé was commissioned by the French government to design and manufacture a series of prefabricated houses in an attempt to remedy the accommodation shortages which plagued Niger and French Equatorial Africa. The aluminium structures were produced at Prouvé's studio in Nancy and flown out to the colonies, where they were assembled on locally produced concrete platforms. Yet, due to its high manufacturing costs, the project was quickly abandoned. As a result, the houses were left to weather in semi-obscurity until early 2000, when a Parisian furniture dealer arrived in Africa, negotiated their purchase and returned them to France for restoration and sale. The concrete bases, however, remained.

Whereas previous engagements with Prouvé's *Maisons Tropicales* have chosen to focus upon the political and ethical implications of this re-contextualisation, this paper will address what was left behind. Although there were a number of practical reasons for this abandonment, such actions also raise a series of larger questions. What are the perceived material and aesthetic properties of concrete? Why does our perception of industrial materials differ according to their context and origin? Or, more specifically, why were the foundations of Prouvé's structures considered to be untranslatable?

As Emily Apter notes, the term untranslatable refers both to words which resist translation and those which have been repeatedly mistranslated or retranslated. However, this paper will attempt to expand this definition beyond its literary origins into questions of materiality, devaluation and abandonment.

On the Portrait of an Exemplary Material Witness to Khmer Rouge Crimes

Ashley Thompson  
University of Leeds

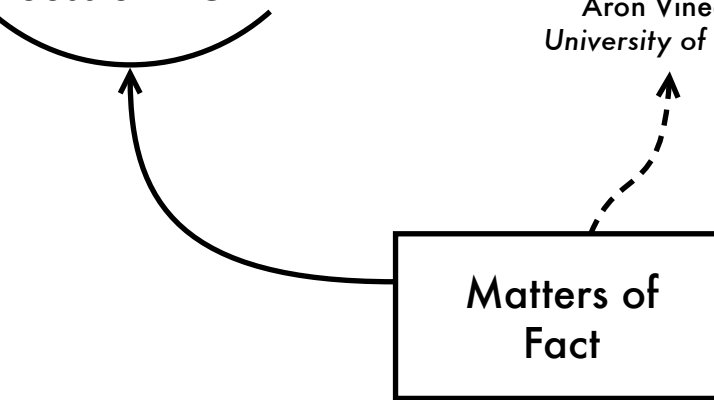


This paper concerns portraits and self-portraits of Vann Nath, a Cambodian artist who was one of a handful of survivors of the infamous Khmer Rouge prison S21, also known as Tuol Sleng. Its focus will be the final scene of Rithy Panh's 2003 cinematic study of the prison, *S21*. Vann Nath sifts through a pile of incinerated remains in an S21 prison room. The viewer is never told what these remains are of, why they remain or have been placed here, or what Vann Nath is doing. Vann Nath's gestures would however be familiar to any Cambodian. He is performing the ritual funerary gesture called 'reus theat', 'selecting the relics'. A ritual officiant, or a relative, sifts through the remains of a body after cremation to find the most precious remains: not only what is left of the body, but what has been produced by the cremation fire. The button Vann Nath selects might appear inadequate. This remaining personal effect, conserved for display, speaks to the viewer familiar with the Shoah. Like a shoe from Auschwitz, the banal nothingness of the object stands for the millions murdered, intensifies the sense of inestimable value of an individual life. But the inadequacy of the button serves another purpose here, embodying, even crystallising, the symbolic power of nothingness with a Buddhist inflection. The wind sweeping away the ashes at the film's end does not represent the end of the archive. Rather, the reduction to nothing is an adequate rendering of the Buddhist subject.

Session 20

Aron Vinegar  
University of Exeter

Matters of Fact



This session looks to the debates surrounding the concepts of fact, factuality, and facticity in order to ask questions about the material and ontological aspects of art making in conjunction with those raised by the fact-family of terms in (social) science, history, archaeology, anthropology and philosophy. One might make the argument that facticity is one of the most compelling ways of exploring the interconnections between all of these domains.

Some version of the fact/value issue has always been operative in art history, criticism, and aesthetics. For artists and theorists, a notion of the 'pictorial fact' has been integral to claims of objectivity, singularity, and a sheer 'thereness' in excess of any signification, meaning, and value. This session is also spurred on by some compelling new thoughts about factuality and facticity that have been launched in the last few years. For example, Bruno Latour's concept of the 'factish', Quentin Meillassoux's notion of 'factuality', and Jean-Luc Nancy's reinterpretation of Kant's 'fact of reason', have reawakened an interest in and critique of phenomenological and social scientific articulations of fact in relationship to politics, freedom, contingency, and the absolute.

This session encourages speculative *and* concrete reflections on matters of fact in relationship to the intersections of art, history, visual culture, ethics, and politics, whatever the manifest content, location, or time period.

## Two Regimes of Fact

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**Kamini Vellodi**  
Kingston University



Arguably one of the most trenchant consequences of art history's disciplinary self-identification as a science has been an inclination towards a positivism whose most insistent feature is a reliance on the fact – specifically, the fact as the vector of intelligibility upon which subsequent analysis may be grounded.

This paper explores the methodological implications of this reliance, and elaborates, as a critical alternative, the Deleuzian notion of a *diagrammatic* facticity.

Deleuze conceived of the diagram as that which destroys the given, and intelligible, regime of facts (composed for instance of the facts of chronology, attribution and biography, the facts provided by documents and sources, or supplied by the accumulated archive of previous scholarship) to construct 'possibilities' of fact that in turn give rise to new 'matters' of fact.

As diagrammatic, the work of art is understood as a dynamic and material construction of facts that constitute a reality 'yet to come'. As such, it demands a mode of treatment that, rather than anchoring it within an intelligible regime of facticity, addresses its disruption to this regime in its functioning as a material fact of sensation that gives rise to new sense.

This distinction between these two regimes of fact, the positivist and the diagrammatic, invites art history to re-evaluate such insistent questions as the ontology and temporality of the work of art, its own disciplinary status as an 'objective science', and its continuation as an endeavour that grounds itself on the factual excavations of the scholarship to which it is heir.

## Facts between Pictographs and Photographs in Lester Beall's Rural Electrification Posters, 1937–1941

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**Michael J Golec**  
The School of the Art Institute of Chicago



Through an interrogation of Lester Beall's three series of posters for the Rural Electrification Administration (REA) and related printed materials, this paper investigates how facts 'travel' between different styles and modes of graphic representation. The US government agency used pictographic and photographic posters to convey the facts of electrification on the farm to rural Americans between the years 1937 and 1941. How well did the facts of rural electrification travel between a statistical-minded bureaucracy – in the form of pictographs – and a humanistic bureaucracy – in the form of photographs? What was the status of the fact in the transfer from one form of graphic representation to the other? What of fact is gained and what is lost? Is there a greater factual vibrancy to the photographic representation (as social document) of rural electrification, as compared to the seeming factual sparseness of the pictographic representation? Or does the latter feed facts to the former, the pictograph providing facts to the photograph that exceed the realism of New Deal era documentary practices where 'being there' seemed to better assert the veracity of government initiatives, especially when recording the plight of rural Americans suffering from poor living standards and economic deprivation. This paper argues that, as graphic bundles of reality, pictographic representation gathered statistical facts that provided an accurate basis for photographic representations of REA policy.

## Fact and Responsibility: Approaches towards the factual in contemporary art

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**Rachel Wells**  
Newcastle University



This paper will identify a tendency in international art of the last two decades that is concerned with the presentation of fact. It will be argued that this tendency has developed in two distinct strands, both of which will be considered in relation to the decline of a postmodern insistence on incommensurability and unknowability.

The first strand is that of a resurgence of politically engaged documentary practices which has developed since the end of the 1990s and which is aimed at drawing viewers' attention towards situations of war, violence and injustice. Artists including Alfredo Jaar have sought to convey events with an urgency premised upon communicating 'fact'.

The second strand is that of a conceptual art practice that relies upon an extreme minimalism in order to reduce representation to presentation. For example, Martin Creed's very slight gestures within the gallery space, and his apparent desire to reduce his own artistic input as much as possible, suggest an impulse to present only the most definite and objective form of artistic making.

It will be argued that these two separate artistic approaches towards fact result from oppositional impulses: whilst documentary practices generally emerge from a desire to discover and disclose facts, conceptual art practices intent on eliminating the subjective do so as a result of radical uncertainty and a reluctance to construct meaning or value beyond the factual.

The paper will conclude with a consideration of the differing conception of responsibility each strand suggests towards the finding, recording and communicating of facts.

## Entitled to His Own Facts: Humphry Davy's non-photographs

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**Jordan Bear**  
University of Toronto



The chemist Humphry Davy failed, in his experiments of the first years of the 19th century, to fix photographic images and to make them into artefacts [arte, abl. of *ars* + factum neut. pa. pple. of *facere*]. And so they have languished more or less in this ignominy as 'visions', 'hallucinations', 'conjurings', that is, as anything other than facts. But Davy himself successfully found alternative means of demonstrating ephemeral, often subjective, visual phenomena to the public at his experimental lectures, spaces in which the fleeting phenomena could become not only artefactual, but factual. By locating Davy's efforts within the developing evidentiary culture of Romantic science, this paper demonstrates how the non-artefactuality and non-publicity which today render his photographs mere 'visions' were unstable, contested categories in Davy's own time. It suggests how histories of photography based solely upon extant artefacts anachronistically obscure the beliefs and practices through which audiences of the period assessed claims like Davy's.

This exercise demonstrates the striking limitations of the art historical apparatus in scrutinising representations which are not also artefacts. Most crucially, it forces an encounter with the more significant epistemological question of whether such representations are even the appropriate recipients of historical inquiry at all. In doing so, it hopes to illuminate both the potential utility of the category of 'fact', and to argue for the necessity of making this category historically specific to the pasts that we seek to recapture.

The 2012-Phenomenon and the (New)  
Age of Hyperobjects

–  
**Johan Normark**  
University of Gothenburg, Sweden



Apocalyptic and new age fantasies focusing on the erroneous ‘end-date’ of the Maya Long Count saw some absolute, purposeful meaning encoded in an ancient calendar. However, as Meillassoux’s take on facticity indicates: there is no absolute reason or ground for reality. The absolute is contingent.

The 2012ers also failed to see what they were and still are part of: the growing awareness of hyperobjects. Timothy Morton’s hyperobject is an object so massive that we encounter it everywhere and nowhere at the same time. Global warming is Morton’s preferred example. We encounter its local manifestations in rain, puddles, news, political debates, etc. However, we can never point out its specific time-space location. In fact, the hyperobject emits time and space. The appearance of the hyperobject is the past, it is what objects encounter in any situation. The withdrawn essence of the hyperobject is the future, it is what it will generate in new relations. A hyperobject has a birth, life and death although on a scale beyond humans.

The 2012-phenomenon is such a hyperobject. Its parts consist of objects and other hyperobjects such as the Aztec Calendar stone, Tortuguero Monument 6, the precession of the equinoxes, the Milky Way, archaeological text books, the Bible, capitalism, internet, etc. The 2012-phenomenon is a symptom of the ecological crisis. Despite the fact that the ‘end date’ has expired, the hyperobject will not end. Its parts will become part of a new hyperobject in the years to come since the symptoms of the ecological crisis remain.

Uninteresting Pictures: Art and fact, 1968

–  
**Joshua Shannon**  
University of Maryland



This talk seeks to understand what it identifies as a *factualist* tendency suddenly pervasive across the visual arts of the late 1960s. In particular, it aims to discover why so many western European and North American artists in this period appeared to reject any efforts to uncover essential truths in favour of mere (and often photographic) accumulations of unsynthesised information. (‘My pictures’, one artist declared, ‘are simply a collection of facts’; ‘What is good about a picture, another wrote, ‘is always factual’.) The talk takes up especially the complicated case of the American serial photographer Douglas Huebler, whose quasi-random systems dictated that he trip his shutter, for example, at every mile marker while driving, at mathematically decreasing intervals of time while walking, or at the moments he believed (while listening with his eyes closed) that traffic had stopped. Such works seemed to prize data over conclusions, and facts over truth, but they also slyly insisted on the absurdity of their quasi-scientific procedures. They drew on contemporary rhetorics of objectivity, randomness, and quantification – rhetorics bound to such public phenomena as the rise of information science, Robert McNamara’s statistical management of the Vietnam War, and the problem of interpreting espionage data. The talk interprets the works as ambivalent inquiries – undertaken in the context of technocracy – into the feasibility and morality of disinterested reason.

The Facticity of Things: Meillassoux,  
Harman and Slotawa

–  
**Robert Jackson**  
Lancaster Institute for the Contemporary  
Arts, Lancaster University



Despite the recent ecological return to materiality, objects and things in continental philosophy and the contemporary visual arts, the supporting literature is often misunderstood.

Nowhere is this misunderstanding more evident than the associated work of Quentin Meillassoux and Graham Harman, one half of the (now) disbanded *speculative realism* movement. Whilst these two contemporary philosophers jointly reject the Kantian dependency of human access, and endorse a reality altogether separate from it, the structure of reality that remains differs immeasurably.

The paper will argue that their differences might be pivoted on how both thinkers approach and distance themselves from Heideggerian facticity: the contingency of *Being*. For Meillassoux, facticity is the *only* deductive path towards the rational knowledge of material reality, transforming it from a principle of finitude into an absolute principle of knowing *everything is contingent*. However, Harman’s Object Oriented Philosophy preserves Heidegger’s facticity as a finite phenomenon of *Being*, but is, instead, extended to *all non-human entities* (or objects) in the cosmos; such as beds, bells, bosons and black holes.

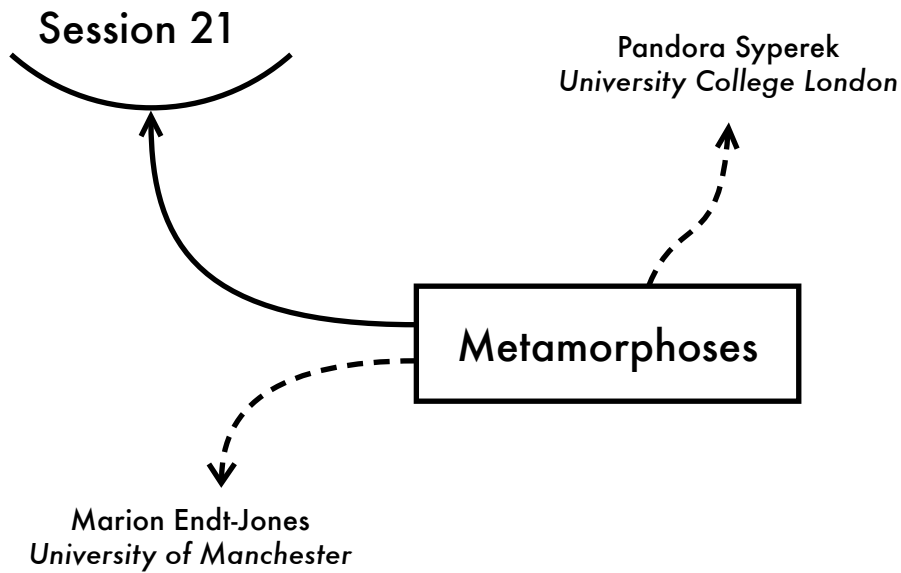
The purpose of the paper is twofold: first, to provide helpful elucidation for how Meillassoux and Harman transform facticity into new modes of thinking and being, which threaten to divide two opposing factions of Kantian aesthetics apart. Second, the paper will contextualise the emergent work of German artist Florian Slotawa, whose emerging practice might be understood as a demonstration of both transformations. Slotawa’s work will also be framed as a ‘post-Duchampian’ breakaway from the primacy of spectator finitude.

The Still Life of Objects: Heidegger,  
Schapiro, and Derrida reconsidered

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**Kerstin Thomas**  
Johannes Gutenberg Universität Mainz



The picture of painted shoes by Van Gogh was the starting point for an intense debate between the German philosopher Martin Heidegger, the American art historian Meyer Schapiro and the French philosopher Jacques Derrida. At the core of their respective analyses is an inquiry about the representational status of the depicted shoes, expanded by Derrida to a questioning of the representational status of painting. Derrida’s text was considered essential reading on the liminal character of painting and its truth claims. The notorious reproach to Meyer Schapiro, and to art history as a discipline, was its constant search for truth behind the artwork. This paper seeks to re-evaluate the controversy in light of new approaches in continental philosophy on the nature of reality and objects. It will show how Schapiro’s materialistic and relational notion of art creation and reception fosters an understanding of the artwork as a self-contained object, which holds multifaceted relations to artist and beholders. According to Schapiro, the material reality of the artwork – in terms of its inertia, density, resistance and gravity – is an important factor in the work character of artistic production as well as in the perceptual acts of engaging with works of art. This conception of the artwork will provide a basis from which to discuss the status of the objects painted, the object character of paintings, and the relations between painted thing, painting, and beholder.



The metamorphosis of insects and amphibians has functioned as a powerful metaphor for creative potential and startling transformation in nature and culture. (R)evolutionary associations with shapeshifting creatures proliferated following 19th-century theories of the origin of species: while metamorphic bodies were ubiquitous in fin-de-siècle art and literature, anxieties over involution and regression resurfaced in Surrealism's fascination with insects such as the praying mantis.

A model for development, hierarchical or chaotic, metamorphosis in nature has traditionally inspired myth and fairytale. Gillian Beer suggests that the natural sciences have sometimes bordered on the unstable territory of the supernatural: the sublimation of 'lower' animals suggests the permeability of the human and the divine. Humans do not metamorphose, in the narrower biological sense. However, recent body art, including (trans)gender and transgenic explorations, plays with the metamorphic potential of identity.

Beer posits metamorphosis as a series of abrupt changes, leading to ever-new forms, while Rosi Braidotti emphasises the 'flows and interconnections' of becoming. This session will examine these issues of continuity and identity. What implications do permeations between humans, other animals and the supernatural hold for the subject? As part of a reproductive process, and inherently unstable, how does metamorphosis correspond to gendered identities? Entailing flow, movement and the (re)shaping of organic matter or ideas, how does renewal relate to creativity? How do death and decay figure into narratives of growth? Are principles of metamorphosis found in non-animal forms, for example in geology or alchemy?

'And what about you; Are you crystallising?': Metamorphosis and the science of crystals, 1820–1890

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**Anirudha Dhanawade**  
 University of Manchester



Stendhal's 1822 book *Love* describes a curious practice of the salt miners of Hallein, who throw desiccated branches into the pools of abandoned workings. Some months later the branches are retrieved, now coated with a 'shining deposit of crystals'. 'The original bough is no longer recognisable', writes Stendhal: dead wood has been transformed into a crystalline talisman and a 'dazzling' emblem of metamorphosis.

After a trip to the salt mines with his friends, writes Stendhal, 'the word *crystallisation* became current among us'. Taking its cue from *Love*, this paper argues that the scientific study of crystals actively shaped conceptions of transformation and change in 19th-century culture. Juxtaposing the work of the scientists William Whewell and Philip Henry Gosse with that of the writers GH Lewes and John Ruskin, the paper shows that the language and, most importantly, the visual imagery of crystal science was used in the 19th century to picture and to think about a wide array of metamorphoses, from the material and corporeal to the social and psychological.

The paper explores how material science structured thinking about metamorphosis in 19th-century modernity. It shows how scientific representations mediated a variety of ideological and aesthetic concerns, helping to create a culture in which the production and interpretation of images was of crucial importance. It concludes, however, by stressing that crystallographic images also drew attention to the problems involved in understanding and representing change, producing an anxiety about the *status* of images that is central to modern culture.

Temporality and Metamorphosis: Titian Peale's butterfly projects

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**Ellery Foutch**  
 Courtauld Institute of Art



Throughout his life, Titian Ramsay Peale (1799–1885) was obsessed with butterflies, ultimately creating thousands of drawings, lithographs, oil paintings, and over 100 butterfly boxes bound in leather and marbled paper, their specimens preserved between layers of glass. Peale's fascination with butterflies developed not only from his family's involvement in the culture of natural history, but also from the rich cultural associations of the mutable creatures. Due to its highly visible metamorphosis, the butterfly was a potent symbol of change, transformation, vanity, and the evanescence of beauty. In their transformation from earth-bound, homely caterpillars to brightly coloured and patterned flying creatures, butterflies also acquired spiritual resonance that evoked the human passage from earthly body to heavenly soul or spirit; in their 'rebirth' from the cocoon, butterflies were seen to parallel Christ's resurrection. Peale's scientific and artistic preservation of these butterflies was an attempt to forestall their decay, immortalising their perfection and transforming them from natural creatures that interacted with their environments into static objects, incapable of either decay or future life. The structured composition of Peale's butterfly boxes imposed order, control, and symmetry on these fluttering, evolving creatures, while his use of watch glass explicitly trapped them in a tool of preservation intimately linked with the consideration of the passage of time.

Spectres of Regression: Dismal Darwinism, Freud and surrealist metapsychology

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**Donna Roberts**  
Independent Scholar



The surrealists' scorn for an uncritical notion of progress gave rise to some of their most radical ideas, many of which played conspicuously with the theme of regression: from the civilised to the primitive, the human to the bestial. The logic of surrealist thinking closely followed that of Freud's metapsychology, which defined how the instincts expose the fundamental archaicism of human mind and behaviour. Freud's metapsychology was grounded in evolutionary theories, and was part of a trajectory of Darwinian thought that gave rise to concerns, expressed in both scientific and popular culture, with the spectre of human origins and the threat of their uncanny return. By the late 1920s, surrealist discourse had come to exploit these concerns by privileging disturbingly regressive instincts; exemplified by Dalí's persistent rhetoric of regression, Caillois' insectoid avatars of self-immolation, and the embrace of the violently regressive throughout Bataille's *Documents* and Buñuel's *L'Age d'Or*.

This paper will outline how between the wars the surrealist milieu presented a provocation to the essentially Lamarckian values that for decades had guided the French Republican ideals of progress, science and civilisation, formative in the religious and political resistance to Darwin's ideas in France. This provocation I will define as *dismal Darwinism*. Through their recurrent conflation of human-insect affinity or regressive metamorphoses, the surrealists exploited the anxieties of evolutionary *origins*, affronting with the pessimistic and atavistic spectre of *return* the dominant ideological framework premised upon a Lamarckian understanding of progress.

Hell in the Ocean: On Vilém Flusser's *Vampyroteuthis infernalis*

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**Riccardo Venturi**  
Institut National d'Histoire de l'Art, Paris



In his trilogy on media theory, Vilém Flusser explored the mediascape and its innovative technologies of the production and diffusion of images. However, an alien creature looms over these books: *Vampyroteuthis infernalis* – the main character of his most peculiar book. Taking an abrupt turn from his typical way of thinking, Flusser brought to the fore the vampire squid from hell. Known only to a few specialists, it was discovered in 1899 by the German biologist Carl Chun in the abyss of the ocean. The undersea forms of life in the pelagic zone and the unconscious were fathomed simultaneously.

*Vampyroteuthis Infernalis* is a science-fiction report and a philosophical essay on our post-human condition, as much as a marine bestiary of the end of the 20th century. It was conceived in collaboration with Louis Bec, who embellished the text with 16 visionary drawings freely inspired by the features of the vampire squid.

Rather than presenting a scientific account of the evolution of life forms – from cephalopod to human – Flusser's intention is more malicious: hovering between art and science, he explores an uncharted territory that threatens our experience in the world. This gelatinous marine monster is a radical figure of alterity that exceeds human subjectivity, exposing our anxieties in post-industrial societies.

Jean Painlevé realised several scientific films on crustaceans that had a profound impact on Surrealists and cinema critics such as André Bazin. The hypothetical influence of *Vampyroteuthis infernalis*, still largely unrecognised, is what this paper attempts to establish.

Eduardo Kac: Metamorphosis and the microcosm

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**Nina Amstutz**  
Yale Center for British Art



My talk explores the use of biotechnology in contemporary art to initiate metamorphoses between discrete classes of life and matter. I will focus primarily on the bio artist Eduardo Kac, who recently used the process of transgenesis to create a plant/human hybrid. Kac created a new strain of petunia by introducing a gene isolated from his blood into the plant's DNA. The flower exhibits red veins over light pink petals, which is the result of a protein produced by Kac's gene. Kac describes his genetic manipulation as 'a bloom that creates the living image of human blood rushing through the veins of a flower'. Scholarship surrounding Kac tends to focus on the social, ethical, and political implications of his work. My talk will rather historicise Kac's metamorphic creation as part of a larger narrative of artists and scientists preoccupied with liminal life forms, such as polyps, corals, and micro-organisms. The continuity between plant and human circulation that Kac's petunia draws attention to is a particularly old observation, appearing as early as antiquity and resurfacing in physiological discourses and artistic contexts from the early modern period through to the 20th century. My talk will argue that Kac's 'plantimal', although the first work of art to synthesise plant and human DNA, is in fact remarkably consistent with the aesthetic solutions and philosophical conclusions that artists have historically arrived at when they have taken on the problem of nature and the place of human life.

## Session 22

Marika Leino  
Oxford Brookes University / M&E Group  
Committee Member

### Museums & Exhibitions Session Challenging Conventions: Exploring Hierarchies within the Historiography of the Fine and Decorative Arts

Marie-Thérèse Mayne  
Laing Art Gallery  
(Tyne and Wear Archives & Museums)  
/M&E Group Committee Member

This session explores hierarchies within the discipline of art history, tracing the separation of the 'fine' and 'decorative/applied' arts and examining the impact of this division on the research, display and use of art objects within academic, museum/gallery and exhibition contexts. Even before Kant subdivided the arts into 'mechanical' and 'aesthetic' groupings, the 'decorative' arts were somehow deemed lesser due to their inherent functionality, allied to base manual labour and divorced from the purity and higher appeal/role of the 'fine' arts. This approach was perpetuated throughout the 18th and 19th centuries, and continues to influence modes of practice to the present day.

This session will explore how these historiographies affect perceptions within the study of art history and the presentation of objects. Have they actively shaped the way we research, collect and display objects? Have these exclusions/inclusions limited or facilitated ways of working within the discipline generally, or affected the way specific fields have been shaped more particularly? And what impact has this legacy had on contemporary practice, in modes of working, forms of display or the evolution of funding streams?

The AAH Museums & Exhibitions Group represents a wide range of practitioners, including art historians, curators and artists/makers, from all eras and cultures.

Objects of 'Peculiar Charm':  
The critical fortunes of engraved gems  
after Michelangelo

—  
**Maria Ruvoldt**  
Fordham University, New York

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In 1937, Gordon McNeil Rushforth pronounced his judgement that, despite their 'peculiar charm', engraved gems could not legitimately 'claim a high place as works of art', even if they were based on designs by 'real artists'. This point of view has gone largely unchallenged. Rock crystal and other hardstones, both ancient and modern, were greatly prized by princely collectors in the Renaissance and the value accorded them was astronomical. The artists who created them earned their places in Vasari's *Lives* for their exceptional skill and were rewarded by popes and emperors for their achievements. Lapidaries that described the symbolic and magical properties of stones were so popular that Lodovico Dolce plagiarised an entire treatise by Camillo Leonardo, and issued it under his own name. But, for the most part, these objects today are relegated to the margins of Renaissance art history and contemporary museum display. This paper will focus on a specific case – a group of rock crystal intaglios by Giovanni Bernardi after designs by Michelangelo – to explore how and why such objects have slipped from view. I will argue that engraved gems offer a unique window into Renaissance aesthetic values and allow us to trace the development of contemporary attitudes towards the category of decorative arts. By attending to the historiography of a group of objects ordinarily overlooked, I hope to offer a new perspective not only on their role in Renaissance culture but also an insight into why they have largely disappeared from histories of Renaissance art.

The Classification of Arms  
and Armour in  
the Hierarchy of the Arts

—  
**Marie-Anne Michaux**  
Ecole du Louvre

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The hierarchy our predecessors had devised gave us an intellectual frame to classify artistic productions in the same way naturalists classify species: within the tree of art history, each species of art occupies a branch, more or less important, more or less prolific in sub-branches. Such classification, still visible in museums' clearly defined departments, influences our perception of objects: like naturalists, art historians might be tempted to make them fit into an already established field of study. But what if an object does not correspond exactly to this predetermined hierarchy? When I started studying arms and armour I felt like discovering a platypus: to which area did these objects belong? In archaeology at the Ecole du Louvre but decorative art at the Musée du Louvre; seen as historical artefacts in army museums, they had their own department as applied art at the V&A.

My paper aims to show that though present in many important fine art collections such as the Louvre, the Met or the Wallace collection, arms and armour are often overlooked by art historians because of their undefined status, aggravated by their unsettling original function. Their aesthetical value secured them a place, small but persistent in art historiography since Vasari's 'Vite', but they are still perceived as a conceptual challenge that questions the validity of a classification inherited from past historiography. I hope to demonstrate that their inherent complexity should arouse art historians' interest and help develop a vision freed from the preconceived categories that affect our perception.

Presenting Medieval Art as Technology  
in the 19th-century Exhibition and Beyond

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**Julia Snape**  
Independent Scholar



The early exhibitionary history of medieval objects is seen to commence in the mid-19th century. Prior to this, medieval objects had received only specialist interest from connoisseurs and antiquarians and were admired chiefly for their historical value or as curiosities. Upon their entrance into the public exhibitionary realm a new role was conceived for medieval objects that sought to neutralise their former curious associations and repositioned them as vehicles of aesthetic and technical instruction. This process of rationalising the medieval object, to become a medium of useful and productive instruction, involved the development of curatorial and interpretive techniques that encouraged the uninitiated observer to perceive them principally as repositories of technological expertise. Using Jean-Pierre Warnier's concept of 'efficacious technology', alongside Alfred Gell's theorisation of art appreciation as the 'enchantment of technology', this paper examines the curatorial mediation of medieval objects in two key exhibitions: the Society of Arts' 'Exhibition of Ancient and Medieval Art' (1850) and the Manchester 'Art Treasures Exhibition' (1857). In particular, the paper explores how the classification and arrangement of objects in these exhibitions functioned as mechanisms of rationalisation, promoting an appreciation of the materiality and manufacture of medieval objects, and examines how this concept was reinforced through various forms of printed literature produced to accompany each exhibition. It considers how interpretive methods formulated in the mid-19th century have endured even into contemporary curatorial practice and hence contributed towards crystallising our understanding of medieval objects as decorative art.

Between 'Fine' and 'Ornamental':  
The place of Italian sculpture at the early  
South Kensington Museum

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**Charlotte Drew**  
University of York



'It will here not be irrelevant to take some further notice of the two-fold aspect under which sculpture is represented in this Museum, viz. as a 'fine art', and also, if we may so phrase it, as a decorative art or industry, in other words, of sculpture and ornamental carving. It is not more certain than unfortunate, that in our times an imaginary, but practically very decided, line of distinction has been drawn betwixt these two aspects.'

JC Robinson, *Italian Sculpture of the Middle Ages and Period of the Revival of Art* (1862)

In 1859, a full-size plaster cast of Michelangelo's *David* presided over a heterogeneous collection of furniture, pottery and metalwork, forming the 'Art Museum' section of the South Kensington Museum. Shortly thereafter, original works of Italian sculpture came to dominate the art collections and, in the 1862 catalogue, curator John Charles Robinson justifies their place within the decorative arts context of the Museum. Italian sculpture, he suggests, and its intermediary place within the traditional hierarchies of the various arts, as well as its ornamental alliance with architecture, occupied a 'two-fold' position at South Kensington that not only straddled the divide between the 'fine' and 'ornamental' arts, but actively sought to dissolve it.

This paper explores the place of Italian sculpture within the decorative-arts context of the early South Kensington Museum collections. How did Robinson's display and promotion of Italian sculpture at the Museum challenge the accepted boundaries between the fine and applied arts therein?

Art or Illustration? The status of  
painting and sculpture in the Soviet  
natural history museum

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**Pat Simpson**  
University of Hertfordshire



It might be said that a painting is a painting and a sculpture is a sculpture, and as such they putatively belong to the realm of 'fine art'. Such objects, particularly when offering recognisable figurative representations and created out of traditional materials, seem clearly to declare their status and/or definition. But, what if the painting or sculpture has a useful function within a natural history museum in illuminating or illustrating the history of evolutionary theory, or, through portraiture, represents a hagiography of evolutionary theorists? Is it, therefore, a piece of decorative art because of its illustrative connotations? This is the big overarching question I open out to the panel and audience, because I do not, as yet, have any clear answers.

This paper focuses on the Moscow Darwin Museum. This natural history museum was founded in 1907 at the Higher Women's Courses institute attached to Moscow University. Nationalised in 1917 after the Bolshevik Revolution, it still exists. The initial directors, Nadezhda Ladygina-Kots and Professor Aleksandr Kots were thoroughly committed to using art (paintings, drawings and sculpture, including taxidermy) as means to enliven the delivery of Darwinian evolutionary theory. The paper scrutinises the use of Soviet institutional acceptance of the difference between 'fine' and 'decorative' arts (illustration) by the museum directorate as a means of defence against criticism of the works shown at the museum.

1890s Modernism:  
A failed attempt  
of breaking hierarchies

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**Ruth E Iskin**  
Ben-Gurion University of the Negev



When we think about 1890s decorative arts, the artistic poster, a new form of advertising at the time, does not usually come to mind. In the late 19th century, however, it was not only perceived as an integral part of the decorative arts, but figured prominently in the fight to eliminate the hierarchy of the arts. Critics such as Roger Marx, who played a major role in this fight, placed the lithographic colour poster at its centre. Henri Beraldi, author of the definitive text on the modern print, boldly catalogued Jules Chéret's advertising posters among art prints. Despite such efforts in the late 19th century, the traditional hierarchy prevailed. The poster was relegated to the margins in art history and in museums' exhibitions in the 20th century. However, the artistic poster gave birth to the colour lithograph as an original art form. The colour art print, only admitted to Salon exhibitions as late as 1898 and not yet accepted by most contemporary print collectors, became widely accepted as a legitimate art form in the 20th century. This paper analyses this complex moment in the modernism of the 1890s as an archaeology for later debates. It proposes that this case sheds light on the cultural processes through which a new medium plays multiple roles and is initially perceived as challenging arts' hierarchy. Nonetheless, it is eventually absorbed into a persisting paradigm of high art, as is evident in 20th- and 21st-century practices of writing, curating, and museum displays.

Blurring the Boundaries between Art and Decoration: Purity and danger in Bertha Schaefer's gallery (New York 1944–1971)

Antonella Camarda  
Università degli Studi di Sassari

‘When people from the decorating world come, they (...) are afraid to look at the walls. But, when the fine arts world people come, they don't see the furniture’. With these words Bertha Schaefer (1895–1971) summarised the gap between two main fields – fine art and interior decoration – she had been trying to merge in her unorthodox New York gallery since 1944, exhibiting furniture, craft, decorative and ethnic arts along with paintings and sculptures. Widely recognised as one of the most influential taste-makers of her time, her fame in life is coupled with her *post mortem* oblivion. In the years during which artists swung between the lure of a renewed synthesis among the arts and the need for absolute autonomy and the specificity of each medium, Bertha Schaefer's approach challenged both the rising white cube ideology and the tendency toward a decontextualised display of applied arts. Blurring the boundaries between art and decoration, Bertha Schaefer's gallery came out – paraphrasing Mary Douglas's 1966 best-seller *Purity and Danger* – as an uneasy, polluted place where the purity of art was endangered by indistinction and domesticity. The paper will look at Bertha Schaefer's work and its reception in the wider context of post-war art theory and exhibition practice.

Putting the Pot on the Plinth

Helen Walsh  
York Art Gallery, York Museums Trust

William Staite Murray (1881–1962) viewed pottery as the missing link between painting and sculpture and made it his mission to give studio ceramics the same status as fine art. Murray gave his pots titles, charged art prices and gained critical acclaim exhibiting alongside artists like Ben Nicholson. Despite this promising start to the British studio ceramics movement, the potential of the medium was never fully embraced. However in recent years there has been some promising signs; in 1980 Hans Coper became the first potter whose work made £1000 at auction, Grayson Perry won the 2003 Turner Prize for his pottery and academic research in studio ceramics becomes more widespread.

York Art Gallery closed at the end of 2012 for an £8 million capital redevelopment project, reopening in 2015 with a new *Centre of Ceramic Art*. The impetus for the project is the studio ceramics collection, which has grown from 250 pots in 2001 to over 5,500 today. Since 2001 we've been getting to know the collection and working with a range of creative practitioners (for example Tracy Chevalier, Matthew Darbyshire) to explore new ways of interpreting it. From art installations, domestic recreations, thematic displays, mixed media shows and digitisation, we aim to challenge our audience to reconsider what a pot is.

This paper will discuss the challenges faced by York Art Gallery as it attempts to re-position studio ceramics as a modern art movement within a regional public gallery setting.

## Session 23

Martha Langford  
Concordia University, Montreal

Networking National Art Histories, or [insert nationality] specialist seeks relationships with like-minded persons

A bitter joke, much repeated by second-wave feminists, was that the recognition of women as cultural producers seemed strangely to coincide with the 'death of the author'. Something similar is occurring with the writing of national art histories in the post-colonial/post-Cold-War period: their relevance is being questioned, even deemed parochial, as part of the disciplinary turn toward global and world art histories. Both hegemonic history and counter-history are in trouble, as Terry Smith reported in *Art Bulletin* (December 2010), adding that: 'Globalization has recently reached the limits of its hegemonic ambitions yet remains powerful in many domains. The decolonized have yet to transform the world in their image'. In the current economic crisis, with severe cultural and educational shrinkage, gains for counter-histories and other budding histories might seem unlikely, if not impossible. At this moment, Stuart Hall's Thatcher-era call for coalition-building (extended in Homi K Bhabha's 'act of negotiation') rebounds within a discipline extended by the digital humanities, but also defined by the digital economy – its creation of have- and have-not institutions.

This session examines current approaches to local, regional, and national projects of archiving, writing, and mobilising art historical knowledge. Papers pay particular attention to backstories of projects that might be seen as doubly circumscribed or productively affiliated, deploying such concepts as diaspora or cosmopolitanism. The aim is not simply to assert the values of such projects, but to analyse their methodologies and participatory structures – a productive exchange within an international coalition of national specialists.

Visualising Exilic  
Consciousness: The Irish in late  
19th-century USA

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**Fintan Cullen**  
University of Nottingham,  
Ningbo, China



Some years ago, Joe Cleary (Yale) referred to Ireland as ‘an exemplary nursery of exilic consciousness’ (*The Cambridge Companion to Modern Irish Culture*, 2005). Ireland, he claimed, had attracted colonisers who in time became patrons of art while descendants became artists. Over centuries, outward migrants did the same. This paper will investigate the ways in which an Irish diasporic art history needs to be articulated so as to provide an alternative to the pigeon-holing of artists and art solely within singular national contexts. In defining a transnational art history and by looking at its methodologies, we may strengthen the role of the visual within such an exilic consciousness. The focus of this paper will be on how Ireland penetrated the 19th-century visual consciousness of the USA and suggests that no account of an Irish national art history is complete without such an examination.

Problems of Translation: Lyonel Feininger  
and Gaganendranath Tagore at the 14th  
annual Indian Society of Oriental Art  
exhibition, Kolkata, India

–  
**Martin Beattie**  
Newcastle University



This paper compares the cubist work of the Bengali artist Gaganendranath Tagore with the Bauhaus painter Lyonel Feininger, produced for the 14th annual Indian Society of Oriental Art exhibition, which opened in Kolkata, India, in December 1922. The exhibition included the artworks of over 60 Indian artists, as well as work by all but one of the artists from the Bauhaus, in Germany.

Feininger submitted 35 artworks for the exhibition, including 16 woodcuts made between 1918 and 1921, which most strongly represent his cubist work at the exhibition. Gaganendranath had 25 items at the exhibition, including a set of nine black and white cubist compositions.

Critics were ambivalent about Gaganendranath’s work because it undermined their own understanding of what categories like ‘European’ and ‘Indian’ art should be, which on their terms were to remain separate and distinctive. In reality, the complex interaction between a globalising modernity and more regional art practices, both in India and at the Bauhaus, only assisted to disrupt such essentialising categories. I argue that European and Asian cubisms were distinct and diverse and developed in relation to a number of mixed, partial, disjointed, and hybrid discourses – independent in their origins and purpose but yet interconnected. In consequence, each artwork made a unique negotiation between the syntax of cubism and their artists’ own individual political, social and intellectual contexts.

New Maps for Networks: Reykjavik  
FLUXUS – a case of connections

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**Æsa Sigurjónsdóttir**  
University of Iceland



Creating connections between places, making place for small countries and communities, has been a part of the global approach to writing about art over the past decades. In the case of Iceland, art played an important role in constructing national identity through different phases of the building of the nation state. When this political and cultural task was completed, contemporary art took on the role of cultural tool, and became an element of urban dynamics.

It was only in the early 21st century that Icelandic art caught the attention of the international art world and Icelandic artists started dreaming of recognition in the global art world. Some individual endeavours have been quite successful, but the question is if and how works, ideas, and processes, will be integrated into future art-historical narratives.

In this paper I will look into the importance of examining transnational flows as a method of writing art history. I will show examples of how Fluxus and Dutch conceptualism functioned in local and international contexts during the Cold War period, and created new places, which have been left out of historical narratives. 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 form a part of experimental art networks, which have to be studied as a part of global histories.

Urban Art Histories  
(in Canada)

–  
**Johanne Sloan**  
Concordia University, Montreal



Has the category ‘contemporary Canadian art’ become irrelevant? From inside the country there is often suspicion that this commonplace type of national designation implies nationalism – perhaps outright devotion to the principle of a centralised nation-state, or a more insidious way of branding heterogeneous art practices. Outside of Canada’s borders, the globalised art world seems to promise a post-national role for contemporary art, but that erasure of nationhood is also problematic, because all kinds of cultural or historical information can get obliterated in the process. To resist the flattening effects of the ‘global contemporary’ paradigm, Hans Belting has proposed that we think of multiple, coexisting art worlds. While Belting doesn’t specify how geographically embedded or how local those art worlds might be, it is important to consider the role of cities in this respect. More specifically, this paper looks at how contemporary art has taken hold in three Canadian cities: Montreal, Winnipeg, and Vancouver. Each of these cities has had distinctive, thriving contemporary art scenes, while affiliations to national and global art histories have been negotiated in different ways. If recent interdisciplinary scholarship has asserted the value of urban culture, urban environments, and urban identities, this paper asks whether it is possible or necessary to write urban art histories at the present time.

'Lines of Flight': Rhizomatic reachings in the Gàidhealtachd (Scottish Highlands)

–  
**Lindsay Blair**  
Moray College, University of the Highlands and Islands



Anne MacLeod's *From an Antique Land (1700–1880)* is a study of the way that hegemonic history determined how the Scottish Highlands be depicted in visual terms. Despite the efforts of individuals to resist this narrative – to effectively de-colonise the image – the predominant historical signifiers remain the same even from within the Scottish context (let alone the British, European or global context).

I propose three strategies to instil the sense of counter-narrative which will not itself become merely another marginalisation. First, I aim to connect the art of the Highlands with major contemporary art movements in other countries through individuals who have formed a symbiotic relationship with the Highlands – Jon Schueler and Joseph Beuys specifically. Second, I will suggest that a participatory art has developed in the Highlands which links to the conceptual framework underlying much contemporary performance art. Third, I will focus on a radical politicisation of art which runs counter to the landscape/dreamscape/escape imagery which still bedevils the development of an authentic indigenous visual language.

Will Maclean's excursions out into the Lewis communities, where some of the most notorious of the Highland Clearances took place, has engaged people in a renewed dialogue with their history and a re-imagining of the possibilities of the present. 'History is always written from the sedentary point of view and in the name of a unitary State apparatus.' Is it possible to replace 'strata, segmentarities and sedentarity' with what Deleuze refers to as 'the rhizomatic', 'multiplicities' or 'lines of flight'?

What Shall We Tell Them?  
Writing art history in Western Australia

–  
**Maria Brown**  
University of Western Australia



This paper will examine some of the questions posed by the writing of regional art history in today's critical environment. It focuses on the visual arts in Perth, the capital of Western Australia, during the second half of the 20th century.

The two main issues I want to discuss are the selection of the most productive framework to locate this historical narrative and ways to approach Aboriginal art from this region.

Although the history of Australian art has been well documented, art from Western Australia is only briefly mentioned in the national surveys; due, largely, to the scarce relation it bears to the art from the Australian art centres, Melbourne and Sydney. Rather than trying to simply insert a regional narrative within the national parameters, I argue that Western Australian art can be more productively studied if we locate it, at the same time, within international and national contexts to examine how local artists selected certain elements from international trends and translated them to respond to the concerns of their local audience.

A related issue is the place of Aboriginal art within this narrative. Aboriginal art from this region does not resemble the well-recognised Aboriginal art produced in the rest of the country. Many local Aboriginal artists have worked in a style reminiscent of the art of the early white settlers. While this could be dismissed as an imitative practice with 'kitsch' value; a more considered approach might illuminate the complex cultural exchanges taking place in this part of Australia.

Constructing Loca/nationalities in Palestine–Israel: Historical archives and contemporary art at the Umm El-Fahem Gallery

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**Merav Yerushalmy**  
Ben Gurion University, Israel



The Um El-Fahem gallery for contemporary art, located in the Arab town of the same name in Israel–Palestine has taken on a huge undertaking – constructing a local photographic archive where very little visual (or other) documentation exists. As central Palestinian archives have been confiscated by Israel or lost, and as the Um El-Fahem region lies outside the main commercial or religious centres of Palestine–Israel, the gallery has been highly resourceful in creating its growing archive. It conducts video interviews of elderly residents; sends volunteers to comb through private albums; incorporates photographic works of art which have addressed the area; and re-reads photographic documents of the locality taken from within Zionist logic. These archival practices and their explicit local and national ambitions are particularly interesting as they are set within a contemporary art gallery where the exhibitions as well as individual works of art are often highly wary of national and nationalistic ambitions.

This paper explores the growing archive, as well as its complex relations with the contemporary works of art exhibited in the gallery space. It examines the ways in which these (seemingly) incongruous practices work within contemporary Palestine–Israel and its art fields, and the loca/nationality they produce, conflating modern, post-structuralist and cosmopolitan re-workings of national practices in establishing a differing and highly productive form of Palestinian identity.

Standing up or Retreating?  
Contemporary Turkish art historiography in the age of an international art world

–  
**Ceren Özpınar**  
University of Leeds



Having survived the influence of many different art historical modalities from the 1970s and on, and having not taken them up as the principal way of working, contemporary Turkish art historiography tries to find its own way. It is perhaps suffering the consequences, such as still struggling with the constant binary opposition of East and West. Yet it finds a way to deal with this, for instance, by arguing for the contemporary, and saying that Turkish contemporary art has achieved a synchronicity with international artistic production. On one hand, drawing on a notion of temporality makes sense, though on the other, as the achievement of contemporary art relates strictly to today's not-so-hegemonic art world's inherent criterion, the same old duality of East and West reappears. Creating a new art historical map for contemporary art in Turkey from 2000 onward, historians look at the intersections of art and socio-political events and mostly highlight artists who are women or who come from different ethnic origins such as Kurds. However, other ethnic identities, such as Armenian, do not come up in this historiography. Could the reason for this 'exclusion' be a habit dragged forward from nationalism? Could the political conjuncture be the reason for the emphasis on the other? This paper aims to take a closer look at contemporary Turkish art historical texts of the last decade from a critical point of view, trying to reveal the positions taken in order to stand up within the current art world and political environment.

**New Approaches  
to Collecting  
(1400–1600)**

Scholars have long been attentive to the emergence of the *studiolo* in the Italian Renaissance and its relationship to humanism and the revival of classical culture, pursuing connections between art, antiquity, politics, knowledge, and power. This session reframes the boundaries of collecting by moving away from traditional approaches to collecting that have tended to concentrate on collectors' tastes within larger patronage studies, analysing inventories as lists of static objects, or by examining the iconographic programmes of *studioli*. Instead, the papers address recent interests in materiality, cross-cultural exchange, and the circulation of goods.

The session features presentations that consider collecting from a new standpoint, by examining novel objects of collection (from maps to melons to horses), by exploring the re-categorisation of collectibles as they moved across geographical boundaries, and by redefining the spaces and places of collection.

The Uffizi Tribuna  
as Theatre  
–  
**Adriana Turpin**  
Institut d'Etudes Superieures des Arts /  
University of Warwick



The Tribuna, conceived c1585 by Duke Francesco I de' Medici in the Uffizi, brought together the Medici collections of antique and modern sculptures, paintings and works of art and displayed them in a site specifically created for public view. Current preoccupation with the idea of the *kunstkammer* as the main focus of 16th-century collecting has led art historians to present the Tribuna as one. This paper takes the display of the works of art in the Tribuna to give a different meaning to both the objects and the order in which they were displayed. By analysing the choice of works of art and applying the Medicean preoccupation with *bello ordine*, it is possible to link the arrangement in the Tribuna with current debates in Florence on the musical and theatrical practice of the ancient world; debates in which Buontalenti, designer of the Tribuna, would have taken part. Such an analysis removes the discussion beyond the iconographic programme of the room to the importance of the display. It offers new perspectives on the purpose of the Tribuna, based on an understanding of the materiality of the objects, the careful selection of the works of art and the role of *exotica* within the display. It uses contemporary writings on *maraviglia*, placing the display within contemporary intellectual discourses and to nuance the changes in approach to the representation of the Medici at the end of the 16th century. The Tribuna was thus the theatre in which the spectator viewed the wealth of the Medici princes, displayed in order and in harmony for the benefit of their public.

For Whose Eyes? Collecting the world  
in Braun and Hogenberg's *Civitates  
Orbis Terrarum* (1572)

–  
**Laura Sanders**  
The Courtauld Institute of Art



In 1572 the first volume of a new kind of collection appeared: the city atlas. World atlases were known, but the *Civitates orbis terrarum*, edited by Georg Braun and largely engraved by Frans Hogenberg, did something different. It collected views of cities, eventually reaching some 546 prospects in six volumes. As opposed to earlier models of textual chorographic city description, Braun and Hogenberg made the visual image the primary content of the volume. Images of the city's plan or skyline, the city's local dress, and placards containing text on the city were standard features: a display of supposedly dispositive facts and primary sources on the city. Rich in information, the images combined scientific cartographic detail with artistic chorographic detail and literary record. The visual presentation of cities in the *Civitates* as a kind of collection not only within the volume but on the page, offering the images to the viewer as objects for collection and for their own understanding.

That this knowledge was considered intimate and open to potentially unsanctioned use is shown in the introduction to the volume itself. Braun, imagining a hostile Turkish viewer, allays buyers' worries that his images communicate too much and leave the cities too exposed. The Turks, he assures, will not be able to profit from his volume because their religion forbids the looking at depictions of the human form. This paper explores the nature of the knowledge presented in the *Civitates orbis terrarum* and its potentially fraught dissemination.

Domesticated Goods: Collecting  
and classifying damascene  
ware in early modern Venice

–  
**Elizabeth Rodini**  
Johns Hopkins University



Among the various Levantine objects traded through Venice in the early modern period, damascened metalwork is particularly complicated, down to the origins of individual pieces described, vaguely, as ‘veneto-saracenic’. Equally slippery are 16th-century classifications in inventories and related texts, that reveal a varied practice of reception and use. Familiar domestic objects in households of means, in other cases these objects stand apart, along with paintings, antiquities, ‘animal horns and other diverse things’, as collectibles – in one German case, among the curiosities of a *Wunderkammer*.

The 1526 inventory of Bernardo Redaldi, notable for its relatively detailed descriptions of individual objects, offers a fruitful opportunity to investigate both how damascene ware was classified and the related process of conceptual domestication that was enacted through collecting. As Chandra Mukerji puts it, ‘traditional patterns for using objects broke down [in the early modern period] and were replaced by new social forms’. A seemingly passive type of ‘use’, the application of connoisseurial practice, as exercised by Redaldi, actually represents a significant redefinition of the status of damascene ware.

This paper examines the domestication of this material through, among other things, a close reading of Redaldi’s inventory, considering how it reflects on a class of object that spanned categories as it was incorporated into European schemes of use. How this material came to be considered a collectible; what contemporary texts reveal of that adaptive process; and what the history of individual artefacts known today through museum collections reveals about this transition, are all considered.

Collecting Ephemera. Melons as means  
of princely display, exchange and  
knowledge in the early modern period

–  
**Lisa Skogh**  
Stockholm University



In the early modern period, a vivid occurrence of ‘rarities’, melons, can be seen in Swedish royal inventories, listed alongside other less ephemeral rarities such as silver, textiles and other exclusivities. Since the Middle Ages, an interest in cultivating and collecting rare fruit as part of rulers’ display developed considerably. The garden was in fact a *Wunderkammer* per se, where the patron would cultivate and collect plants and fruits (Swan, 2005). A particular interest in melons developed in the colder northern climates in the 17th century. At Gottorf, the famous ‘Melonenberg’ was constructed and the Gottorfer Codex contained many illustrations of monstrous melons, similar to the work of Cassiano dal Pozzo. Several northern European aristocratic dowagers grew melons and sent them as valuable gifts between courts such as Saxony, Gottorf and Sweden. The fashion of immortalising rare ephemeral cultivated collectibles in still-lives, where the painter carefully recorded the melons’ *characteristica*, was used as an ersatz image when the fruit was long gone (Park & Daston, 1998). The ephemeral nature of the melons, coupled with the fact that scholars included them as a subject for princes, also served to enhance their significance. With a point of departure in Mollet’s unique treatise *Art und Weise die edle Frucht Melohnen zu zeugen*, this paper aims to present a group of hitherto overlooked early modern ephemeral collectibles. It focuses on examples of melon collecting practices at some northern European and Scandinavian courts, where they were used to display cultural political power, splendour and knowledge.

Horses as Collectibles in Renaissance  
Italy. Of more benefit than  
‘a beautiful bedroom, even if it is hung  
with gold brocade’

–  
**Sarah Duncan**  
Independent



In Renaissance Italy, well-bred horses were valued collectibles in the same way as other more inanimate objects were, with both quality and appearance considered significantly important. Furthermore, the similarities of a horse’s social potential compares favourably with other commodities such as tapestries, jewellery and paintings. Renaissance patrons went to considerable lengths to build up collections of horses in the same way as they built up collections of antiquities, importing exotic breeds from Turkey, North Africa and Syria and breeding their own blood lines. Provenance was important, with breeding closely monitored and horses branded to indicate origin and quality. In the early 16th century, the introduction of the Spanish *gineta* showed that horses could also be ‘schooling’ into more collectible ‘objects’, comparable to precious jewels that could be created from uncut stones. However, like other collectibles, horses also required the correct environment to preserve, protect and display them to their best advantage; in this case it was their stabling, often designed by leading Renaissance architects such as Raphael or Leonardo da Vinci.

The paper considers the various qualities deemed necessary for horses to be valued as collectibles, and the elegant stabling which was built by Renaissance patrons to both protect and show off their equine collections.

## Session 25

Anthony Gardner  
The University of Oxford and  
Editor of ARTMargins

### New World Systems? Reassessing the Trans- national Traffic of Art

Angela Harutyunyan  
The American University of Beirut  
and Editor of ARTMargins

It has become commonplace to celebrate contemporary art histories and events as global or transnational, breaking apart the North Atlantic bias of past understandings of art. Yet, the call to traverse outmoded geopolitical categories largely comes from art's North Atlantic heartlands and finds celebratory reverberations in the centres of transnational capital, from New York to Sydney and from Shanghai to Dubai. This session aims to reassess 'the transnational' in contemporary art histories and practice. The papers will address the impact that transnational art events and discourses have had upon the material conditions of art production and reception. The following questions are posed throughout the session: Does the transnational as a cultural category simply recirculate the global flows of financial capital and cultural diplomacy? How have artists, curators and historians developed strategies to navigate these flows of representation while at the same time resisting them? And how might we construct 'new world systems' of art that emphasise a critical transnationalism that neither fetishises the local nor replicates the neoliberal traffic of the global? Can we rethink the transnational as a possibility for a new global materialist aesthetics that traverses the term's purely cultural connotations? The contributions seek to reimagine the material and historical production of art's globality from the perspectives of what used to be called the 'margins', the 'peripheries' and the 'new worlds' of art.

Latin American New Media Art: Towards  
a reshaping of the technopolitical/poetic  
map of the region

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**Yasmin Adler**  
National University of Tres de Febrero  
(Buenos Aires, Argentina)

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This paper analyses the conditions of production, curatorship and reception of Latin American new media artwork, established by various degrees of access to specific technologies in different countries of the region. Access depends on cultural, state, financial and/or corporate policies carried out in each of the countries. By examining several paradigmatic artworks from the region, I want to hypothesise that the lack of certain technological resources in the conception, execution and temporary exhibition of the work unfolds *local creative solutions*. These novel artistic propositions are brought forth as alternatives to contextual limitations, and emerge from the trans-disciplinary labour of artist-engineers and engineer-artists, from the configuration of virtual platforms that encourage collective reflection, and from the creation of laboratories of experimentation and interchange of knowledge where new work teams appear.

The paper concludes by stating that the creative solutions – local answers in the globalised era – embody new expressions of the contemporary Latin American national identities. They reshape the technopolitical/poetic map of the region. Moreover, they invert the passive role of the so-called periphery as a consumer of technological innovations developed in hegemonic global centres, and turn this periphery into a producer.

Art and Late Capitalism in  
Latin America

–  
**Karen Benezra**  
Columbia University

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The 1990s witnessed the critical rediscovery, as well as the international purchase and display, of works and archives associated with conceptual or non-object-based art in Latin America. The growing historiography and institutionalisation of this work has tended to emphasise its radical political character in order to mark its difference from the North American and Western European conceptual art contemporary with it. In one sense, the branding of such difference has made the purported political radicalism of Latin American conceptual art into the condition of its incorporation into global circuits of commercial sale and institutional and academic prestige. In another, the multiplication of 'conceptualisms' has proven mutually constitutive with the assertion of their contemporaneity. By analysing the way in which the Mexican Groups Movement appropriated the revolutionary legacy of artistic collectivisation, my paper will argue that the political character of Latin American conceptualism may be defined instead by the extent to which it embodied and historicised the effects of capitalism's singular and simultaneous articulation on a global scale.

The Birth of Artistic Networks in  
Post-Soviet Eastern Europe

–  
**Octavian Esanu**  
American University of Beirut



The collapse of socialism in Eastern Europe considerably altered the lives of artists in post-socialist countries. Previously, interactions among artists from these countries had taken place mostly on the official state level. This situation radically changed after 1989, when a new world – one that increasingly operated across national boundaries by means of quickly proliferating regional and transnational artist networks – began to emerge. The Soros Centers for Contemporary Art Network (SCCA) that opened in many former socialist countries is often evoked when one attempts to find a point of departure from which to trace the beginning of the post-socialist art institutional and operational models.

This paper explores the early history of the SCCA program, introducing key figures and early projects as they evolved and were transformed during the late 1980s and early 1990s into an extensive artistic network. The main objective of the SCCA network may be expressed in terms of engaging the practice of art-making in the process of liberalisation and democratisation. Art, like other spheres of social life, was also to be co-opted during the post-socialist transition, in the radical passage from state socialism to neoliberal capitalism, from command-and-control collective economy to private property rights and free markets. Not all activities defined as ‘art’ were, however, co-opted into this vast transformative process, but only a particular kind of art, which was to be known from then on as ‘contemporary art’.

Asian/Americas: Contemporary art and  
the hemispheric transnational diaspora

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**Alice Ming Wai Jim**  
Concordia University, Montreal



This paper seeks to think through the spectrum of theoretical and material positions between the hyphen and the slash by focusing on the construct ‘Asian/Americas’, in relation to the hemispheric transnational traffic of art. The slash challenges traditional notions of hyphenation, suggesting other possibilities for diasporic subjectivity. The plural ‘Americas’ indicates the hemispheric extension beyond North America as well as the notion of multiple Americas. The presence of Asians in the Americas can be traced back to the 16th century with the launching of the Manila–Acapulco galleon trade that connected the Americas with Asia, as well as through 19th-century labour migrations of Chinese and Indian indentured labourers to Latin America and the Caribbean, the recruitment of Chinese to build the transcontinental railroads in the USA and Canada, and Pacific Islanders annexed by the US government. Despite the long history of Asian presence, the ‘Asianness’ of the Americas has not been particularly embraced as part of the ‘New World’ identity. In fact, anti-Asian sentiment has been clearly evidenced by state-condoned practices of racialised exclusionary immigration policies, forced removal and expulsions, and episodic violence against Asians throughout the Americas. In light of this, how is the hyphenated play of identities in contemporary art politically conceived, lived and performed within a hemispheric transnational framework?

The Turning Tide:  
Flowing towards the  
‘transnational’...?

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**Zehra Jumabhoy**  
The Courtauld Institute of Art,  
London



‘The anti-nationalist, ambivalent nation-space becomes the crossroads to a new transnational culture’, says postcolonial theorist Homi Bhabha in *Nation and Narration*. Bhabha isn’t the first to celebrate a ‘transnational’ turn. It is especially lauded within the art world, where artworks and artists appear to sail past national borders towards blockbuster exhibitions, biennials and art fairs. Yet, does this ‘transnational traffic’ really herald a new, fairer world order? Or does it merely mimic the shifts and eddies of global capitalism, which is still controlled via the traditional centres of power (i.e. London and New York)? Is there a way of separating ‘transnational’ art from the big boys of global capital? Is the nation an obsolete entity in this dialogue?

The artist-curators of India’s first biennial – the Kochi-Muziris Biennale 2012 – showcased well-known Indian talent (e.g. Subodh Gupta) alongside ‘international’ stars (e.g. Ernesto Neto); seeking to recreate the inter-cultural ethos of Fort Kochi, the ancient port that was once the epicentre of the spice trade. Yet, the Biennale was fraught with dilemmas: who counted as ‘local’ and who as ‘foreign’? Did Indian representation from Delhi and Bombay overshadow that from Kochi itself? What part did the New India play in this tussle? As a ‘transnational’ art event, the Kochi Biennale highlighted the tensions involved in the concept – something that sophisticated artworks addressed gleefully as well. Does the ‘transnational’ signpost a transcending of national identity or merely the privileging dominant nations? Using the Biennale as a case study, this paper will probe the validity of a ‘transnational’ agenda.

Tradition in Parallax: Global past  
and old technologies in contemporary  
south Brazilian art

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**Daniela Kern**  
Federal University of Rio Grande do Sul,  
Porto Alegre



Until a few years ago, Porto Alegre – the capital of Rio Grande do Sul, the southernmost state of Brazil – did not have a markedly cosmopolitan art scene to compare with those of São Paulo and Rio de Janeiro. Even the international art event hosted by the city since 1997, the Mercosul Biennial, in its first editions was focused on the display of South American artists. In the 2000s, however, with the creation of the World Social Forum (held in Porto Alegre in 2001, 2002 and 2003), the internationalisation of the Mercosul Biennial from 2006 and the popularisation of the internet, a gradual though sometimes hesitant globalisation began to emerge in the art scene in Porto Alegre. This paper aims to analyse a particular phenomenon within the context of this markedly regional art scenario that has opened itself, in recent years, to international flows: the deep interest of young artists based in Porto Alegre for old technologies. These technologies are particularly attractive in a region in which many artists do not have the resources to work with cutting-edge technologies. This paper also considers the ways in which this generation of artists has appropriated a series of global concepts, such as the archive, memory, the past and nostalgia, in order to justify the use of old technologies in their own works. This seems to indicate a response to both the strong heritage of the local tradition and to various international cultural trends that go beyond the specific field of the arts.

The Art of Curation: Soft power dynamics  
and the Singapore Biennale 2013

Jean Hui Ng  
School of the Art Institute of Chicago



Scholars engaged in Asian art-historical and cultural studies are not new to attempts to refine and redefine the discipline as 'inter-Asian'. Such redefinitions are due as much to the lack of cultural and historical unity, and to significant regional and sub-regional differences, as to the entanglement of post-colonialism, post-structuralism and fundamental questions of Asian identity. There are still large gaps to fill in the relevant art historical and cultural research, especially from scholars within the very nations, geographies and ethnicities usually identified through this rhetoric.

This paper examines the biennialisation of art as a case study in uncovering and discovering in shaping our modes of regional and sub-regional seeing and understanding. The Singapore Biennale 2013, as implemented under the Renaissance City Plan, stands out in its pioneering efforts to shift the curatorial practices from vertical to horizontal, and from international to regional. Instead of a canonical or hierarchical curatorial structuring, this biennial involves the collaboration of 27 curators from different Southeast Asian nations, and serves as a critical platform for the potential development of a Southeast Asian visuality and cultural network. In light of Singapore's traditional preference for the international, I argue that these shifts toward the regional and collaborative are strategic, diplomatic and productive. The 'flattening' of curatorial structures directly tackles concepts of hierarchy, economic standing, regional and transnational art and cultural production, as well as the critical question of having a 'centre' amidst the 'periphery', here analysed in the context of Southeast Asia.

Roaming Geographically:  
Which way are we going?

Samine Tabatabaei  
McGill University



Although the promise of contemporary transnational art history is all-inclusive, there is strong scepticism about whether art historians can redress the paucity of a coherent body of literature about peripheral spaces. As art historians Amelia Jones and James Elkins have elaborated – in two very different ways – about the boundaries of Euro-American visual culture, *contemporary* art history, unlike the initial critical appraisal of its architects, is still not fully inclusive of artists and artistic discourses from the peripheries. Hence, contemporary art historians (including myself) who are based within Euro-American academia, and who research the art and cultures of the so-called peripheries, are struggling to redefine and translate peripheral cultural specificities within an economy of art history that still practises marginalisation. My paper lays bare the intricacies of the new order of visual culture and the inverted traffic of concepts and artistic practices from the margins by proposing a model that corresponds to the dynamics and complexity of neoliberal politics and globalisation. Grounded in international cultural diplomacy around contemporary Iranian art, my article contends with the utopian and popularised treatment of the distribution of visibility and the promise of equal aesthetic rights to every artist.

Session 26

Cliff Lauson  
Hayward Gallery

Parsing the  
Pixelated:  
The Histories of  
Digital Art

Although digital art precedes the creation of the world wide web in the early 1990s, it is only more recently, facilitated by affordable and widely distributed connected technology, that digital art has become firmly established as an artistic category. Yet the term remains nebulous, including many disparate forms and types of art: from manipulated photographs to interactive installations to works existing on or made by a computer. Furthermore, the history of art has yet to substantively account for digital art, frequently deferring to the tools and methods of visual culture studies in recognition of a broader cultural phenomenon. Repositories of digital art have also recently been founded: on the one hand, the Museum of Modern Art, New York has started to acquire video games for its collection, on the other, the Google Art Project gathers together a virtual mega-collection of artworks drawn from the world's leading museums (including 7-gigapixel images of their masterpieces).

This session explores the definitions of and approaches toward digital art. It is primarily concerned with the digital as an artistic medium and its relationship to and within art history. Topics addressed by papers include: historical movements and precursors, digital theories and methodologies, the internet and the democratisation of art, interactive and participatory digital art, objecthood versus virtuality, and approaches in curating and collection management. The session aims to locate and investigate discussions about art that is (or was) state of the art.

Exhibition Histories of Critical  
Participatory Systems

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**Beryl Graham**  
*University of Sunderland*



‘It is in the installation design of the first half of the 20th century that the sources of such practices as viewer interactivity and site specificity, as well as multimedia, electronic and installation-based work, are to be found.’ (Staniszewski 1998: xxiii)

If the ‘sources’ of new media art practices, alongside installation and site-specific artwork, lie in exhibition installation, then the very nature of what is documented about exhibitions becomes particularly important to these practices in relation to historicisation.

The exhibitions ‘When Attitudes Become Form’ (1969), ‘Information’ (1970), and ‘Les Immatériaux’ (1985) all included elements where the audience played a highly active role, and yet those elements are poorly documented. Exhibitions of broadly conceptual or immaterial work lead to an examination of exhibitions where participation is key, including ‘Software’ (1970), ‘Serious Games’ (1996), ‘010101’ (2001) and ‘The Art of Participation’ (2008). Common issues for forming a useful vocabulary of interaction, and a history of participatory exhibitions emerge, including: installation; what is documented (from installation shots to audience responses); and press/critical analysis of participation. The importance of contextual documentation including audience response is stressed, including Lizzie Muller’s research on audience experiences of the artwork of David Rokeby and Anish Kapoor. Recent examples of crowd-sourced documentation and documentation by artists following open-source ethics, such as YoHa, are also explored as useful examples of method (Dietz 2005; Frieling 2008; Graham 2010, 2013, forthcoming; Muller 2008; Rattemeyer 2010).

Net Works: Jodi and the early  
days of internet art

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**Cary Levine**  
*The University of North Carolina,  
Chapel Hill*



In 1993, the artistic duo known as Jodi created <http://wwwwwwwww.jodi.org>, a web-based project ‘housed’ at the absurd URL described by its title. It was the first of a series of unruly manipulations that essentially eviscerated the web, exposing its digital guts, its basic components and conventions. Upending expectations and norms, Jodi made users aware of the rapid formalisation of the internet and how its accepted standards provide users with precarious illusions of control. This paper will examine the pioneering work of this collective, contextualising it within a then-emergent movement – net.art – in which artists from several countries used the internet as their medium, exploring the intertwined relationships between art, technology, and politics. For many, this movement was by its very nature ‘tactical’ – i.e., positioned in opposition to dominant forms of cultural production, both on- and off-line. These artists represent some of the earliest and most prophetic meditations on a rapidly shifting culture and the potential for online politics, activism, and ‘freedom’. Today, internet-based art is on the cusp of widespread acceptance and recognition, yet it has remained marginal within academia. When referenced, it is almost always couched in terms of technology and the rise of ‘new media’, and as a subset of more general socio-cultural phenomena. In contrast, I will consider the work of Jodi in its own terms – as art, with a specific context and history. This paper will be part of a larger book project focusing on the net.art movement as a whole.

Documenting the New Medium:  
The V&A’s national collection  
of early digital art

–  
**Douglas Dodds and Melanie Lenz**  
*Victoria and Albert Museum*



For much of its history, digital art has occupied a somewhat precarious place in critical and art historical circles. Stigmatised for its mechanistic and militaristic associations, computer art was viewed with scepticism by the mainstream art world in the 1960s and 70s. The V&A collected some early examples at the time, though curatorial staff were undeniably reluctant to engage with the new medium. More recently, the museum has sought to acquire a broad range of artworks that help to document the emergence of contemporary digital art and design. The V&A’s national collection now contains around 1,000 artworks from the 1950s to the present, including plotter drawings, prints, photographs and an increasing range of born-digital works. The museum also holds an extensive archive of secondary material.

This paper traces the history of the V&A collection and considers how ‘computer art’, ‘computer graphics’, ‘digital art’ and other related terms are defined in the context of the museum’s collecting policies. The talk will also refer to the ‘Digital Pioneers’ exhibition, an outcome of the AHRC-funded Computer Art and Technocultures project. The collection continues to offer a valuable study resource, most recently being the focus of curatorial research into the relationship between women, art and technology, plus research into digital art preservation. Reflecting on recent acquisitions, the paper also considers what the future might hold for the collection.

Discipline, Determinism  
and ‘the Digital’

–  
**Cadence Kinsey**  
*University College  
London*

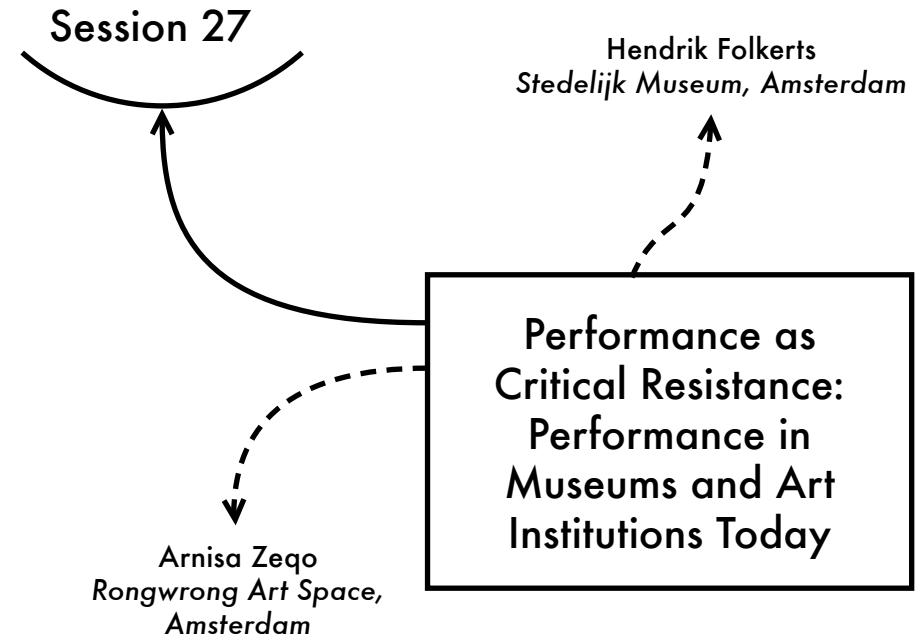


Responding to the panel’s concern for the relationship of the digital to, and within, art history, this paper will map out a number of ways in which ‘the digital’ can be seen to operate as a discursive and disciplinary construct. By outlining the real-virtual binary as a historical narrative, which has been both enforced and challenged by a variety of disciplines from anthropology to science & technology studies, this paper will consider what is at stake for art history in aligning itself with various theoretical manifestations of the digital.

This paper will begin by examining the rhetoric of equivalency fostered in the discourses of post-media, and consider how this concept has been mapped onto an art historical notion of post-medium through the work of Rosalind Krauss. It will argue that the roots of this project lie within the discursive fields of postmodernism and conceptualism: that the world is not only structured like, but particularly through, language means that, as a displacement of the ‘flow’ of analogue signals, the discrete ‘packets’ or ‘pulses’ of binary supposedly represent a universal mode of representation in which information can be conveyed across a range of material substrates, without loss or change. Against this narrative, however, it will also argue that recent attempts to locate ‘the digital’ within the discourses of materiality, medium and post-medium, might actually be seen as a collapse back into over-determined disciplinary frames of reference. This paper will explore these ideas both with reference to the histories of ‘net.art’ as well as recent ‘post-internet art’.

Hacking Art  
History  
–  
**Charlotte Frost**  
City University of Hong Kong  
↓

Hacking – the disruption or bypassing of communication systems – developed healthily alongside the rapid advancement of communication technology in the 20th century. Once, it was inventor Maskelyne foiling Marconi's attempts to showcase radio (1903). Then, it was the Zapatista-inspired digital sit-ins crashing the Mexican government's website (1997). And now it's Anonymous attacking the Church of Scientology (2008). Meanwhile, hacker culture and FLOSS (free/libre and open source software) democratise hardware, software and ways of making things. Even Culture Hack Days and THATCamps cut the time and cost of digital up-skilling in the arts. But what does it look like when you hack the history of art? In this paper I describe cases in which digital communication technologies have been used to disrupt/bypass art historical systems. These include the naming of 'net. art' in 1997, 'Documenta Done' (1997), 'Tate Mongrel' (2000), and Kimathi Donkor's google image art history rewrite (2004). I show how these 'art history hacks' align with institutionally critical conceptual art and the so-called New Art History. However, I argue that they not only provide a mode of self-reflexive critique, but a more appropriate way of building histories of digital art which in fact might best be built beyond the art history book.



Over the past decade there has been a remarkable increase of performance programmes in museums and art institutions, as well as in festivals and biennials. The scope of these varies – institutions consider performance as side programming or public programming, performance is framed within an exhibition model or in some cases, given central stage in specifically designed spaces. The disciplinary vocabulary with which performance is presented also shows the contemporary diversity of this art form – inspired by theatre, dance and music as well as exclusively based on a history of performance in the visual arts. Within those developments, performance is still considered an art form that needs to be experienced 'first hand', in a concentrated timeframe and in a particular setting. Yet, the danger facing the proliferation of performance art in contemporary art institutions is the rendering of it to a mere event.

This session questions how the contemporary programming of performances relates to performance history in the visual arts, the still precarious position of the document/documentation in performance and alternative curatorial models of performance. What kind of implications does contemporary *institutionalised* performance have in relation to notions of (often immaterial) labour, artistic production and spectacularisation? Moreover this panel proposes to investigate and explore how new strategies of performativity can be envisioned as critical resistance to the event-based framework of hypermodernity.

Just What is it that Makes Performance Today so Different, so Appealing?

–  
**Sophie Berrebi**  
University of Amsterdam



In his *Notes sur le Cinématographe* (1975), Robert Bresson stresses the double existence of the actor for an audience: 'L'acteur existe double. C'est la présence alternative de lui et de l'autre qu'on a habitué à chérir.' (The actor exists double. It is the alternating presence of him/her and of the *other* that we have been accustomed to cherish.) While Bresson points out this dual quality in order to criticise it and propose instead a definition of the cinema 'model', this duplicity of the actor can productively be used to think of the in-between quality of performance art, especially in those case where it is the artist her/himself who performs before an audience. There, the artist is both performer and author, and while the audience might perceive these two roles alternatively or independently from one another, it is perhaps instead the in-between-ness of these two roles that is one of the most engaging qualities of some performance art. In my paper, I will elaborate on the artistic characteristics of this *in-between* of performance art and relate it to another plane where it may similarly be observed: that of the economic field. Using the work of Pierre-Michel Menger, I will question the uncomfortable position of performance art as a form of creative labour.

Choreographing Exhibitions

–  
**Mathieu Copeland**  
Independent Curator  
and Writer



This paper will draw on the recent publication *Choreographing Exhibitions* based on the show 'A Choreographed Exhibition' commissioned by Contemporary art centre La Ferme du Buisson in 2008. The exhibition was mainly composed of movements executed by three dancers over two months. The choreography of movements, patterns and choreographed gestures was based on scores and instructions provided by the invited eight artists, dancers and choreographers. For example, Michael Parsons re actualised his seminal *Walking Piece* from 1968, and through a new score instructed the three dancers, thus generating an open piece of visual music, while Karl Holmqvist, among others, created a polyphony of voices asking the dancers to read different lyrics from various songs whilst performing cleaning gestures. As the gestures became an abstraction of forms choreographed in space, only the memories of those remained after. Beyond the unique experience it represented for those who were there, 'A Choreographed Exhibition' nourished a multitude of questions that gave birth to the book overviewing the relation between choreography and exhibition making.

Intimacy of Performance as Affective Labour

–  
**Aleksandra Jach**  
Muzeum Sztuki in Lodz  
(Museum of Art) Poland



Intimacy of performance, understood as affective labour, is used for creating and maintaining interpersonal relations through emotions and communication. It can be assumed that an employer buys labour power, which in performance is measured by the personal agency of the performers, for a certain time. The work process usually remains invisible, so the full attention is focused on the result of the work, and the evaluation is based on its 'quality' at the time of it being made public. A problem arises of subjectivity spectacularisation, which leads to capitalisation of emotional relationships of the author or the contractors delegated to perform the work. In both cases the relationships become an exchangeable commodity and are formatted according to particular ways of experiencing.

Incorporating intimacy into performance reinforces the beyond-disciplinary character of such activities and allows for transcending the individual, national and global scales, creating temporary assemblies and redefining one's allegiances. Intimacy can be a tool of emancipation for artists, audiences, and institutions. It often requires giving up on documentation, being open to unpredictability, scandal and disappointment, as well as readiness to take responsibility for the consequences of artistic activities.

Performances should be a practice in the struggle for the right to exist, which turns a precarious life into a political one. That's why every element of the performance is important, including the attitude towards work, the mechanisms of production and the role of the audience, who should partake in exercising 'routine in process', because a formatted audience is an alienated audience.

Rethinking 'Liveness' in Beijing East Village: Performance and its photographic documentation

–  
**Patrizia Koenig**  
St John's College, University of Oxford



For the larger part of performance history and discourse, the notion that 'liveness', ephemerality and site-specificity are ontological conditions of performance has led to a seemingly antagonistic relationship between the 'live' event and its documentation. While this valorisation has increasingly come under scrutiny, the particular discourse on liveness has largely excluded non-Western performance, despite its increasing presence in museums and art institutions. In this paper, I take the Euro-American discourse on liveness, as polarised notably by Peggy Phelan and Philip Auslander, as point of departure to examine the symbiotic relationship between performance and photography in early/mid-1990s 'Beijing East Village' performance in China. Thereby, I argue that the confluence of the post-Tiananmen moment in China, and a Daoist understanding of the 'lived body' in Chinese performance art (*xingwei yishu*) has given rise to a role and meaning of liveness that fundamentally destabilises the priority of the 'live'. Establishing a productive dialogue with Bolter & Grusin's (2000) notion of remediation from the field of media studies, I show how the endurance performances of Zhang Huan and Zhu Ming point to the role of the acting body as conceptual anchor of *xingwei yishu*. In demonstrating how this leads to an understanding of performance documentation as both retrospective and generative site of experience, this paper contributes to the larger endeavour of reframing and expanding the largely singular discourse in performance studies, and provides new ways of critically thinking about the position of documentation for curatorial practice.

Solar Boat  
–  
**Snejanka Mihaylova**  
*Independent Scholar,  
Artist*  
↓

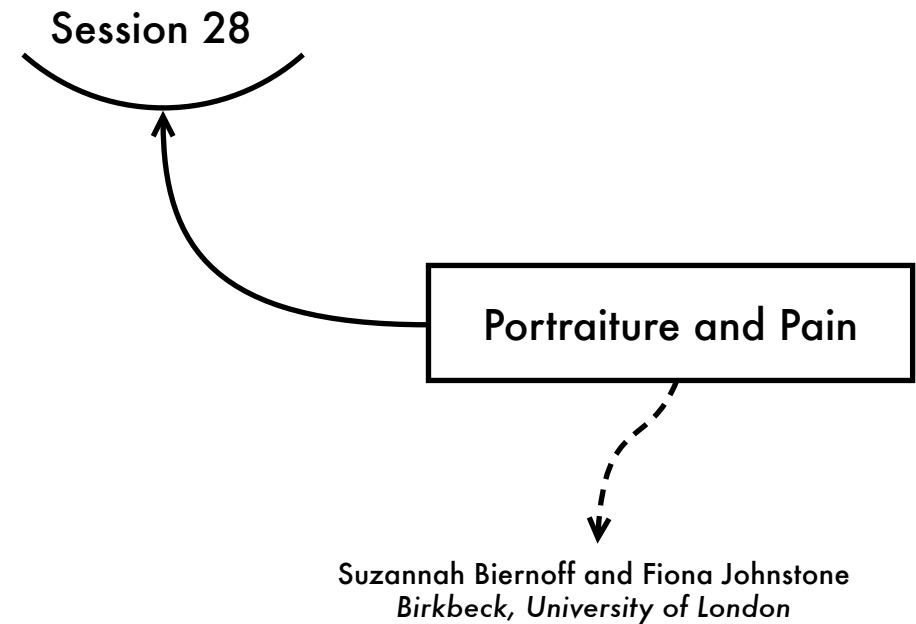
The solar boat lies buried next to the Great Pyramid. The reconstruction of its many wooden fragments is meticulously described in a series of photographs on display at a specially built museum on site. Yet the question about the use of this object is still open; was the boat used to carry the mummified body of the Pharaoh from one bank of the Nile to the other, performing an ancient ritual of a triple burial, or was it simply a symbolical construction for his after-life?

Departing from within the histories of this archeological finding, I am interested in putting forward both hypotheses: the possible and the impossible use of this mysterious object. Through the literal acting of the cult of the transformations of the Sun, theatricality becomes a fundamental tool for the formation of religious consciousness: from the figure of the resurrected to the earliest monotheistic experiences. In my lecture the solar boat becomes a cardinal image that marks the beginning of a series of attempts to reflect on the role of theatre and performance in the formation of the religious foundations of the western world.

The Making Technical of Life;  
On visibility, posterity and labour  
–  
**Cally Spooner**  
*Artist*  
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Cally Spooner will discuss her ongoing and evolving production; *And You Were Wonderful, On Stage* a musical for an acapella Chorus Line. The production draws on the genre of Broadway to articulate a loss of live delivery of language in contemporary life. Narratives from current affairs, starring prominent figures who have stumbled at a moment of liveness, speech or authenticity appear episodically; Beyoncé's lip-synching at Obama's inauguration, or Lance Armstrong's doping scandal, become dramatic public moments of standardisation or mechanisation. As the production continues, their voices become infected by an emerging corporate and PR language increasingly concerned with 'high performance' and algorithmic speak. The key themes in the work reference French philosopher Bernard Steigler's (1952– ) studies on how time and technology impact our daily lives and the development of speech and language.

Commissioned by the Stedelijk Museum, it has toured to and evolved at KW Institute Berlin, Performa 13 New York and Tate Britain, London. Beginning as a live production, with an evolving cast of collaborators, the musical has subsequently re-arranged and rebranded itself into a film, exploring the collapsing thresholds between liveness, mediation and technicality. Spooner's paper asks to what extent can a live, temporal event remain self-sufficient, and whether it must become dependent on (and subservient to?) the materiality and technicality of the visible and the permanent to survive? If so, does this equate to a dependency on a 'technic', an external prosthetic, which leads the live event to lose its abilities and potency; a making 'technical' of life'.



Pain is often understood as invisible and inarticulate; it is one of the most intensely personal sensations, and one of the hardest to convey. Elaine Scarry famously describes the 'unsharability' of pain in terms of its resistance to language; this implies that the visual field might offer the most productive opportunities for communicating the experience of pain. Indeed, pain is a consistent motif in Western art and visual culture. Expressions of the suffering body range from the Laocoön group to Michelangelo's *Pietà*, Picasso's *Guernica* and modern performance art such as the work of the Viennese Actionists. Representations of psychological distress hold a similarly central place in the art historical canon, from Dürer's *Melencolia* to Munch's *Scream*. Portraiture and self-portraiture often have a privileged role in communicating pain – consider, for example, Frida Kahlo's *Broken Column* or van Gogh's *Self-Portrait with a Bandaged Ear* – yet art historical investigations of physical and mental suffering have rarely focused on this as a specific genre. This session seeks to understand why portraiture might offer a particularly valuable framework for the articulation of pain. What issues does portraiture raise in relation to the practical and ethical consequences of objectifying pain? And how might the de-objectifying work of pain itself challenge the boundaries of traditional portraiture?

Skin Portraiture: The epidermal communication of pain and cultural belonging

Heidi Kellett

Western University, Canada



Skin is a paradoxical organ; it is *both* a defensive envelope that maintains the homeostasis of the body's interior from the outside world *and* it is a porous, mediating surface that promotes the meeting of multiple, yet distinct worlds, as has been poetically illuminated by Michel Serres. Within contemporary art practices such as photographic and performative modes of portraiture there has recently been a noticeable exploration of the lived experiences of bodies, particularly those not easily communicated through language, such as pain. As a result of the skin's ability to temporally communicate through the appearance (and disappearance) of impressions, marks and scars on its surface, the epidermis has become an important subject and medium within portraiture. Skin portraiture, a term I have developed, is unlike its traditional counterparts and predecessors within Western art because it emphasises the sensuous, magnified, and fragmented images of anonymous skin rather than the likeness of the subject. By circumnavigating the subject's likeness, by de-emphasising the face, this genre opens up new considerations of what a portrait is and what it can do, particularly within the context of painful embodiment. In order to consider skin portraiture's engagement with the expression of pain, broadly speaking, the self-portraits of South African artist Berni Searle's series *Profile* (2001–02) and New York-based Iraqi artist Wafaa Bilal's *And Counting* performance (2010) are discussed in order to consider how the skin becomes a site where the disorienting and alien experience of simultaneous cultural belonging and exclusion is communicated by the subject and viscerally felt by the viewers.

Hannah Wilke's Autopathographic Pose

Tamar Tembeck  
McGill University



This paper extends earlier inquiries into the functions of posing in the work of the late American artist, Hannah Wilke, through an analysis of selected (self-) portraits as performative forms of auto/pathography. In conducting photographic portraits of her ailing mother (1979–83), and with the extensive 'performalist self-portraits' undertaken for her *Intra-Venus* series (1991–92), Wilke fully embraced what she perceived to be the transformative power of posing, which allowed her mother and her to see beyond their immediate, painful experiences, and gave them the means by which to render such experience within an artistic process. The 'autopathographic pose' deployed in Wilke's practice is analysed under a dual lens: first, in terms of its exhibition of both real and symbolic wounds, in a variation on the Christian motif of *ostentatio vulneris*. Second, the rhetorical structures underlying Wilke's attempts to figure pathos through recognisable forms, such as wounds and poses, is examined in light of Aby Warburg's study of *Pathosformeln*: recurring expressive motifs in images that seek, but invariably fail to transmit, the 'vital energy' (*Lebensenergie*) of pathos. In Warburg's understanding, as in Wilke's production, pathos ultimately resides in excess of the image; specific aesthetic devices are employed within the image in order to trigger its memory. Thus, another element that is central to Wilke's auto/pathographic portraiture is the acknowledgement of its own failure or insufficiency.

Children in Pain: Photography and the performance of pain in British hospitals (1902–1940)

Leticia Fernández-Fontecha  
Universidad Complutense de Madrid



Beatriz Pichel  
De Montfort University



Recent works in visual anthropology (Edwards, 2012) and photographic theory (Azoulay, 2008) have pointed out the relevance of the study of sensory engagement with photographs, as well as bodily performances and relationships embedded into photographic acts. This perspective leads to an analysis of photography beyond the visual that focuses on the performative consequences of photographic acts.

This is a particularly interesting framework to approach the experiences of pain from people in the past. If the act of translating pain into images converts isolated misery into tangible suffering (Bourke, 2012), the analysis of photographic practices provides access not only to eventual expressions of pain, but also to the question of how this experience is constructed and felt in inter-personal interactions. This is especially important in cases of people such as children who have a lack of verbal dexterity.

With this aim in mind, we will examine Great Ormond Street Hospital 'Cartes de Visite' (Dando, 1902; Brown, 1934; Beaton, 1940) that were used in fundraising. The imagery of children in pain of these photographs would come to signify broader social and political meanings. Yet they also help us to tap into children's experiences of suffering, and consequently serve as a helpful tool in unravelling the complex meaning of pain.

Familial Expressions of Pain in Postmortem Portraiture

Lauren Sapikowski  
Birkbeck,  
University of London



There is a danger of limiting the discussion of pain in portraiture to the sitter. However, with postmortem portraits it is almost natural for the viewer to empathise with the pain of mourning, focusing on the family rather than the deceased. Drawing on Hirsch's concept of the 'family gaze', I examine the practice of postmortem portraiture as an opportunity for the family to care for the deceased and, in turn, express their own pain of loss. Using independent research with the Thanatos Archive (USA), I demonstrate that, from the onset, postmortem portraiture offered an avenue for familial control over the presentation of the deceased and thereby demonstrate their grief. As postmortem portraiture developed alongside burgeoning funerary practices, the emphasis of the photograph shifted away from presenting a likeness of the deceased and towards a depiction of mourning. Examining the display of Victorian death portraits today, these images demonstrate the endurance of the familial gaze and its ability to create communities surrounding pain over decades. Finally, I analyse contemporary photographer Nan Goldin's *Cookie in Her Casket* as a case study for the expression of familial pain through postmortem portraiture that reflected outward to the community of suffering in 1990s New York.

'In the Land of Pain':  
Portrait and specimen at the  
Musée Charcot

–  
**Natasha Ruiz-Gómez**  
University of Essex



Dr Jean-Martin Charcot (1825–93) complemented the 'living pathological museum' of Paris' Hôpital de la Salpêtrière with the so-called Musée Charcot, created during his tenure. This museum of pathological anatomy displayed anatomical specimens, photographs, drawings, 'scientific artworks' and even patients. These different types of evidence stood on equal footing through Charcot's emphasis on the visual and through the purportedly objective vehicle of the clinician.

This paper will focus on the star of the Musée Charcot: the *Ataxic Venus*, cast after death from a patient named Berthelot, whose locomotor ataxia was caused by a syphilitic infection and resulted in loss of coordination and degeneration of the joints ('Charcot Joint' is still seen today in diabetics). And while Charcot protested the importance of the visual in diagnosing disease, it is precisely one's empathetic reaction to Berthelot's grotesque body that gives this work its exceptional power. This paper will test the limits of the art historical term of 'portraiture' by applying it to a medical specimen of a body in pain. In so doing, it will shift the focus from the doctor to the patient and will attempt to supersede Charcot's authoritarian voice by excavating the traces of Berthelot's experience of disease through the words of other sufferers of this illness, including Alphonse Daudet, French novelist and also Charcot's patient. Moreover, it will consider the *Ataxic Venus's* ties to artistic representations of bodies in pain in order to demonstrate the cultural construction of 'objective' medical evidence.

The Viennese Condition: Alienated self  
and the gaze as self-portrait

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**Diane Silverthorne**  
Central Saint Martins College of Art  
and Design, University of the Arts



Around 1908, the Viennese composer Arnold Schoenberg (1874–1941) turned to painting, predominantly self-portraiture, as events in his personal and professional life reached crisis-point. Public and critical reception to performances of his compositions, which were expressive of a new musical language and the further extremes of dissonance, had reached a new level of vitriol. Schoenberg's wife Mathilde had an ill-fated affair with the young artist Richard Gerstl, which ended in Gerstl's suicide. These events, in Schoenberg's own words, forced the composer to recognise the pain of isolation, a deep existential pain of the separation of ego and id. Despite his conversion to Protestantism, in common with many Jewish intellectuals and artists of the period and place, his Jewish inheritance alienated him from a large part of Viennese society. Schoenberg found 'no new ground except the inspiration born of despair' (after Kafka).

This paper examines Schoenberg's self-portraiture, which evolved into a series of 'Visions' in which remain only the traces of the hurt self as intensive gazes. These visual manifestations of the 'Ur-Schrei' (inner cry) characterised the expressionist impulse in portraiture, poetry, literature and music of the period. They were also influenced by the powerful, grimacing self-portraits of the young Gerstl, expressing a deeply felt irresolvable conflict in human existence, 'the soul with the hole' (Thomas Harrison). I will also argue that the self in pain was expressed in a fragmentary musical work, one of his *Six Little Piano Pieces* (Opus 19), which acts as a portrait of the artist at this time.

## Session 29



Barnaby Dicker  
Royal College of Art,  
University for the Creative Arts  
and University of South Wales

**Screen Time / Screen  
Space – Cinema and/  
as Gallery Art**

Andrew Vallance  
Royal College of Art

Gareth Polmeer  
Royal College of Art

History is to be found 'in the making' of film and video, through its technical processes, practices, and exhibition; the immanence of time to the moving image conveys – perhaps more than any other media – social and technological ideas sedimented in art history.

Single-screen, multi-screen and 'expanded' film and video works have been steadily gaining importance, becoming central to much contemporary art practice. However, the histories of artists' film and video are uneasily caught between the disciplinary boundaries of art history and media history, where they are either too swiftly and reductively assimilated, or overlooked. The present prominence of this expanding field suggests that an examination of its contemporary and historical practices is both timely and necessary.

How are artist/filmmakers working within and against modes of technological production to expand and explore the moving image in its relations to the cinema and the gallery? Does the presence of film and video in the 'white cube' indicate a critical engagement with the dominant cinematic codes, or does it reconstitute a conventional cinema space within the gallery? What role can history play in helping gallery practices to reconcile issues of installation and spectatorship to move beyond the 'black box'?

From Performance to Installation:  
Yamanaka Nobuo's *River* series  
(1971–1972)

–  
**Julian Ross**  
University of Leeds



In 1971, the Bikyōtō Revolution Committee declared their members would not exhibit their artworks in galleries or museums for a year. The proposition channelled Japan's critical reflection on the concept of 'space' that was initiated at the 'From Space to Environment' exhibition held in 1966, Tokyo, and remained in vogue with the emergence of *kankyō geijutsu* (environment arts) and inter-media arts. Projection, in both slide- and moving-image formats, became central to the discussion as artists relied on multiplication of projectors to expand the sense of space in the pavilions for the Osaka Expo 1970. Whilst the Expo artists strived to immerse their audiences into sensory submersion, the art students of Bikyōtō Revolution Committee, in explicit rejection of the Expo, called for a critical re-evaluation of the experience of 'space.'

This paper will explore the three incarnations of the *River* film by Yamanaka Nobuo, a member of the committee, who presented the same footage of a river in different spatial contexts between 1971 and 1972: *To Project a Film of Filmed River on a River* was a projection onto a river; *Fixed River* was an installation with a projection onto 15 layers of transparent screens; and *Diffusion of River* projected through a gallery window and onto the streets. In the repudiation of the cinema space and screen, Yamanaka's installations highlighted the projection apparatus, its social framework of spectatorship (*dispositif*) and the spatial circumstances in which his work was presented, which will be discussed via Japan's discourse on 'space.' (*kūkan*)

Grounds and Landscapes:  
The anabasis of a film

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**Trista E Mallory**  
University of Western Ontario



Eric Baudelaire's exhibition 'The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 years without images' at Gasworks, London in 2012 featured his experimental film of the same title, along with a selection of works from his *Anabases* (2008–12) – a three-chapter meditation on form, absence and the question of historical representation. Baudelaire's exhibition set out to present a history of the Japanese Red Army through the lives of Fusako Shigenobu, one of its leaders, her daughter May Shigenobu, and the Japanese filmmaker Masao Adachi. The 'white cube' installation included a take-away *Libretto* containing a combined chronology of the three lives, scans of archival images, newspaper clippings relating to the history of the Japanese Red Army, and an excerpt from French philosopher Alain Badiou's chapter 'Anabasis' taken from his recent book *The Century*. However, Baudelaire's film *The Anabasis of May* has also been screened at festivals without the other works from *Anabases* or the *Libretto*. This paper explores a series of interrelated questions; how do these contexts of viewing – the installation and the theatre – alter the way we understand the film and the history it depicts? What does the film gain or lose when contextualised within a larger installation (a broader historical context, a focused audience)? And to push this further, what might making a film that moves across the 'white cube'/'black box' divide do for artistic method (for rethinking modes of address, for opening up the possibilities of historical narrative)?

Using the Black Box to Illuminate the  
White Cube – and Vice Versa

–  
**Grahame Weinbren**  
School of Visual Arts, New York



Groundbreaking video works such as *Left Side Right Side* (1971) by Joan Jonas and *Three Transitions* (1973) by Peter Campus embed artist performance into real-time video playback, while such paradigmatic 'structural' films as *Zorns Lemma* (1971) by Hollis Frampton and *Pasadena Freeway Stills* (1973) by Gary Beydler are driven by the dual factors of photochemical recording and arrangement of audio-visual elements. Whereas the video works depend on characteristics of television (e.g. performance, 'liveness' and instantaneity) the films reject the baselines of mainstream cinema, in particular narrative and illusion, but nevertheless offer an experience of unfolding development over time. Further contrasts between experimental films and video art works of the early 1970s are exposed in a two-pronged analysis: first of their shapes in time, better described as their temporal architectures, and second by the responses they evoke. The radical differences between the works in each medium indicate divergences in underlying aesthetic positions. In the 1980s, such works as *Chott El-Djerid* (1981) by Bill Viola draw from both sides of the divide, negotiating a precarious resolution. This paper examines how these aesthetic tensions play out in celebrated recent installation works such as Christian Marclay's *The Clock* (2010) and Douglas Gordon's *24 Hour Psycho* (1993). In contrast to experimental film ideology, these works celebrate mainstream cinema, treating archival materials with respect and affection, though rejecting overarching narrative structure. The argument of this presentation is that a broad understanding of the significance of these works can be advanced by an examination of their precedents.

Private Time – Public Time: Considering  
textual engagement

–  
**Elizabeth Frey**  
Independent Scholar



This paper addresses questions of time in moving image art as a logistical property, and will reflect on notions of time and history from the perspective of audience access.

Giving an address at a conference at MIT in January 1971, Jonas Mekas prophesied that the advent of the video tape as a carrier of artists' film would profoundly revolutionise both the authorial form, as well as the audience's engagement with reading this text, stating that: there 'will be films that last for days and days and which one will view like one reads a book. No one reads *War and Peace* in one go'. If, however, this prediction has not entirely held true, it is still worthwhile considering the altered conditions under which a work circulates and meets its publics when mediated into what could be conceived of as take-home-formats – such as DVD or online viewing. In this domestication of the works, out of their intended viewing conditions, an intimacy is created that proposes a third way of engaging with the work, and which offers potential to subtly challenge the binary of viewing practices associated respectively with the perambulatory viewer of the white cube and the fixed audience position associated with theatrical exhibition. One that is not resting on the logistical exclusivity, and privileged 'liveness' and immediacy of the primary encounter in either theatrical screenings or as installed exhibition, but which, rather, allows for a dissemination far beyond the relative rarity of either of these two event-based models.

Transparencies of Stasis and Movement:  
Architectures of film and video poised  
between auditorium and gallery

–  
**Ian Wiblin**  
University of South Wales / Royal  
College of Art



The starting point for this paper is an observation in Adorno's essay 'Transparencies on Film' identifying the 'static character' of Michelangelo Antonioni's *La Notte* (1961). It will argue that such stasis is inextricably linked with *movement* and will examine specific strategies of making – located within a range of examples – that combine movement and stillness with particular visual intent. Such methodologies will be considered in context with different modes of looking and viewing, as applicable to the auditorium, 'black box' – and gallery. The works discussed will include – as an objective and inherently static example – a documentary photograph by Bernd and Hilla Becher depicting industrial architecture, and Antonioni's films *La Notte*, and *Il Grido* (1957) – featuring industrial structures (a visual theme that unifies the paper).

The paper will explore how the different manifestations of movement and stillness evident in these works – the movement of camera, on-screen objects and eye – facilitate their transparency and reactivate the viewer. The paper will further consider how such transparency and activation translates within different formats of presentation. It will argue that the activating affect of stillness and movement in Antonioni's cinema remains radical – within and beyond the auditorium – and will draw critical comparisons with different forms of spatial and temporal construction evident in contemporary film, video and installation works of varying duration and intended forms of presentation – including James Benning's *Ruhr* (2009), Ben Rivers' *Slow Action* (2010), Wang Bing's *West of the Tracks* (2003) and Jean-Marie Straub and Danièle Huillet's *The Itinerary of Jean Bricard* (2010).

Cinema without Film: Reconfiguring  
historical and theoretical genealogies

–  
**Cathy Rogers**  
Royal College of Art



Paracinema is a term being used to differentiate between experimental film practices that privilege cinematic phenomena, such as light, time and duration over those that are rooted in the exploration of the material qualities of the film medium. Through the works of Anthony McCall and Tony Conrad, theorist Jonathan Walley re-introduces this term, first coined by Ken Jacobs in the late 1960s, to suggest an idea of cinema without film.

During the 1960s and '70s, both American and British experimental filmmakers were testing the limits of the film material and apparatus of cinema; working in ways that were antithetical to mainstream cinema, questioning the relationship between the viewer, the projector/screen, the site of projection and function/role of the technological apparatus.

This presentation will reflect on various strategies used by experimental filmmakers that extend beyond single screen, narrative and figurative works. Cinema's ontology is questioned by examining practitioners who operate in expanded formats outside traditional cinema viewing spaces and conditions, that reject, reconfigure or foreground the 'film machine' and its components.

The question proposed is how does film (celluloid), when presented as projection, material object and as a component of sculptural installation, straddle the conceptual, technological and physical spaces of cinema? Paracinema claims a cinema without film is possible, but is this position historically and theoretically tenable?

Session 30



Joanne Heath  
York St John University



Recollecting  
Forward: Feminist  
Futures in Art  
Practice, Theory and  
History

Alexandra M Kokoli  
Middlesex University



In recent years, a series of blockbuster exhibitions and high-profile symposia have set out to assess both the past and present of feminist art practice, theory and history. This session seeks to pinpoint and debate the key issues arising out of these attempts to make retrospective sense of the past 40 years of feminist work in the visual arts. Does this remarkable upsurge in artistic, curatorial and art historical interest in art practice inflected by feminism constitute the first step in putting feminism on the map, or else does it draw a line under a diverse constellation of works, practices and texts that are now to remain forever suspended between countercultural revolution and institutional acknowledgement?

Feminism's impact on art practice, theory and history is frequently presented either as a series of successive 'waves' or else as a set of (often mutually antagonistic) mother / daughter / granddaughter relations. This session aims to redress this focus on linear progression and generational division by reconsidering the question of temporality in feminist art practice, theory and history. In the process of revisiting and recasting historical practices and texts, it seeks to explore potential feminist futures in the visual arts. In order to foster a productive encounter between a multiplicity of feminist perspectives and to stimulate open dialogue between those who may have come to feminism at different moments in time and in different cultural contexts, the session will comprise short papers of 20 minutes, followed by a roundtable discussion featuring all speakers.

Curating Feminism:  
The politics of blockbuster  
exhibitions

–  
**Hilary Robinson**  
Middlesex University



In order to anticipate and create feminist futures, we need to understand the feminist present and past. Recent years have witnessed significant development globally in relationships between feminist art practices, curatorial practices, and the museum: the feminist blockbuster exhibition, in international-level museums, including: Tokyo 2005; Bilbao 2007; LA 2007; NY 2007; Paris 2009; Arnhem 2009; Vienna/Warsaw 2009; Rome 2010; and Reykjavik 2010. Individually seamless, as a group they demonstrate highly diverse sets of politics, positions, and histories; yet the art museum is arguably the site that, above all others, makes definitions of art historical categories. Attention to the moment is crucial to understand what the global impulse is, and to resist future closures. So, what is the version of 'feminist art' produced by particular exhibitions? This paper will examine the feminist politics informing, and produced by, three of these blockbuster exhibitions: 'Wack! Art and the Feminist Revolution', Museum of Contemporary Art; Los Angeles, USA, 2007; 'Kiss Kiss Bang Bang: 45 Years of Art and Feminism', Museo de Bellas Artes Bilbao, Bilbao, Spain, 2007; 'REBELLE. Art and Feminism 1969–2009', Museum Voor Moderne Kunst Arnhem, The Netherlands, 2009.

Gestures of Inclusion, Bodily Damage  
and Colonial Hauntings in  
'Global Feminisms' (2007)

–  
**Kimberly Lamm**  
Duke University



This paper analyses the 2007 Brooklyn Museum exhibition 'Global Feminisms'. It builds upon the premise that the 'big exhibitions' of feminist art are an opportunity to think through contemporary feminist art's dialectical relationship to globalisation and the visual economies and multiple temporalities implied therein. Focusing on the exhibition's curatorial gestures of transnational inclusion, and the fact that so many of the pieces produced by women artists outside Euro-America depict the female body as the site of violent pain, my paper begins by posing a question: did 'Global Feminisms' allow alternate and expanded feminist imaginaries to come into view or did it reinforce a global spectacle culture in which 'images of women' perform the crucial specular labour of mollifying globalisation's impact, which can be considered new forms of colonial extraction, both from women's bodies and the feminised ground of the colonised? Reading 'Global Feminisms' in relation to feminist engagements with the temporalities at work in haunting, melancholia, and western feminism's global turn, I argue that because the exhibition does not explicitly take up globalisation as a force that builds upon the inequities of colonialism, reinscribes its feminisation of bodily damage and exploitation, and draws from its temporalities of progress, the exhibition's gestures of inclusion are unreflectively haunted by these older but still crucial mappings of the world.

Silver Afterlife: Beyond Tate Modern's  
presentation of Suzanne Lacy's  
*Silver Action*

–  
**Felicity Allen**  
Independent Scholar



In *Playing by the Rules of the Game: Participation in the Postrepresentative Museum*, Nora Sternfeld suggests that the museum itself prevents the transformation proposed by particular participatory works which it exhibits. In February 2013, Tate Modern exhibited Suzanne Lacy's performance *Silver Action*, which invited women who had been activists in the Women's Liberation movement to contribute to discussions to be witnessed by a museum audience. As an artist, curator and educator, as well as a former WLM activist, I accepted the invitation to contribute as a participant and was intrigued and surprised by the range of feelings and ideas generated by participating. I have since invited others to discuss with me their own experience of *Silver Action*, whether as producers, participants or audience. Can this afterlife help shift the work of this participatory performance beyond the ephemerality of a museum production into a catalyst for transformation and, if so, what might be transformed? I propose to report from discussions about the varied experiences of the performance, the perceived possibilities for transformation after the event, and a range of interpretations of the performance suggested by people engaged with it in different roles and from different perspectives. I will note differences in interpretation and experience of audience and producers observed by different generations. My approach to this work is to consider possibilities for shared practice, as participants based in the city of the performance potentially take the work further, beyond the initiating artist's work and beyond the limits of the museum.

Enacting Missing Voices: A feminist  
exhibition strategy

–  
**Caroline Gausden**  
Gray's School of Art, Robert Gordon  
University



Recent feminist retrospectives have been perceived as either working to the logic of linear progression or as outside historical contexts in a mythological and cyclical sense (Kristeva, 1981). In a talk, anthropologist Tim Ingold details two systems of thought relating to temporality: Linearity and Atmosphere/Meteorology. Instead of setting up a binary he considers the ways in which they are simultaneously opposites and inextricably linked to each other and life itself. The speculative toggling between these polarities provokes the idea of an exhibition not as a discreet moment to be inserted into a given chronology that remains structurally intact but as a form of movement that can activate spaces of exclusion within institutional settings. An exhibition conceived not as a container but as a living project that speaks to its context to assert an alternative view of history as fluid and open to change.

Specifically, this paper rethinks binary conceptions of time by drawing on the author's curatorial engagement with the loose ends of a community arts archive commissioned by the Third Eye (now CCA) in Glasgow and subsequently lost to the institution's main archive. Uncovering this archive adds complexity to the debate around the current identity and activities of the organisation and its context. The exhibition is conceived as a space of research that opens out from this specific loss to raise questions and initiate conversations with other voices, from other moments, that are missing from contemporary forms of socially engaged practice and its interface with the institution.

The MAKE Archive: Re-contextualising recurring themes and resistances

—  
**Maria Walsh and Mo Throp**  
Chelsea College of Art & Design



In Our Past We Can Find Our Future:  
Re-enactment as activation

—  
**Catherine Grant**  
Goldsmiths, University of London



This paper is based on our forthcoming book: *The MAKE Anthology: Reviewing the Past & Looking to the Future of Women's Art Practice* (forthcoming IB Tauris 2015) in which we excavate the MAKE (The Women's Art Library) magazine archive in order to generate art historical and theoretical narratives based on women's art practices during the time covered by the publication, i.e. 1983–2002. In our research, we explore how the archive's claim to represent the multiplicity of women's art practices connects to and/or diverges from linear narratives of feminist art history, which generally recognises three key phases – 1960s/70s women's liberation and the specificity of women's art practice, 1980s theoretical critique of female sexuality and power structures, 1990s 'post-feminist' embrace of difference and performativity. In so doing, we have identified the themes and contexts that emerge from the archive that might enable a re-contextualisation of current concerns relating to women's art practices. However, as our investment in the archive originates from our present perspectives of the issues of representation in current women's art practice, we are equally attentive to the sites of resistance within the archive that refuse recontextualisation and promulgate ideas that are antithetical to our desires to find models of practice that can speak to the demand for alternative narratives and revised histories in the context of globalisation. Our joint paper will demonstrate the resistances and recontextualisations of the histories of women's art practices mainly in the UK that are made possible by opening up doors of this magazine archive.

Re-enactment is a strategy that has permeated contemporary art. As a way of engaging with feminist and queer histories, re-enactment has allowed for a re-embodiment of art, ideas and events from across the 20th century. This talk will consider re-enactment as a form of embodied quotation, a way of speaking and performing the past differently. Drawing on the Brechtian concept of the *Lehrstück*, or learning-play, the ways in which contemporary artists have activated historical material to make it resonate in the present and for the future will be explored (and of course, this use of Brecht reactivates an important strand of second-wave feminist theorising). For Brecht, the learning-play was an opportunity for a group of people (not restricted to actors) to inhabit and activate a script, a process of research and learning as well as performing: 'The learning-play [*Lehrstück*] is essentially dynamic; its task is to show the world as it changes (and also how it may be changed).' (Bertolt Brecht, 'The German Drama: pre-Hitler', 1935). It will be argued that artworks such as Pauline Boudry/Renate Lorenz's *Salomania*, 2009, creatively engage with the past to perform new futures. Seen as part of art practices that create and perform archives of obscured, erased or absent histories, re-enactment will be considered as a politically motivated engagement with the past. Rather than re-enactment as repetition, it will be argued that the acts of inhabiting and transforming a historical gesture, idea or event are vital ways forward for feminist and queer art practices and writing.

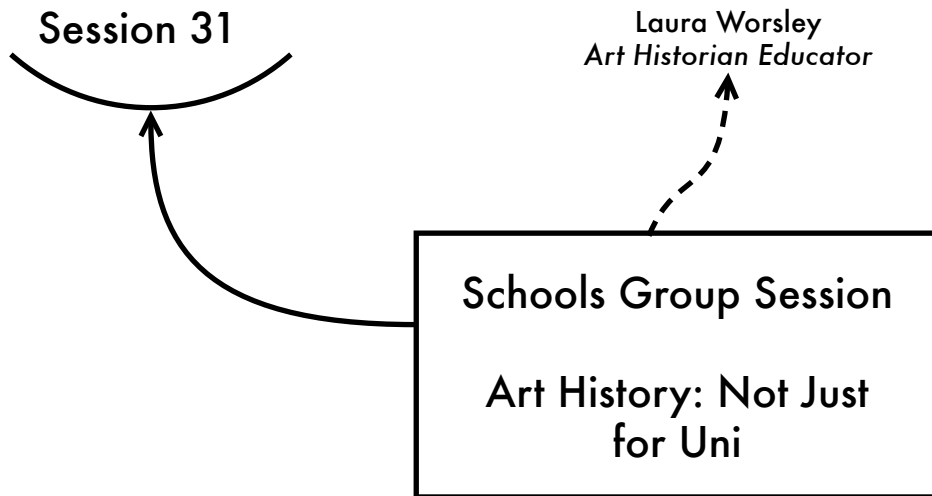
Is Feminism a Bad Memory?

—  
**Griselda Pollock**  
University of Leeds



Is feminist memory problematic? Why are certain stories, tropes, and habits in representation of feminism of the later 20th century so tenacious despite critical resistance to the predominant narratives, and despite the hard evidence that things were not as they are being narrated? Has feminism become, or itself produced for itself, a 'bad memory'? How much is this the problem of the institutionalisation of any radical 'event' and the structural issues of transmission over time? If the temporality of our current situation is the 'contemporary', how is this impacting on the capacity to imagine feminism as more than a historical event receding into the past, losing its relevance before ever new challenges? How can the different moments of its emergence, elaboration, retreat and reinvention over many centuries and in different sites engender other ways of understanding our present and future?

My paper will explore the potential of the feminist philosophical discourse on virtuality and poietic 'becoming-feminist' in relation to another posture of political fidelity to the core project of thinking difference. How might we move beyond the 'bad' memory and enliven a sense of feminist continuities that are neither nostalgic nor disappointed, neither idealised nor rejected? To what extent can the resources of feminist cultural thinking in and through art and aesthetic practices up to this point cease to be the historical archive deadened by our limited stories and become the resource for feminism to maintain its lively virtuality and enabling relevance to the challenges of the unstable present?



As the first A Level in art history was taught in 1962, it seems entirely appropriate for the Schools Group to host a session at the AAH 40th Anniversary Conference 2014. This session presents a variety of papers that reflect on current issues, challenges and good practice shaping teaching within our discipline more than 50 years on. Finding a place for the arts in school is under mounting pressure in England as National Curriculum agendas and policies strive to produce students capable of working within competitive market economies. While the teaching of art history remains popular amongst students and teachers and is taught for assessment across curriculum subjects of Citizenship, General Studies, Art, and History of Art mainly in secondary education, rationales for why and how it is taught are continually being scrutinised under the magnifying (and against the hour) glass. This session addresses pedagogy and curriculum, beginning with early roots in the primary and secondary classrooms and ending with an examination of IB art history and the relationship between the EPQ and teaching at university. Two further papers compliment this agenda; one addressing the wider participation of teaching art history in formal and informal surroundings, and another discussing an art history curriculum in the USA. These six papers are presented in two groups. A Q&A panel session follows each group, with the opportunity for audience and speakers to network and discuss the issues of the day.

Encouraging Early Pedagogical Roots for the Discipline  
–  
Laura Worsley  
*International Journal of Education through Art*  
↓

Much concern has been expressed recently about Secretary of State for Education Michael Gove's vision for the National Curriculum in England and, in particular, proposals for changes that concentrate on traditional core subjects while relegating the arts in primary and secondary education to a lesser status. Despite these worries, the National Curriculum for art and design (2014) seeks to 'ensure all pupils in their first two years of primary school start to learn about the work of a range of artists, craft makers and designers in history' with the aims 'to know about' them and 'to understand the historical and cultural development of their art forms'. In this strand of the primary art curriculum, the discipline of art history is given an opportunity to play a part in *what* and *how* 'knowledge about art and artists' is taught and learned in school. To do this requires agreement as to what skills, dispositions and knowledge we recommend for development to support the subject of art history in later study.

In this paper I discuss my research work in this area. I begin by setting out the historical educational context in England and touch on arguments for teaching 'about art and artists' in school. Then I summarise a year-long action research project I conducted with five generalist classroom teachers in a maintained school and 90 pupils (five to seven years). For this project, I developed a questioning strategy for the teachers to engage their pupils in looking closely at, thinking and talking about and interpreting a group of paintings in the art classroom. Findings and conclusions drawn from this research are discussed to stimulate open discourse about our pedagogical roots.

Traps in Art History Education  
–  
Petra Šobánková and Veronika Jurečková Mališová  
*Palacký University Olomouc, Faculty of Education, Department of Art Education*  
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As the title indicates, this paper deals with the specific traps in art history education, in which an art history teacher can easily get caught. In the first part of the paper, the authors are interested in the factors that have a negative impact on the effectiveness of teaching, which include: the tradition of linear teaching, the imbalance of lesson content, the ignorance of regional specifics, the detachment from real-life necessities, the lack of awareness of the contrasting nature of art history education (its relationship with the core discipline of art history) in the context of art education. The second part is dedicated to the description of several successful educational projects realised among others in co-operation with museums and galleries. The contribution focuses on the particular strategies which can be employed in the teaching of art history education at primary schools (primary education) without getting trapped. The paper is one of the outcomes of the research project titled Czech Museum Education in the Context of Contemporary European Trends, supported by the Czech Grant Agency.

The Courtauld Institute of Art:  
Extending art history outside of  
higher education

–  
**Henrietta Hine and Meghan Goodeve**  
*The Courtauld Institute of Art*



As a small, single-subject university teaching art history, which is mainly absent from state school curricula, The Courtauld Institute of Art faces an unusual challenge in its education programme. Not only a university, The Courtauld is a gallery with a collection spanning 900 years, and research is carried out by academics working across the full spectrum of art history and contemporary theory. In order to make the collection and the research accessible, particularly to young people, the Public Programmes team takes the notion that ‘all art was contemporary once’ as its starting point, helping them understand its relevance to their lives and to visual culture.

In times of increasing social and economic division cultural institutions have an important role to play in promoting the exchange of knowledge, contributing to an understanding of visual literacy and highlighting the impact of the arts on collective human history. Museums and galleries can encourage extended learning and broaden perspectives beyond the constraints of the curriculum or the limitations of our working lives. The Courtauld’s programme extends the work of Higher Education to a wider public, promoting art history outside of the university and galleries, placing it within the centre of people’s visual culture, no matter the age or background of the participants.

Supporting an Emerging *de facto*  
National Art History Curriculum in US  
Schools

–  
**James Shulman**  
*ARTstor*



Art historical education in the USA has no national curriculum in schools and, to be candid, is often neglected entirely. But the revised curriculum of the Advanced Placement test (by which students can earn a college credit while in school) is coming close to serving such a function. Over 2,000 US schools prepare students for this examination, which seeks to test critical reasoning by means of a list of 250 core monuments and locating those works in various thematic contexts. These works range from the Han Dynasty *Funeral Banner of Lady Dai* to Turner’s *The Slave Ship* to the Villa Savoye, and was assembled by US academics and teachers. Over 30 percent of the core works are drawn from outside the Western canon. ARTstor, a non-profit organisation that aggregates and distributes a library of 1.6 million images, has developed curricular support for these teachers, with image groups centred on the monuments and supporting themes such as stylistic influences, power and authority, and history and memory. Since art history in US schools is rarely taught by art historians (usually by teachers of studio art, history, or English), they support need in terms of image content and tools, links to open resources for background or supporting materials, and online communities for shared problem solving and strategy-sharing. We also seek to integrate the curriculum with work of museum education departments at the Philadelphia Museum of Art and Yale in an effort to introduce a structured plan for teaching students to engage with original objects.

Getting the Most out of IB Art History

–  
**Helen Wilford**  
*St George’s British International School,*  
*Rome*



The discipline of Art History can provide fertile ground for developing the critical thinking and communication skills required at KS5, and it can inspire a life-long inquisitive interest in art and culture in its broadest sense. Originally designed to be taught at a school in Rome, the IB Art History syllabus has been adopted in a number of schools worldwide and, therefore, needs to reflect diverse requirements and expectations. As a school-based syllabus, the course is designed to allow teachers and students to focus upon areas in which they have a particular interest, or to which they have first-hand access, as well as providing cross-cultural perspectives. The syllabus review process is a collaborative effort and in this paper I will present new developments in the syllabus. I will draw upon my experience of teaching Art History at an international school in Rome in order to present some ‘hands on’ ideas for teachers to help students gain the skills and approach required by the IB Learner Profile. I will explore cross-curricular links afforded by the syllabus and its relationship to the Theory of Knowledge component of the IB Diploma.

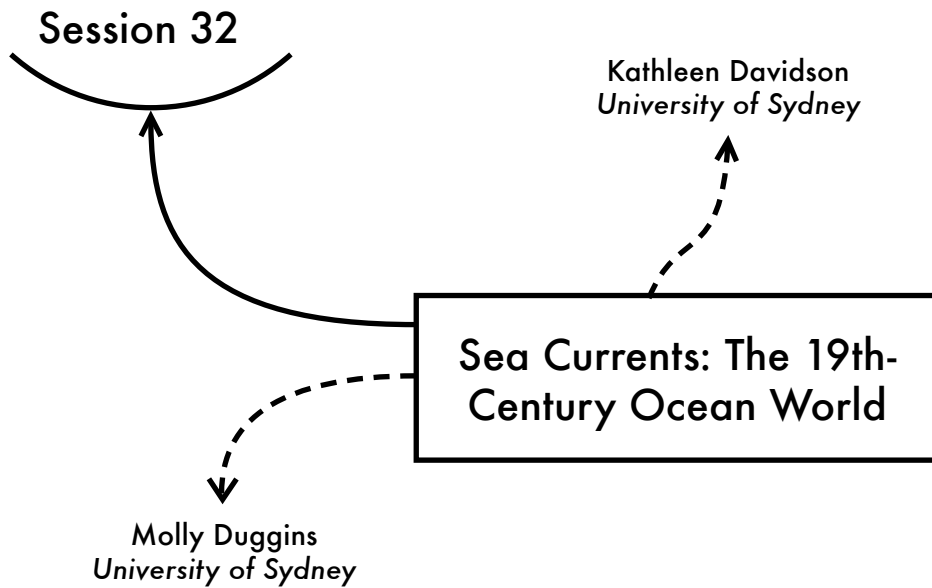
Future Directions: The EPQ, research  
skills and the transition to studying art  
history at university

–  
**Abigail Harrison Moore**  
*University of Leeds*



The Extended Project Qualification is offering the opportunity for Year 12 and 13 students to demonstrate an engagement in art history to universities, whether they have been afforded the chance to study art history at A Level or not. Students are encouraged to develop key skills for the transition to study art history at university, including critical thinking, research skills, working with primary sources, preparing an argument and writing and presentations skills. Universities are starting to recognise the value of this qualification and to offer support for this as well as the projects at the heart of the Pre-U and the IB.

By exploring the case study of the EPQ Project at the University of Leeds, led by an art historian, I will look at the transition from school and explore, through examples, the benefits of teachers and academics working together, to support preparation for art history at university. The paper will also touch on the application process, how best to use the EPQ in personal statements and interviews and how we can engage academics further in the changes occurring in the UK education system.



Vast and fluid, the oceanic spaces of empire in the 19th century inspired an imaginative and multifaceted aesthetic discourse that intersected with colonial and scientific expansion. From the seashore, which emerged as a site of leisure, liminality and transgression, to the seabed, which was perceived as a perilous but alluring frontier, marine environments captivated contemporary practitioners and audiences alike on a local and global scale.

This session presents a new perspective on the art and history of empire as manifested through maritime traditions. Whereas, the oceanic imperium has been viewed in terms of its formal presence and official exchanges across the globe – often with regards to naval power, exploration and navigation – this session will take a closer look at more informal imperial ocean networks. Changing conceptions of the marine world were shaped by increased immigration and maritime trade, steam travel, the fluid circulation of media and technology, the diversification of science, the popularisation of rational entertainment, the rise of spectacular exhibitionary culture, and a gender system in flux.

Taking a comparative approach, this session addresses the intimate encounters and exchanges that occurred across the 19th-century ocean world by and between various individuals and groups, exploring in particular the relationships between different visual, tactile and abstract representations of the marine environment mediated through art, science, architecture, design and craft.

Reading the Wrack Line: Atlantic flow on the Brittany coast

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**Maura Coughlin**  
Bryant University



Coastal Brittany became an intensely desired artistic site in the later 19th century. Skirting the well-researched artists who passed through Pont Aven, this paper investigates the visual culture of other Breton ports (such as Douarnenez and Camaret-sur-Mer) through which people (artists, tourists, sailors, fishermen) and many things (artwork, sardines, boats, Atlantic trade) flowed. In the early 19th century, the shoreline of Brittany was often viewed as an unpleasant wasteland of rock and rotting seaweed, populated by marginal indigents and degenerate looters; legends of the littoral were rife with hybrid creatures and ghouls. However, the economy and its ecology of the coast were in transition in the later 19th century; its aesthetic worth was shaped by the artists (such as Mathurin Méheut, Charles Cottet, Henri Rivière and sisters Elodie La Villette and Caroline Espinet) who lived, moved through, summered or settled there. They represented the inter-tidal zone as a site of fertile production and labour (shell-fishing, seaweed harvesting, wreck-picking on the wrack-line, laundry at springs on the strand); of loss and mourning on the sea and shore; of ecological collapse and starvation; as well as a place of seasonal pleasure. Whereas much attention has been focused on artists' romantic 'primitivism' in Brittany, this paper draws theoretical inspiration from New Materialism and ecocriticism to think about ecological relationships and human and non-human 'networks' on the Brittany coast, and to engage with ways in which visual and material culture interact, in terms posed by Jane Bennett, as embodied 'assemblages'.

Across the waves: Maritime communities and identity building in images of 'colonial' Ireland, c1800–1830

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**Mary Jane Boland**  
University of Nottingham



In the first half of the 19th century Irish national character was frequently represented through its maritime communities. As an island, Ireland had a particularly anomalous political and economic relationship with its closest neighbour – being both a part of the empire but also separate from it. Consequently, its coastal shores often appropriated deeper iconographic meaning within works of art. Artists used seaside communities to project a series of underlying identities and ideologies: paintings of busy city ports signified regional civic development, while pictures of seaweed-gatherers surrounded by enduring mountains and shorelines became emblematic of Ireland's mythical past. These conflicting themes of historicism and progression indicate a sense of uncertainty amongst artists – as if they were unsure about how best to present Irish everyday life under the Union with Britain.

Of course, Ireland's status as a colony of Britain during the 19th century is a continual source of historical debate. While some scholars have considered Ireland as a testing ground for metropolitan imperialist ideologies during the years of the Union, others have contended that the relationship between the British and Irish was often more collusive than confrontational, and that there is more to the picture than a polarised conflict between imperialism and nationalism.

This paper will investigate how these conflicts are manifested in works of art. By focusing on images of the maritime world, it will argue that artists in Ireland were interested in forging a distinct identity for their nation that was separate from Britain.

'Waiting for the Homeward Bound':  
Paintings from London in Adelaide,  
c1880-1885

–  
**Jeong-Yon Ha**  
University of Edinburgh



In 1882, WL Wyllie's *Our River*, exhibited at the annual summer exhibition of the Royal Academy, London, was purchased by the Government of South Australia. In its visual form and display the large view of the Port of London in the Art Gallery of South Australia linked the artery of the Empire with its distant colony. Taking inspiration from this noteworthy acquisition of an image of 'home' by a colonial institution, this paper examines a selection of paintings from the imperial capital in the collection of the newly established gallery, as a way of addressing the role of art in and beyond cultural imperialism. Situating works in the contexts of display and reception, the paper discusses representations of the coast, rivers and ports of Britain such as *Waiting for the Homeward Bound* by Colin Hunter in relation to the notion of the sea as physically linking empire, and also as a place where empire might be contemplated. Images of past maritime empires as *The Rialto* by William Logsdail and *Off Dordt, Holland* by James Webb are considered in terms of late-Victorian awareness of history.

De/mystifying Masks across the Indian  
and Atlantic Oceans

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**Laurie Margot Ross**  
Cornell University; SSRC 2012-2013  
Transregional Research  
Postdoctoral Fellow



The sea has special significance in Sufism, residing in its non-material essence; in its reflection of the spiritual being. The sea is infinite. Dry land is substantial. Sufism co-exists in the real and spiritual worlds defined by God. It is not surprising, then, that aboard a Netherlands East Indies ship traversing the Indian and Atlantic Oceans, Muslim peasant artists who were scheduled to perform at the 1893 Chicago colonial fair were busy, secretly destroying magic amulets on the versos of dozens of masks with appropriated found materials they discovered on the ship. The vast, luminous waters were the agent of metamorphoses. Not only did they allow the products of the Dutch colony (chiefly coffee and tea) and its Native arts to reach a global audience; they also gave agency to the peasant dancers on board.

This paper looks at two synergistic dyads that existed in tangent to each other: first, the material/spiritual connection and, second, the outer surface/inner meaning of the masks. Although their exterior aesthetic was not destroyed, defiling the inner faces vitiated the objects' inherent powers. I will show how the Sufic act of effacement, *fanā* (passing away) – a concept pertaining to humans and non-humans alike – occurred through the available materials and means that only the ocean world could provide.

'In Memory of Our Famous Cruise':  
Japanese souvenir textiles for American  
sailors in the context of imperial  
exchange

–  
**George Schwartz**  
Boston University



Following the opening of Japan to Western interests in the 19th century, Japanese artisans crafted souvenir textiles for the growing number of American sailors in the ports of Yokohama and Nagasaki. These silk banners, a blend of traditional Western sailor art and Eastern aesthetics, consisted solely of iconic Americana such as the American bald eagle and Emanuel Leutze's painting *Washington Crossing the Delaware*. Today, these objects frequently adorn the catalogues of auction houses and antique shops specialising in Americana, maritime art, or military ephemera, but have not received any scholarly attention to date.

In this paper, I offer a new model for the study of the visual culture of imperialism centred on the reflexive analysis of this understudied object class. Since these silkwork souvenirs are imbued with symbolic meaning, a careful decoding and formal exploration of their material construction and iconography – one that traces and interprets the historical significance of the multiple emblems contained within these objects – will help to peel back their semiotic layers. This approach transforms the banners from static objects to dynamic pieces of material culture that can illuminate the international backdrop of American and Japanese exchange from the turn of the 18th century to the early 20th century, when Theodore Roosevelt sent his Great White Fleet on a 'diplomatic' cruise to the Far East. Coupled with larger issues of transnationalism and imperialism, this study will culminate in creating a unique lens for examining the relationship between these emerging empires.

'Direct from the tea-gardens to the  
teapot': Britannia takes tea

–  
**Tricia Cusack**  
Independent Scholar



This paper examines the part of tea advertisements in the construction of national and imperial identities in late 19th-century Britain, a period when imperial unity was especially under threat. Tea advertisements created a simple and reassuring imperial narrative that brought tea by ship from the Eastern 'tea-gardens' directly to the middle-class tea-table. The 'otherness' of tea as an imperial product was mitigated by the framing of the empire as a natural extension of Britain – a garden – and by a romantic conception of the ships – East Indiamen, clippers and steamers – that traced pathways of British power across the oceans. At the same time, tea retained the traces of the voyage. The paper focuses particularly on an advertisement by the United Kingdom Tea Company that features Britannia sitting at a tea-table on the dockside. The British tea-table constituted a primarily female space, and tea-taking was characterised by an etiquette of dress and comportment. Insofar as women have functioned as cultural markers of the nation's identity, their role at the tea-table contributed to the establishment of tea-taking as a national habit. Britannia is equipped with her trident, awarded by Neptune, and she also wears, I suggest, a tea-gown, ornamented with residual chain mail. Britannia here represents both a modern woman rehearsing the popular practice of genteel tea-taking, and a symbol of the British maritime supremacy upon which this national habit depended.

Fantasy Environments and the Liminal Spaces of Cunard Liners in the 19th Century

–  
**Emma Roberts**  
Liverpool John Moores University



In the 19th century, crossing the Atlantic by ocean liner was already imbued with romantic notions. The transport was one between an old and a new world, and passengers in either direction felt hope, excitement and the thrill of ritual. The Atlantic was encountered as a place almost without time, and as an ‘other world’. Upon embarkation, travellers had little option but to enter what could almost be proposed as an alternate reality for several days.

Using the Cunard Archives held at the University of Liverpool, this paper will utilise photographic records, passenger diaries, letters and other archival documents that record middle- and upper-class passengers’ experiences on board liners such as SS *Scotia* or *Gallia*. The interior design of these new liners – often ‘themed’ and fantastic – will be examined, and the psychological effect of such environments on the passengers will be explored.

Referencing the theories of Arnold Van Gennep and Victor Turner, this paper argues that the liners were vessels to transport people into ‘liminal space’ where they could, temporarily, be free of their usual roles and associations. Crossing the Atlantic by liner thereby enabled privileged travellers to experience uninhibiting and transformative rites of passage. These sensations were enhanced by the impact of the themed interior design and art work on the spectacular 19th-century Cunard liners that are the subject of this paper.

A European Vision of the Ocean in 1900: The Berlin Oceanography Museum in search of the most innovative display

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**Stefanie Lenk**  
University of Oxford



The Berlin *Museum für Meereskunde* (Museum of Oceanography), founded in 1900 by Kaiser Wilhelm II, was the first museum in Europe not only to show naval objects but to offer an all-embracing, systematic overview of all aspects of the high seas – geographical, biological, historical, economical as well as naval. Having suffered from severe war damage, it was closed in 1946.

This paper analyses the surviving museum document *Memorandum on the Occurrences of a Study Trip to France, England and the Netherlands* (1900). It is the outcome of a visit the keepers of the future museum – among them the first director and famous geographer Ferdinand von Richthofen – paid to 19 European maritime collections in the summer of 1900 in order to find inspiration for the design of their own museum display.

The keepers of the museum searched for presentation techniques both didactic and appealing enough to cater for the general public, which was largely ignorant of the marine sphere and the young science of Oceanography. The museum also had to promote the naval armament of Wilhelm II. The document reveals that the museum keepers drew their major inspirations from British museums, notably from the Victoria and Albert Museum, but also from the Universal Exhibition in Paris in 1900. This paper points out both the museum’s genuine inventions of innovative displays and its intelligent adaptation of solutions found elsewhere in Europe.

Session 33

Matthew Landrus  
Wolfson College, University of Oxford

Sense as Ratio:  
Early Modern  
Proportional Analogies  
in Visual Art

This session addresses early modern uses of proportional analogies, theories and systems for representations of sensory information or ideas. With the rise in art treatises, along with technical assessments of the body and its sensory judgments, there was a shift away from traditional Neo-Platonic and Neo-Pythagorean concepts of universal truth in quadrivium and humanistic studies. Increasing interests in the ‘beauty’ of phenomena or ideas (*analogia*, *αναλογία*) expanded the discourse on the predominantly sense-oriented beauty of *proportio*, *symmetria*, *pulchritudo*, and *harmonia*. Often addressing the human condition, this period of work involved clever developments of visceral and intellectual contrasts, paradoxes, and *concettismi*. An opportunity to discuss this history of ideas, analogies, and contrasts, this session considers differences between systematic and intuitive applications of proportional sensory content in visual art, with particular interest in correspondences between technical and demonstrative/suggestive aspects of an object. Generally at issue is the role of proportional methodology for technical and sensory assessments of the human condition. Topics could cover, for example, approaches to proportional systems and analogies in landscape, figural arrangements, printmaking, still-lives, grotesques, mechanical drawings, architectural representations, anatomical studies, visual rhetoric, botanical collections, natural philosophy, cabinets of curiosities, draughting mechanisms, art treatises, paint chemistry, pietra dura, intarsia, design, hybridity, *rhythmos*, *rilievo*, colour theory, fragrance, taste, festivals, religious reform, European expansion, political discourses, etc.

Numbers and Beauty as an Objective Quality in the Renaissance

–  
**JV Field**  
Birkbeck, University of London



Proportions are almost always expressed in numbers, and there is a tradition of this kind of arithmetic dating back at least to Hellenistic times. However, the word 'proportion' is protean, partly because there are two ancient sources: Euclid and Vitruvius, together with the standard usage found in the arithmetic and music of the *quadrivium*. Musical or 'harmonious' proportions (using small numbers, usually up to six) lead to connections with *musica mundana*, assumed beautiful because it has correspondences with qualities of the World Soul or of God as Creator of the Universe. Matters are further complicated by a representation being said to be 'in proportion' to indicate that it is in correct optical perspective; the elision of this idea with numerical proportions can be mathematically awkward. However, as with other aspects of Renaissance culture, the confusion gives rise to developments that are of historical as well as aesthetic interest – in this case partly because of the inevitable element of mathematical thinking that went into these various uses of what, at first sight, looks more like a characteristically vague and all-too-multifarious aesthetic principle. It seems likely that the gradual fading of the prestige of proportion is connected with the decline in Renaissance forms of Humanism.

Dürer and the Explication of Infinite Lines

–  
**Caroline Fowler**  
Center for Advanced Study in the Visual Arts, Washington DC



Albrecht Dürer's *Vier Bücher von Menschlicher Proportions* (1525) has been described as a pinnacle of Renaissance studies on proportions and an obsessive visual rumination of measurement. This paper will argue that Dürer's treatise presents a complex theological and mathematical argument about man's ability to measure sensory knowledge. Dürer's work must be seen in relationship to other major late-medieval and early-modern works on measurement and knowledge, specifically: Nicole Oresme's *Treatise on the Configurations of Qualities and Motions*, Nicholas of Cusa's *Idiota de sapientia* and *Idiota de mente*, Vincenzo Galilei's *Dialogo della musica antica et moderna* (1581) and Johannes Kepler's *Harmonices Mundi* (1619). While these works may seem disparate, they all reconfigured man's ability to measure the world of sight and sound and the interrelationship between the acts of measuring and the act of creation. Seen in relationship not to artistic theory and practice but to theology and mathematics, Dürer's treatise becomes part of a dialogue that changed the way that space and our ability to measure was conceived. Panofsky may have been correct when he wrote that Dürer's treatise on human proportion has little to do with 'artistic usefulness.' Instead, it is one of the major mathematical–theological treatises of the early-modern period, which grappled with man's ability to measure bodies, sensory experience and spatial knowledge.

Pain and the Book of Nature

–  
**Andrea Meyer Ludowisy**  
School of Advanced Study, University of London



The Christian tradition is closely entwined with themes of pain and suffering and its representation has been a major concern of Western Art from the Greeks onwards, but little attention has been paid to the role played by early-modern botanical illustration in the transmission of ideas of pain as a punitive or redemptive force. This paper addresses the contribution that botanical illustration made to the iconography of pain in the first decades of the 16th century and explores the different visual strategies employed by anatomical and botanical illustration. Botany was thought to illustrate God's plan for a world in which divine providence replaces redemptive pain as a path to salvation, where symmetry and proportion are replaced by individuality and precision. In the 16th century the medically trained philosopher is increasingly portrayed as being able to explain the God-created world, the Book of Nature, in the same way as clergymen read the Bible. This change impacted fundamentally on the printing of illustrated scientific works and this paper shows by using, *inter alia*, the example of the illustrations by Hans Weiditz for Otto Brunfels' herbal that anatomical illustration continued to perpetuate the idea of punitive and redemptive pain, whereas herbals increasingly eschewed this aspect of Christian iconography in favour of the ideal type, the isolated *ideal specimen*. The illustrated herbal is revealed as part of a larger program of social reform developing what can be called a 'reformed visual syntax'.

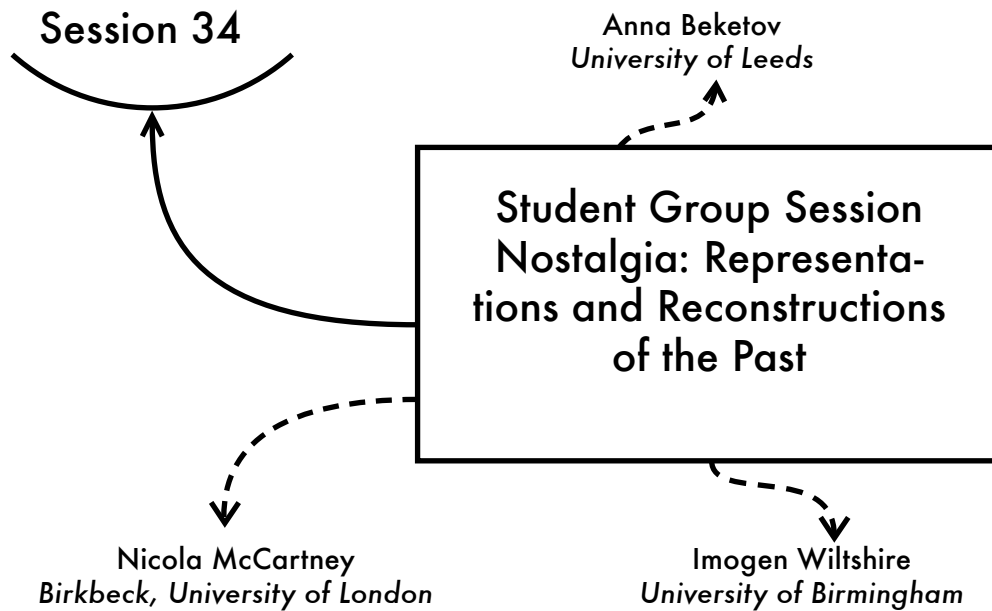
'The use of thinking of form and motion together': Hogarth's Line of Beauty in the light of Newton's *Method of Fluxions*

–  
**Iris Wien**  
The Courtauld Institute of Art



In the *Analysis of Beauty*, 1753, William Hogarth rejected the idea of exact mathematical proportional schemes as a source of beauty. However, this didn't mean that the artist completely abandoned mathematical analogies in visual art as Edmund Burke and others did, who were convinced that mathematical or scientific investigations of nature would prevent its aesthetic appreciation. But unlike traditional art theories that understood beautiful proportion as a fixed geometrical ratio, Hogarth conceived of proportion as an intrinsic connection between the ratio of the whole to its parts and 'fitness'. Comparing automata with 'nature's machines', he found the realisation of an exact correspondence between the functional and the aesthetic only in nature. There, only graceful movement, beautiful form and function flowed smoothly together. Thus, combining quantitative and qualitative aspects of form Hogarth ascribed expressive qualities to proportion. Hogarth's serpentine line tying the sense of form to the sense of movement can be understood as an emblem of this new conception. As a 'joint-sensation of figure and motion', the new concept required an intuitive approach to its understanding, thence Hogarth's description of it as 'speculative part of proportion'.

In my paper I would like to argue that Hogarth's concept of speculative proportion was inspired by Isaac Newton's theory of fluxions. Looking at Hogarth's concept in this context will enable us to better understand some contradictions inherent in his *Analysis*, e.g. Hogarth's insistence of the existence of only one 'line of beauty' while never giving an exact definition of it.



2014 marks the 40th anniversary of the AAH. In light of this focus on commemoration and duration, this year's Student Session seeks to interrogate the ways in which concepts of time, temporality and nostalgia permeate artworks, their production and the writings of art history. To what extent is there an inherent sentimentality to the way in which we view and interact with works of the past and how has this shaped the production, reception, collection and display of artworks?

Artworks enact and subvert historical narratives and events, while periodisation and chronology are inextricable components of the discipline of art history. This session considers how art historians and practitioners construct the past from the perspective of the present and explores the relativity of perception. Traditions and legacies are created through celebration and appropriation over time, but why are some art historians deemed sacred or artworks untouchable yet others are referenced and critiqued again and again?

The 'Laura Ashley Look': Re-presenting  
Victoriana in the work of Yinka Shonibare

Elizabeth Robles  
University of Bristol

In the 1998 series *Diary of a Victorian Dandy* Yinka Shonibare draws loosely on William Hogarth's *A Rake's Progress* (1732–33), invoking the canonical work through the use of the serial format and the figure of the dandy. Despite Hogarth's status as distinctly un-Victorian, though, Shonibare deploys these visual elements to recreate the notions of Victoriana created and consumed within the context of the 1980s and 1990s. Historical accuracy and the realities of day-to-day Victorian life fall to the wayside – making way for Hogarth. *Diary of a Victorian Dandy* presents an ideal of a long lost Britannia rooted in Margaret Thatcher's 'Victorian Values', Colin Firth's Mr Darcy, and the carefully edited and constructed nostalgia of the 'Laura Ashley Look'. It is a contemporary invention. Rather than attempting to revise or reshape a past veiled by the traumas and erasures of colonialism or to expose the hidden spaces and stories of the colonial era, Shonibare plays with the creation of national histories through the lens of nostalgia.

Another History: 'Spiritual repatriation'  
in contemporary Australian art

Alice Procter  
University College London

The paper will examine the ways in which contemporary Indigenous artists are re-evaluating the history of Australia in their work. Referencing ethnographic photographs and kitsch images of 'Australiana', artists such as Michael Cook and Christian Thompson create works that challenge and subvert the traditional narrative of White settlement in Australia. Performing a process of 'spiritual repatriation' (Thompson) these artists work to reclaim past depictions of Indigenous Australians by reviewing and reinterpreting the White depictions of events. The paper will explore the racial history of Australia, and recent attempts to acknowledge and understand its past, including the 2008 'Sorry' speech and questions of repatriation. The paper will focus on the ways in which artists are creating a new Australian history and identity through works that seek to deconstruct the complexities of their social, racial and historical contexts.

Nostalgia, Myth and Piero della  
Francesca's *Madonna del Parto*

—  
**Frank Ferrie**  
Birkbeck, University of London



This paper looks at the tendency in art history to assume that because certain objects and images are used for a specific purpose today, they have always had that same purpose or significance.

Specifically, the paper discusses the fresco by Piero della Francesca of the *Madonna del Parto* ('the Virgin of Childbirth,' c1450–60). This fresco, in common with other images of the pregnant Virgin, is thought by many to have been a focus for the devotion of expectant mothers since it was first painted. The assumption appears, on the face of it, to be validated by the image's iconography, as well as by the Virgin Mary's undoubted appeal as a powerful intercessor between devotees and God. This belief is, however, based primarily upon recent practices associated with the fresco and not upon its history.

I would argue that there is an inherent sentimentality attached to this claim about the use of the image – one that is bound up with present-day emotional attachments to the fresco and its importance to one particular community. A closer look at the painting's iconography, together with records about the church in which it was formerly housed, reveals a completely different emphasis and function.

Of course, one function does not necessarily rule out another and historians cannot escape completely from their own 'situatedness'. But in recognising, as far as possible, sentimentality that is, in fact, rooted in nostalgia and myth, we have a much better chance of understanding art works of the distant past.

The Logic of Revival and the Limits of  
Nostalgia

—  
**K L H Wells**  
University of Southern California



During the middle decades of the 20th century, French artists, dealers, and government officials were engaged in a concerted campaign to revive the nation's tapestry industry. In examining other instances of modern revival, art historians have presented their work as a much-needed corrective to the idea that modernists ignored history in their obsession for the new, yet they have largely failed to articulate how fundamentally the logic of revival is itself structured by novelty and historical rupture. Using the French tapestry revival as a case study, this paper demonstrates that discourses of revival do not imply seamless continuity with the past. Rather, revival implies historical discontinuity, as a present or immediate past is overturned in favour of a prior historical practice. This narrative of historical rupture makes revival a valuable tool of the avant-garde, so that while revival often serves conservative political agendas, it should not be conflated with the much-critiqued notion of nostalgia. Scholars have too easily reduced revival to a reactionary longing for the past that is induced by the crises of modernity, treating it as a fearful response to war or industrialization that constructs an assuaging fiction of historical continuity. Examining the case of modern French tapestry reveals how revival creates not a fiction of continuity but rather a narrative of rise, fall, and renaissance that lends itself to both conservative political agendas and progressive or modernist inclinations towards historical rupture and novelty.

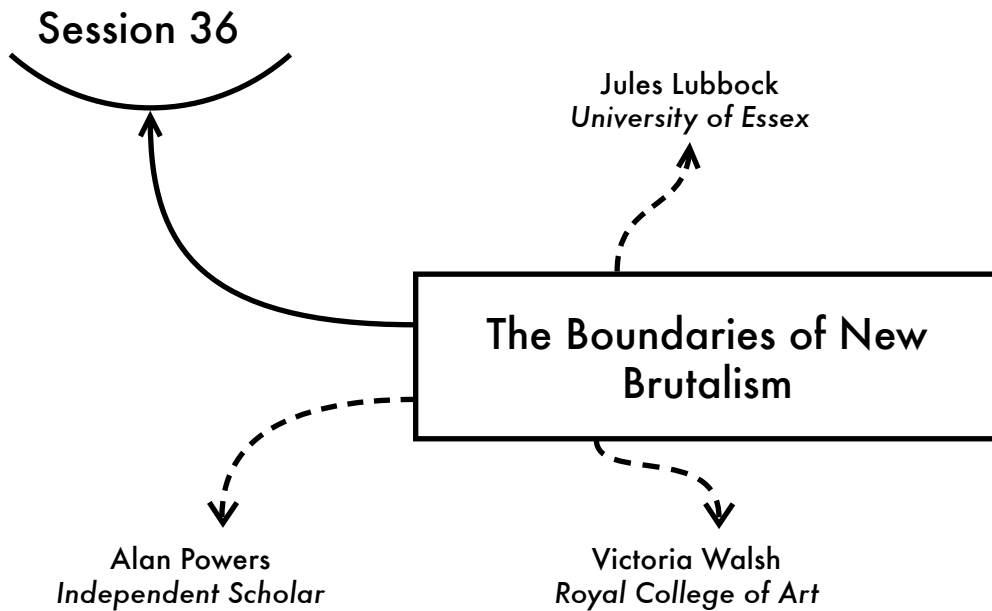
The Anachronistic Construction of a  
Feminist Narrative: The case and study of  
Julia Margaret Cameron

—  
**Ayelet Carmi**  
University of the Negev, Beer-Sheva,  
Israel



In the 1990s feminist curators and art historians, such as Carol Armstrong, started reinterpreting images by Victorian photographer Julia Margaret Cameron. They sought to establish a feminist history of the 'founding mothers' of photography by presenting her as a pioneering feminist artist. Considering the interpretive discourse as a key mediator between past works and their present meanings raises the questions: What are the results of this interpretive process? And what are the limitations of contemporary feminist commentary on our perception of Cameron, and on Victorian field of photography in general?

In this talk, I argue that this interpretation helped establish Cameron's status in the photographic canon, raised the value of her work and demonstrated the effects of gender power relations on the aesthetic value. Yet, considering Cameron as the epitome of the feminist exclusion-and-struggle narrative, or as a subversive feminist who shifted the nature of photography towards female specifically maternal perceptions, is flawed, because it contradicts her own gender perceptions and the reception of the works at the time. This interpretation led to presenting Cameron uncritically within an anachronistic romantic myth of the avant-garde artist, who with an eccentric personality and original style, rebels against the rules of conservative society and implements a new style in the face of a hostile critical world. By doing a critical reading of contemporary commentary and analysing primary sources, I will demonstrate the historical lacuna inherent in this interpretation and show how gender considerations shaped 19th-century photographic history.



This session assumes that the main lines of the story of New Brutalism are well known, but that more illumination is needed concerning the context of the multi-disciplinary, international network within which the name 'New Brutalism' came into being and which sustained its credibility.

This term of disputed origin has resonated through 60 years. It was appropriated by a small London group, although most of its constituent parts were of more diverse origin. The emotive name, coined as a private joke, has created confusion for the wider public and frequently masks the original meaning. The limits of its definition range between the core practitioners and a much wider network, with little agreement on how to define its boundaries in space or time.

The papers cover both the wider context of New Brutalism within the political turmoil of the post-war world as well as the boundaries of its definition.

The International Circuits of New Brutalist Painting: A case study of the work of Magda Cordell

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**Giulia Smith**  
University College, London



In his manifesto essay on brutalism ('The New Brutalism', *Architectural Review*, 1955), Reyner Banham drew a parallel between American Abstract Expressionism, European existentialism and the work of a circle of London-based artists affiliated with the Independent Group. The paintings of Jackson Pollock, Jean Dubuffet, Alberto Burri and the Jewish Hungarian refugee Magda Cordell (who migrated to London at the end of WWII) were made to meet under the elusive banner of the brutal, taking on the discursive status of interconnected coordinates across a transnational geography. In retrospect, the contours of this geography can be read as markers of the historical experience of global warfare and mass displacement, followed in the 1950s by transatlantic rescue plans and the peacetime restoration of free markets across the Allied world. This paper examines this rapidly changing geopolitical scenario through the lens of Cordell's paintings, focusing on how they negotiated the legacy of Eastern European surrealism, French existentialist art and the influx of American painting and popular culture in the context of the emerging British neo-avant-garde. So far neglected by the literature on New Brutalism, the work of Magda Cordell offers unique insight into its international context. Giving in-depth attention for the first time to Cordell's dystopian – indeed 'brutalised' – rendering of the icons of a rising America-centric capitalist-humanism (most spectacularly displayed in the international photo-exhibition 'The Family of Man', 1955), this paper reconsiders the value and the limits of Banham's canon in the expanded context of the early Cold War.

New Brutalism/New Nation: The role of New Brutalism in the formation of Israeli architecture, 1950-1970

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**Inbal Ben-Asher Gitler**  
Ben-Gurion University of the Negev



This paper discusses the repercussions of New Brutalism in Israel, underscoring its major role in defining Israeli architecture. It argues that Israeli interpretations of New Brutalism can significantly contribute to illuminating its definitions and routes of global expansion. The term "Brutalism" is associated with Israeli architecture, mostly with reference to the use of exposed concrete. This research investigates which aspects of New Brutalism were extended to the newly established nation, while considering additional sources of inspiration, such as Le Corbusier and Louis Kahn. It reveals that many of the social concerns invested in New Brutalism were appropriated into Israeli architectural concepts. Similarities also existed in approaching material, especially concrete, and its industrial and poetic qualities received a localized adaptation in both art and architecture. Important aspects were the increased emphasis upon Brutalism's adaptation to arid climates, and its association with Mediterranean architecture: raised streets and concrete were hailed as cooling solutions, while semi-open commercial spaces were conceived as modern "Bazars". Israeli architects were maintained constant contact with European and American architects and architecture; Ram Karmi, a leading architect in Israel, studied at the AA school of Architecture between 1951-1956, the years during which New Brutalism emerged. Moreover, continuous architectural ties were maintained between Great Britain and Israel with key figures, such as Jane Drew, visiting for international conferences. The case of Israeli architecture thus explicates New Brutalism's role in developing original local architectures beyond the boundaries of Europe and the USA.

Brutalist 'Image' as Humanist 'Form':  
Expanding the architectural medium in  
Reyner Banham's criticism of the 1950s

–  
**Assimina Kaniari**  
Athens School of Fine Arts



While New Brutalism often echoes an architecturally specific discourse, the introduction of the term in Britain in the 1950s, looking at the example of Banham's writings from the *Architectural Review*, seems to take architecture as a starting point only to discuss a variety of art forms as the new location of avant-garde art practices which in many cases are cast in retrospect as early precedents of British Pop. While in this context Banham defended and defined a particular understanding of the 'image' as an overarching category he connected the latter to the idea of 'form', which he tied to a historiographic discourse on architectural theory, perspective and humanism. In this paper I would like to read Banham's re-writing of New Brutalism in his context not as an architectural critique but as a critique of formalist theory and of the notion of the painting which the latter privileged.

Parallel of Life – New Brutalism's ceiling

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**Mark Crinson**  
University of Manchester



In Reyner Banham's manifesto article 'The New Brutalism', two definitional aspects of the movement are flagged but not developed: one is its close ties to 'The New Art History', the other is the role of the exhibition 'Parallel of Life and Art' as a *locus classicus* of the movement. Banham's other ideas of the 'as found' and the 'image' take over instead, thus obscuring – this paper argues – the way that the notion of 'boundary' was itself a thematic concern within New Brutalist work and one closely connected to topology, another idea raised but little developed by Banham. The ceiling, both as part of the topology of rooms and as a parafoveal zone within space perception (one aspect of the 'New Art History' then stirring), was explored in some major New Brutalist works (*Patio and Pavilion, Parallel of Life and Art, Just What Is It...*) and in some minor ones (Paolozzi's ceiling paper for Ronald Jenkins' office). Equivalent to the 'New Landscape' of experimental science, the ceiling was ubiquitous yet outside normal vision, contemporary yet part of a deep history of dwelling, going back to the cave. This paper considers how such re-animated ceilings relate to forms of situated aesthetic experience which are outside, opposed to, or at a tangent to New Brutalist work – the exhibition designs of Herbert Bayer, for instance, and Anton Ehrenzweig's 'gestalt-free' theories of the psychology of perception. Previously neutralised in modernism, the ceiling becomes a definitive zone or even condition in the cross-disciplinary practices of New Brutalism.

Session 37



Tatiane de Oliveira Elias  
Stuttgart State Academy of Art  
and Design, Germany

The Reception of  
German Art, Art  
Theory and  
Philosophy by the  
Americas in the 20th  
Century

Fernando Scherer  
Univasf – Brazil/University  
of Freiburg, Germany

The session considers the impact of German art, art theory, aesthetics, and philosophy on the Americas. The goal is to focus on German cultural transfer and influence in American art history and philosophical discourse. In the 20th century, many German artists and art theorists had to emigrate to the Americas. This contributed to the dissemination of Germany art and art theory in the Americas.

We are trying to examine critically the dialogue between American and German Art using Marcusean terms. World Wars I and II are very important to understanding German exile, as well as emigration and dissemination of German culture in the Americas. Moreover, the subject of German exile is not restricted to 'escape' from the wars or political persecution, but it also reflects a strong nostalgic feeling for Germany and how this is represented in American visual art.

Another important factor is the fundamental role of American museums, galleries, collectors, art markets, and the discipline of German studies in America. The interactions between these institutions promote awareness of inter- and trans-cultural issues not commonly understood about German art. German emigration contributes to the dialogue in modern and contemporary contexts and the concept of cultural issues in national and local discourse in our globalised world.

How the Museum of Modern Art in New York Canonised German Art

–  
**Gregor Langfeld**  
University of Amsterdam



Although modern German art could be seen in the USA since the beginning of the 1920s it had only very few supporters and collectors. In general, modern German art met with disapproval for a long time. This negative attitude changed abruptly in the second half of the 1930s when Alfred Barr, Jr, director of the Museum of Modern Art (MoMA) in New York, played a crucial role in canonising German art, in particular in relation to expressionism and the Bauhaus. In my paper the question will be answered why and how this sudden canonisation took place.

Barr's discourse about German art will be clarified by analysing a few exhibitions that he organised. He resumed the nationalistic discourse with regard to this art which had started during World War I in Germany. Aside from these kinds of continuities in the way this art was received, the new political context during the Nazi period and the institutional status of the MoMA were crucial. Barr instrumentalised the cultural-political situation in Germany, such as the defamation of modern art and the artists' emigration, in order to bring about a positive reception of modern German art. Barr's discourse, including its manipulating and mystifying aspects, was very influential, and its effects are clearly noticeable to this very day. In Europe, such as in Germany and the Netherlands, the abrupt change in the way modern German art was received was similar to that in the US but took place after World War II.

Beckmann–Golub–Spiegelman–Benjamin

–  
**Amy K Hamlin**  
St Catherine University



This paper takes as its touchstone an episode in the American reception of the German artist Max Beckmann (1884–1950). On the evening of 9 September 2003, the Museum of Modern Art in New York hosted a panel discussion of Beckmann's art, which was then featured in a retrospective exhibition at the museum. Two of the four artists on the panel were American, namely the painter Leon Golub (1922–2004) and the comic artist Art Spiegelman (b 1948). For Golub, who was about to complete a reprise of his 1959 painting *Reclining Youth*, the violent and erotic physicality of Beckmann's paintings raised uncomfortable truths about the recent American invasion of Iraq. For Spiegelman, who was assembling the board book *In the Shadow of No Towers* about the events of 9/11, Beckmann's subversion of conventional pictorial language offered a potent and radically counterintuitive form of storytelling. For this scholar, who attended the panel discussion, the synchronic and diachronic manifestations of this anecdotal instance of cultural transfer merge in Walter Benjamin's theory of allegory. His characterisation of the German tragic drama's capacity to 'be directly grasped in the events of history itself' rhymes with the often discomfiting and persistent capacity of Beckmann's allegorical paintings to make history present. Golub referred to them as 'clunky, blunt, shoved-forward pictures,' whereas Spiegelman admired Beckmann's 'terrible storytelling'. Such affinities in the insights and artworks of these two American artists point to not only the influence of Beckmann's art, but also the relevance of Benjamin's theory in contemporary American art.

Transcultural Readings of Winold Reiss:  
Art and ethnography of the Harlem  
Renaissance

–  
**Sydelle Rubin-Dienstfrey**  
University of Colorado at Boulder



This paper investigates artist Winold Reiss' groundbreaking contributions to the visual culture of the Harlem Renaissance in relation to contemporary German schools of thought. The early seeds of Reiss's penchant for cultural study were sown in his native Karlsruhe, where his father, painter Fritz Reiss, encouraged him to depict Germany's peasants. As a budding modernist in Munich, Reiss translated visual culture exhibited at ethnographic museums with his innovative approach and took these visions with him as he emigrated to America in 1913. In New York, Reiss's use of art as a vehicle for cultural study evolved in light of the pioneering anthropological theories of Franz Boas, another German émigré. A consideration of contemporary developments in the field of cultural anthropology will demonstrate a previously unexplored confluence between Reiss's ethnographic methods and Boasian anthropology in the early 20th century. Furthermore, an investigation of the parallels between Boas's use of anthropometry and Reiss's veristic style of New Negro portraiture will reveal a shared quest to debunk scientific racism prevalent at the time. Finally, I will explore Reiss's ethnographic and aesthetic approaches in relation to the German *Neue Sachlichkeit* movement's depictions of concrete reality that arose in the mid-1920s as a German counterpart to Americanism – the cult of the objective.

Jürgen Reble and Thomas Kröner's  
Light-chromatics Film Performances

–  
**Lenice Barbosa**  
IRCAV – Art & media, Paris 3 Sorbonne  
Nouvelle



In Brazil, in November 2011, the Germans art performers Thomas Kröner and Jürgen Reble displayed a live work using 25,000 scanned images from cellular textures in high resolution, stretched and manipulated by Reble according to the rule defined by the digital musician Kröner. The Jürgen Reble and Thomas Kröner's performance *Materia Obscura condensus* was projected during the Festival 'Multiplicidade' in Rio de Janeiro. Immersed in a 'dark chamber', where the raw materials of the cinema, life and universe seemed to blossom, be expended and disappear, the audience takes part in this performance as a witness of time going by. Here, this room of projections replaces Plato's allegory of the cave. In an aesthetic and critical point of view, my intention is to produce an approach to the work of Jürgen Reble and Thomas Kröner, and to the 'new cohort of spectators' who are eager for new poetics. This exhibition seems to be a good opportunity to analyse art, public and environment, considering that in Brazil artistic movements have been working on decontextualising art as an object, and to open the discussion to redefine the place and the goal of art. In that case, it is interesting to think about the hypothetical interactions between the Brazilian audience and the work of these two artists, who have dedicated all their works to break and to redefine the expectation about cinema and art. In addition, we will be able to expand the discussion about what the German artistic legacy was to the Brazilian aesthetic culture.

## Session 38

August Jordan Davis  
Winchester School of Art, University of  
Southampton

There's no place like  
home?  
Women-in-passage:  
'Home' and Migrations in  
Women's Art since 1945

Basia Sliwiska  
Loughborough University

Home is a natural place of belonging. However, as a threshold between the politics of domesticity and ideologies of nationhood and citizenship, it proves a loaded construct within the production of space. Read in tension with issues of migrations, 'home' becomes further charged. Such themes (considered, for example, in the work of Mieke Bal) have provided rich material worked by female artists in particular, addressing and challenging homes and homelands, their comforts and their strictures. 20th- and 21st-century migrations, those of enforced mobility (expulsions) or performing the agency of motility (emigrations, whether on the domestic or the transnational level), have further destabilised previous concepts of 'home'. Is home now a lost space? And, if so, how might, or have, artworks navigate(d) the precarious terrains of nostalgia such a loss makes present? Can practices of emplacement compensate for the absence of home? Can 'home' be reconstructed, perhaps even contesting nationalisms? Can memories function as operational tools, re-mapping 'home' and emancipatory narratives? This mixed format session, which includes a roundtable, will address female artists and artworks from 1945 to the present which confront this nexus of 'home' and transnational migration, activating larger issues of globalisation and identity.

Making Oneself at Home:  
A dialogue on women, culture, belonging  
and denizenship

–  
**Marion Arnold and Marsha  
Meskimmon**  
Loughborough University



Making oneself at home in a world marked by global movement is a perpetual negotiation between culture and domicile. Yet much of the language we have to hand to describe such processes, such as 'national identity', 'citizenship' or 'exile', is only partially adequate to the task of dealing with women's experiences of transnational movement and transcultural belonging.

This paper explores, through a dialogue between texts and images, women's creative acts of making themselves at home in an uncertain contemporary world, where gender still determines the conditions of movement and citizenship. We argue that the visual can offer a space both for making visible the specific experiences of women and for reconfiguring the theoretical parameters by which we understand contemporary forms of citizenship, home/land and belonging.

We propose an open-ended concept, namely *denizenship*, as a means to contest the prescriptive and masculine-normative idea of citizenship. The flexibility of the term denizenship can describe active processes of belonging that are intersubjective, generous and accommodating of difference. Our dialogue explores the ways in which women have used and responded to artwork (as the imaginative space of the 'becoming-denizen') to make themselves at home beyond models of fusion, assimilation or masculinised hybridity. Recognising our own positions between multiple home/land(s), we offer our dialogue as one such imaginative engagement with denizenship.

The Slipper Carrier: Re-presenting  
domestic space

–  
**Eiman Elgibreen**  
Princess Nourah bint Abdulrahman  
University (PNU),  
Riyadh/Saudi Arabia



This paper aims to demonstrate that the private/public dichotomy is insufficient for the examination of gender power play in Saudi Arabia. This will be achieved through the analysis of *The Slipper Carrier* (1969); a painting by Safeya Binzagr (1940–) that depicts the old custom of sending the bride's trousseau to her future house. Binzagr is the first Saudi female artist to ever exhibit her work in public, when women were expected to stay home and raise a family (1968). However, she is famous for having a positive perspective on domestic spaces. The majority of her paintings celebrate the power that traditional women of a certain class enjoyed in these spaces. Interestingly, *The Slipper Carrier* is a male-dominated public scene, yet it shows the extension of these women's power from the private to the public. The analysis will show how the veiling practice complicates the spatial system by making the borders between the private and the public indefinite. The veil gives Saudi women the ability to maintain their privacy while crossing the borders between domestic and public spaces. In addition, the analysis reveals that being physically absent does not necessarily deactivate women's power. It brings to attention the importance of considering the socioeconomic status instead of the spatial division when examining the power and authority of Saudi women. Thus, this close reading of *The Slipper Carrier* is inviting a re-definition of the relation between women, power, and domestic space.

'The Widowed House':  
Doris Salcedo's political  
*Unheimliche*

–  
**Shir Aloni Yaari**  
Independent Scholar



From her entombed, *Untitled* furniture, through her vacated and dismembered *La Casa Viuda* (1992–95), to the necropolis of coffin-like tables comprising her recent *Plegaria Muda* (2012), the home as both a mental and physical topography has emerged as a central trope in Doris Salcedo's artistic oeuvre. Activating the animistic aura of used household articles often belonging to victims of violence and deportation, while deploying strategies of dislocation and disfigurement to further inscribe their histories of pain, Salcedo conjures up the spectre of the home through its destruction and estrangement, turning this typically hospitable, safe haven into an unsettling and alien environment. Bringing to the light of the gallery or the public square 'that which remain[s] hidden' owing to psychic and institutional mechanisms of repression and censorship, Salcedo's defamiliarised and inhabitable house-relics – embodying the disasters of war, displacement, and torture – evoke many of the qualities analysed by Sigmund Freud in his classic *Das Unheimliche* (1919), as well as the theorisations of later thinkers who offer new insights into the 'modern unhomely' in the context of global political realities of exile, gender and racial exclusions, 'social-death', and actual homelessness.

My paper will examine the ways in which Salcedo invokes the thematics and effects of the *unheimliche* to produce affective encounters with homes and homelands invaded by loss, as well as her evocative use of domestic settings and objects to convey the uncanniness of such disorienting and disintegrating experiences as forced 'disappearance', trauma, and haunting.

Homelands Lost and Found:  
Migrant women's art at the Australian  
National Maritime Museum

–  
**Kim Tao**  
Australian National Maritime Museum



This paper examines the work of three female artists represented in the Australian National Maritime Museum's collection, which address intangible aspects of the migration experience, such as the trauma of displacement, the pain of leaving a homeland and the enduring attachment to home.

Like many post-war migrants, Gina Sinozich abandoned her homeland for a country she knew almost nothing about. In 2000, when she was 70 years old, Gina completed her first painting. Her husband had been diagnosed with dementia and she recognised the urgent need to capture her memories of their life together and their family's journey from Croatia to Australia in 1957. Gina's artwork, naïve in style yet intensely personal, gives compelling tangible form to the memories in her mind and navigates the complex emotional terrain between homelands lost and found.

Sydney artists Anne Zahalka and Sue Saxon use crisp cotton handkerchiefs as the canvas for exploring the shared history of their families' displacement from Europe after World War II. In *Displaced Persons*, the artists locate their personal stories within a wider narrative of 20th-century migration, while also making connections to the experiences of contemporary refugees and asylum seekers.

This paper discusses a range of issues relating to the representation of home and migration in women's art, with reference to broader discourses of war, childhood, transnational migration, belonging, nationhood and identity. It examines how three Australian artists have used their practice to reclaim history, memory and lost homelands, and in the process create powerful new evocations of home.

Home furnishings: Revisiting the interior  
spaces of Helen Chadwick's 'living  
kitchen'

–  
**Madeleine Newman**  
University of Leeds



**Leonie O'Dwyer**  
Independent Scholar



Helen Chadwick's early sculptural work *In the Kitchen* (1977) took the form of replica kitchen appliances that figured as hybrid object/garments worn by female performers. Animated in scripted performances and choreographed movements, the sculptures functioned as enclosures, obstacles and playthings. Through the conflation of domestic and sculptural objects, and woman and machine, this project questioned the constrictions of mediated representations of the feminine in advertising and popular culture.

This paper revisits Helen Chadwick's bespoke 'living' kitchen to explore its investigation of female subjectivity and gendered space. Drawing on the rich archival and preparatory materials produced as part of the work, it considers Chadwick's creative performance of self and her material and metaphorical explorations of the spaces of the home. As Gaston Bachelard proposed: 'Dreams of a garment-house are not unfamiliar to those who indulge in the imaginary exercise of the function of inhabiting' (Bachelard, 1958).

In Chadwick's artistic investigation the place of home is theorised as a structured space to be inhabited performatively. The conceptual premise of the 'woman-house' present in contemporaneous feminist critique, and the modernist notion of the house as 'a machine for living in' (Le Corbusier, 1923) become evoked and subverted. In this schema the body of the performer becomes subject to an irreverent rethinking of lived architectural experience and interior space.

Matthew Bowman  
University of Essex

**Values or Prices:  
Reconsidering the Relation  
between Art Criticism and  
the Art Market**

Discussions on the art market quickly tend towards polarisation and polemics. On the one hand, some artists and critics identify the art market with capitalism, thereby viewing its processes as concomitant with alienation, reification, and social dominance; on the other hand, some perceive the art market as the arbiter of aesthetic values and view within it evidence of the art world's buoyancy. Meanwhile, art criticism has repeatedly voiced a concern that it is powerless in the face of the market, its systems of symbolic value creation irrelevant or perverted by the emphasis upon prices. Art-historical writing, for its own part, largely neglects to record the costs paid for artworks, once again distancing artworks from the market. Values and prices, then, could hardly seem more opposed. These factors, arguably, render serious and open discussion on the art market difficult to undertake and yet surely make it all the more important to do so. The art market has grown and shifted emphasis: auction sales of contemporary art amounted to \$44 million in 1998 and represented just 1.8% of the overall secondary market. By 2008, sales had risen to \$1.3 billion and consisted of 15.9% of the secondary market. This growth period has been especially accompanied by repeated claims regarding the critic's powerlessness or irrelevancy. This session, then, undertakes a reconceptualisation of the relation between market and critic. Whether through theoretical arguments or historical analysis, speakers will consider, for example, if criticism should engineer a more pragmatic understanding of the market, take advantage of its supposed distance, or develop new models for comprehending or critiquing the market.

Art Criticism for Blue  
Chip Stocks?

–  
**Matthew Bowman**  
University of Essex



The one-hundredth issue of *October* elected not so much to celebrate its landmark as to voice a deeply held concern that art criticism has become obsolete. Discussed at length during a round-table session, several reasons were given to explain this apparent decay in critical writing, such as, for instance, what the speakers took to be the lack of renewal in art-critical discourse. However, one argument that stuck out was that the art market – through its own processes of evaluation – has little use for the judgements of art criticism. Indeed, such judgements might even threaten to undermine market operations; Benjamin Buchloh remarks 'you don't need criticism for an investment structure, you need experts. You don't have criticism of blue chip stocks either.' While David Hickey in his absence is set up as the villain of the round-table discussion, it's interesting that he, too, has become publicly disenchanted with the art market.

The positions of Buchloh and Hickey can be taken as indicative of how art criticism has taken a detached and oppositional stance towards the art market. Yet this stance risks turning a strategy of detachment into a state of powerlessness. Moreover, is there not the danger that art criticism's distance from the market serves as an alibi that occludes its potential loss of social efficacy? As a means of introducing the day's session, this paper seeks to contend that we *should* have an art criticism for blue chip stocks, that criticism should engage more closely with the market rather than settle for detachment.

Symbolic Exchange. Art. Prices.

–  
**Philipp Kleinmichel**  
University for Arts  
and Design Karlsruhe/ZKM



In my presentation, I will argue that the relation between art and the market is already highly developed and was often criticised. Adorno, Lyotard, Jameson, Clark – or the so-called *October* School – to name only a few, focused on the often mystical relation between art and the markets early on. What has not yet been clearly developed, however, is an understanding of the exact process by which the symbolic value of art is transformed into monetary capital.

Addressing this question, I will argue firstly that the value of art is always symbolic value; and, secondly, drawing on theories by Mauss and Baudrillard, I am going to show that the symbolic value of art, as all symbolic values, follows a distinct economy of symbolic accumulations and exchanges. Furthermore, I will identify the space within which these symbolic values of art are mainly produced – which is not, or at least not exclusively, the artist studio. Finally, with a return to Marx's differentiation between values and prices, I will show how the symbolic value of art gets its price, entering the profane market economy and thus establishing the mysterious tension that distinguishes the art market from most other markets.

The Art Market Un-bound: Separating art value from pricing fetishism

Katja Zigerlig  
Independent



In 2012, the major New York and London sales of Impressionist, modern, and contemporary art brought in \$3.8 billion, according to results compiled by artinfo.com. During the week of 10 November 2012 alone, close to \$1 billion in artwork produced after 1950 was sold over four days of auction sales in New York City. Journalists often fuel the inaccurate notion that price equates to value. Yet, lacking in this market and in media enthusiasm for high sales numbers is the influence of collector bias, and how this colours the assumption of 'artistic greatness.' Record prices reveal the interests of the billionaires who can afford the art, not the values of art history scholars or art critics. When money is no object, aesthetics aren't either. Or are they?

Most wealthy collectors today no longer resemble the connoisseur collectors of the past. Therefore the critic's voice is crucial in an era when artwork can no longer be judged by traditional notions of 'quality' and 'craftsmanship.' Patronage bias and other market manipulation are not new concepts, but their impact on perceptions of value in today's art market is unrivalled. Contemporary art has not only become the most profitable and popular category of art for sale, it has also become a harbinger for cross-disciplinary cultural commentary. Therefore, I propose, art historians and critics should merge market analytics with art historical analysis to evaluate the market. I will present examples in the context of critiquing the contemporary art market and its collectors.

The Emergence of Emergence: Writing art history in the shadow of the market

Peter R Kalb  
Brandeis University



At present, emergence into the art world is driven by money. It is the agility and temper of the market that determines who reaches the upper reaches of cultural power. This has not always been so, nor do economic indicators alone sustain a body of work once it has emerged. This paper initiates a macroscopic history of emergence, suggests relationship between its past and present mechanisms, and concludes with thoughts on the consequences of this history as related to my recent experience writing a history of contemporary art. The history of emergence follows three different drivers: 1) Social leverage (being seen), 2) Discursive leverage (being discussed), and 3) Economic leverage (being collected). The rise of independent exhibitions and galleries in the early 20th century, the dominant voice of mid-century art critics, and auctions such as the Scull Sale 1973 or Sotheby's Moscow sale 1988 mark these periods.

This paper further proposes that cultural sustainability relies on pairing the hegemonic form of emergence with previously dominant drivers. Sponsorship and critical discussion must follow collection. Neo-Expressionist bubbles make this point, as do comparisons of the tactics supporting contemporary Chinese art with those that rallied to late Soviet avant-gardes. Serious ethical and practical concerns appear as historian/critics play a small role in emergence, but an essential one in subsequent success. Basing a final discussion on my experience, I will address some of these issues, including contextualising one's practice and determining inclusions particularly concerning work for sale and artists who have not emerged.

The Price of Everything and Value of Nothing: The non-judgemental art market

JJ Charlesworth  
Art Review/Royal College of Art



This paper examines how current preoccupations with developments in the art market relate to the recent discussion on art criticism and its problematic relationship to the politics of cultural judgement. Art critics, once castigated for the apparently powerful complicity of their aesthetic judgements with the functioning of the art market, are now seen as marginal to the market's operation. In the same period, the legitimacy of evaluative cultural judgements has been thrown into crisis, as the notion of cultural and artistic discrimination has become identified with processes of social division and exclusion.

Yet if public judgement is out of fashion, judgements are being made all the time. While the art market now reflects the privatisation of taste away from the need for public legitimisation, the role of critical evaluation in artistic presentation has swelled, albeit among the new institutional spaces and functionaries of the globalised art world – in the biennial circuit and the new art-managerial class of the curator. Gatekeeping has never been more in vogue. What ties these new processes of judgement is a common aversion to independent, public critical scrutiny, and a retreat from (or of) the public sphere, a position traditionally occupied by art criticism: while art bought by rich collectors has come to derive its authority from the forms and effects of mass culture, institutional actors remain coy about their role as arbiters and value-makers. The lack of public critical discourse outside of these institutions, and the confusion over questions of cultural authority and legitimisation, contributes to the spontaneous and volatile character of the art market.

The Power of Art Criticism: How art writers contributed to 'burst the inflated bubble of Romney's reputation' (1900–1920)

Barbara Pezzini  
The Burlington Magazine



In 1916 George Romney's Portrait of *Penelope Lee Acton* was sold by the dealer Duveen to the collector Henry Huntington for a record \$325,000. In fact, there was an exceptional commercial demand for paintings by Romney throughout the first two decades of the 20th century. A favourite of the reproductive engravers, main character of a popular novel and theme of new monographs, Romney was even subject of a solo exhibition at the Grafton Gallery in 1901. His effigy was included among the main British artists at the Victoria and Albert Museum, and the National Gallery in London held nine of his works in 1919. Yet a faction of art critics, among the more vociferous of whom was the editor of *The Burlington Magazine*, Roger Fry, questioned the value of his work. Aesthetic depreciation soon translated into commercial depreciation. I argue that for an emerging faction in British art criticism, Romney stood as a trope for his collectors, public and biographers. Romney's work was perceived as overexposed and his commercial success was one of the causes of his downfall. Within a general discussion of the relationship between art criticism and the art market, this paper presents a historical case study to show how, through strategic control of the press and institutions, art criticism had a powerful impact on the market. Instead of presenting value and price as opposed categories, I reconstruct historical circumstances to demonstrate their complex interaction and to investigate some of the many factors involved in their encounter.

Artforum to Wall Street: Between  
aesthetic and monetary values

–  
**Liz Kim**

*The Courtauld Institute of Art*



This paper looks at the relationship between criticism and market prices for works of the well-known painters of the early 1980s. Using a socio-economic model of economist Robert Shiller, I examine how information travels from the experts (or critics), to the mass media, and finally, to the investment market (or the secondary market). In my analysis, I focus on four painters, Eric Fischl, Julian Schnabel, David Salle, and Susan Rothenberg, all of whom were selected for the 1983 Whitney Biennial, an exhibition that was reputed to be representative of who's-who of the American art world during the two preceding years.

I examine how criticism during the early 1980s determined the perception and branding of contemporary painting, revealing the historiography of the discursive construction of the much-maligned 'Neo-Expressionist' movement. This construction took place in the context of the turf war between the conservative critics, who largely favoured a return to painting, and more radical critics, who declared painting dead and looked to photography and reproducibility as the only viable means for new artistic expression. My research tracks the changes in values that took place as the narrative created by the latter group of critics emerged victorious, shifting the perceptions regarding art of the early 1980s over time, and how these shifts were manifest through different social groups and institutions, including the market. My research indicates that discernible patterns of relations may exist between aesthetic and monetary values.

Nothing if not Critical: Art criticism in  
today's global art market

–  
**Mireya Lewin**

*Courtauld Institute of Art Alumni*



'Not only do works of art end up as commodities, but there is also an overwhelming sense in which works of art start off as commodities.' Ian Burns, *Artforum*, April 1975  
Since the 1970s, and in particular during the last decade, the role of the art critic as a cultural agent has been challenged by the expansion of the global art market and its emphasis on economic versus aesthetic or symbolic values. Art critics, who have traditionally reinforced the 'denegation and disavowal of the economic value of the artwork' (Bourdieu, 1993), have witnessed how the art market has ultimately come to define taste and trends.

In this paper, I examine how the global art market is threatening the role of the art critic and blurring the boundaries amongst other cultural agents including dealers; collectors; auctioneers; curators and writers. I argue that despite traditionally distancing themselves from the economic value of artworks, critics have nevertheless perpetuated the economic interests of dealers, artists and other art world players who are financially motivated. Can art critics interpret and evaluate artworks independently of value or price considerations? In addition, I review how new technology platforms and a growing number of online ventures, from fine art marketplaces to online auction sites and even bricks and mortar auctions online are successfully channeling audiences and usurping viewer attention away from traditional cultural venues. These new platforms, I argue, provide an opportunity for art critics to be arbiters of symbolic value and engage with art audiences in non-traditional settings.

## Session 40

Joan Kee  
*University of Michigan*

**What Art Has to Say  
about the Law**

In many parts of the world, the relationship between art and the law in the post-war era has been depicted as inherently adversarial, with artists' interests seemingly circumscribed by those commanding the authority of the law. Yet rather than consider the art/law nexus as a function of what law has done *to* art, this session focuses on how certain artworks correspond, operate, or even collaborate *with* the law. The relationship of art and law is thus particularly useful through which to address the artwork's capacity as a social agent – as an institution, law throws into relief the artwork as necessarily embedded in a vast network of social forces. Contracts, for example, define when and where artworks (especially conceptual works and land art) are made, shown, and even destroyed, while various legislative and regulatory acts have provided rich source material for postwar artists looking to investigate the ambivalence intrinsic to the contested relationship between culture and politics. Instead of positing artworks in the role of victim or antagonist vis-à-vis essentialist conceptions of what the law entails, this session examines such topics as the place of evidence, how artists and architecture reflect upon various ideas of law and justice, how concepts of property are central to so-called 'land art' and the implications of regarding contract law as itself an artistic medium.

## Art's Chiastic Relationship with the Law

–  
**Jeremy Pilcher**  
Leicester University



The law and art are often regarded as being in an oppositional relationship. The law is frequently characterised as using its force to repress the critical impact of art. I will propose that the way in which, from at least Duchamp onwards, everyday objects have been transformed into works of art calls for a more nuanced approach (Buchloh, 1990; Buskirk, 2003; Danto, 1981). The transformation has been interpreted in terms of institutional validation by organisations such as museums. But it has also been regarded as making the connection between artists and the creation of works of art more significant. Such arguments may be positioned along a spectrum, with the authority (both moral and legal) of the individual artist situated at one end and the power of social institutions (including those from the worlds of art and law) at the other. I shall seek to approach matters from a different angle and argue that the intersection between law and art may be understood through Derrida's work on the performative (Derrida, 1988). Approached in such terms, the artwork may be regarded as a means for viewers to engage with the way that art and the law both provide and restrict an opening for change in society. I shall do so by exploring the implications of 'State Britain' by Mark Wallinger. In that work, Brian Haw's protest in Parliament Square, which had been demolished by the Police under the Serious Organised Crime and Police Act, was re-created in Tate Britain.

## On Properties Land Art Claims

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**Joan Kee**  
University of Michigan



While there have been numerous works that have run foul of the law, few have foregrounded its assumptions in a manner and to the extent undertaken by works classified as 'land art'. The works of Christo, for example, have sparked a litany of protests suggesting that these temporary installations were occupations that infringed upon the rights of those living permanently on the grounds. The initial complaint took what might be described as a dual 'best interests' approach to Christo's work, which examined whether the work fulfilled the best interests of the land as well as those of its inhabitants. Such complaints throw into relief what might be described as the properties claimed by land art: are such works 'recreation activities', or were they in fact 'massive resources extraction projects' that demanded federal law to defend the land on which the proposed project was to stand? Ostensibly about function, the question at issue revolved around conceptions of scale, one of the most immediately recognisable characteristics associated with the land art rubric. Whose scale will matter – that of the individual or the public? How will scale be gauged? In this case, scale refers not only to the absolute dimensions of the work but to how those dimensions shape perceptions of its anticipated use, as well as to the quantity of materials used, duration of its existence, and the hours invested in its construction.

## The Law's Progress in Relation to Disability? Hogarth's art as evolving legal commentary

–  
**Andreas Dimopoulos**  
Brunel University



This paper aims to explore the intersection of art in relation to law surrounding disability. I will take Hogarth's *The Rake's Progress* as an oblique comment by art on a legal (and social) institution of the time, the mental asylum. Without wishing to ascertain Hogarth's intentions behind this artwork, his choice nonetheless to depict the asylum in the way he did has to be placed in the context of social and legal attitudes to madness and mental disability prevalent at that time. I argue that Hogarth's depiction of asylum would probably reinforce the prejudices of his contemporary public towards madness (and by implication, towards mental disability), and legitimise the moral necessity of the asylum in their eyes.

However, the relationship of art and the law is not static. Current law on disability has moved away from stigma and exclusion of persons with disability, and is underpinned by the social model of disability. The recent Convention on the Rights of Persons with Disabilities affirms this position. The interpretive value of current law on disability has to inform our contemporary understanding of Hogarth's *The Rake's Progress*: by exposing the dehumanising aspect of confinement in the asylum, Hogarth can be read as a contemporary critique of legal and social oppression for persons with disability, given that confinement in mental hospitals or care homes is still relevant to this day.

## Mandela's Court – Reflections on art and justice from Constitution Hill, Johannesburg

–  
**Kevin Childs**  
Independent Lecturer



This paper will examine the legacy of Nelson Mandela's new South Africa through the prism of its Constitutional Court, the design and construction of which during the late 1990s and early 2000s was intended to reflect in a modern idiom the ancient relationship between art and justice. Rejecting the traditional image of the Palladian court house familiar across the postcolonial world, the South African Constitutional Court is both a court room and an art gallery, but above all it is a place where ordinary people might linger as both spectators and witnesses of the processes of justice. Works, principally by South African artists such as William Kentridge, Judith Mason and Dumile Feni, were brought together in a specially built gallery by Justice Albie Sachs to reflect the aspirations of the new Republic. The paper will consider the affinity between these artworks and past images of justice from Ambrogio Lorenzetti to José Clemente Orozco. It will ask to what extent the Court's art collection and the novel design of the building itself can express the aspirations of ordinary people and, with reference to some of the Court's decisions over the last 20 years, how much the reality of justice in modern South Africa is reflected in those artistic ideals of the 1990s.

Subject to Contract:  
Law as an artistic medium

–  
**Carey Young**  
*Slade School of Fine Art, University  
College London*



My artistic work employs a variety of media, including video, installation, photography, text and performance, and is often concerned with the relationships between the body, language, rhetoric and systems of power. Since 2003 I have developed a number of artistic works that are also functional legal instruments, and which have aimed to use law as an artistic medium. These works have explored diverse areas of legal knowledge such as contract law, human rights, intellectual property, jurisprudence and 'outer space' law, and included bespoke contracts, release forms, offers, licenses and disclaimers. These 'law' works have been exhibited at numerous international biennials, galleries and museums, including Migros Museum für Gegenwartskunst, Zurich (2013), the Moscow Biennale (2013), The Power Plant, Toronto (2009), New Museum, New York (2012), and have typically been developed with the guidance and drafting expertise of a variety of lawyers and legal researchers. As experimental legal forms, the works often operate at the limits of what is legally possible, and explore law as a form of performance, literature and fiction. I propose to discuss a number of these projects and their implications as both works of art and 'works of law'.

Art and Participation:  
Making and breaking  
contracts

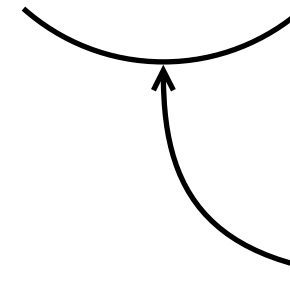
–  
**Kaija Kaitavuori**  
*Courtauld Institute of Art*



With participatory art – art that engages non-art professionals in the making or using of artworks – a new actor has emerged alongside the artist and the spectator: the participator. 'Participator' defines a position rather than an individualised participant: a 'participator function' akin to Foucault's 'author function'. This role has brought a new element into the production of art projects, which traditionally has included negotiations and contracts between the artist and the institution. Managing the involvement of outside participants is partly a wild area. Contracts of participation remain tacit and unwritten, leading sometimes to (solicited?) misunderstanding and even conflict. Written contracts for participators are of two kinds: regulating the use of artworks, comparable to company disclaimers transferring the responsibility to the consumer; or regulating the production of the work and defining the relationships in terms of labour, content production, and copyright. Using a few concrete examples, I would like to explore the ways in which artists negotiate or challenge contractual conventions and structure relationships between participators, artists and institutions.

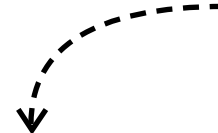
## Session 41

**Daniela Roberts**  
*Municipal Museum Brunswick*



**Within a Frame:  
Boundary,  
Interaction and  
Transition between Art  
and its Surroundings**

**Gerry Alabone**  
*Tate and City & Guilds  
of London Art School*



The relationship between an artwork and its frame continues to be a matter for on-going academic discussion. With the introduction of detachable frames, which opened up the possibility of replacing original frames, often for the reason of taste or to suit a wider collection, the continuity between painting and frames has often been overlooked. Seeing art and its surroundings together, an original frame as well as a replacement frame, provides references about purpose, context, significance, mise-en-scène or the viewing angle of the painting, both originally intended or later applied.

Whilst the frame sometimes complements the original artwork, occasionally in the form of an extended image support, the artwork was sometimes designed from the outset with the frame in mind. The way the frame defines the border of an image and integrates the artwork into a spatial context evokes questions about the integrity of art and its aesthetic interplay between its physical and artistic aspects.

The session seeks to examine the frame as an integral and historic part of the artwork and its role in facilitating and expanding meaning, perception and impact. Adopting an interdisciplinary approach, we look at display practice and parameters for framing, and the interrelationship between picture, frame and its setting. The panel will discuss these viewpoints from a diverse range of time periods and contexts including architectural and interior settings, wall paintings, works on paper and oil paintings.

Reading Frames: Borders and thresholds  
in Carolingian gospel books

–  
**Beth Fischer**

*University of North Carolina at Chapel Hill*



Elaborate gilded frames wrap every single page of the early medieval gospel books produced in Charlemagne's court. In one manuscript, each of more than 200 spreads has a different frame design. Although these frames stand out, the edges of medieval manuscripts are routinely cropped in photographs. This is especially true for Carolingian manuscripts: while the frames on Anglo-Saxon manuscripts are acknowledged as a vital part of the manuscripts, Carolingian manuscripts fit more readily into a classical mode and the 'ornamental' frame is dismissed.

This presentation helps rectify this lack of attention. I argue that manuscript borders create a correspondence between reading the text and entering the spaces depicted inside the frames. In some cases, the text frames may represent the jewel-encrusted gates of the heavenly Jerusalem, which was sculpted in gold repoussé and jewels on Carolingian book covers like that of the Lindau Gospels. This equates reading the words of the gospels and entering heaven.

The frames are essential not just for establishing the relationship between the viewer/reader and the manuscript, but also for introducing a system that governs the organisation of all the spaces depicted in the manuscript. This system of depicting space relies on nested frames rather than linear perspective to create a sensation of depth.

Frames of Veneration: Santi di Tito and  
altarpieces with embedded miraculous  
images in post-Tridentine Prato

–  
**Isabella Augart**  
*Freie Universität Berlin*



My paper analyses a group of 'image-frames', a group of over 70 Italian altarpieces which were painted between 1470 and 1650 in order to re-frame venerated images. The venerated images were mostly older depictions of the Madonna. In my paper, I propose a case study of the post-Tridentine veneration of images in the Tuscan city of Prato. In Prato, a main centre of Mariological veneration, there are at least seven image-frames. I would like to argue that these image-frames were painted as a commentary on visual practices of devotion; they function as a visual and sensual mediator for the beholder's experience of the divine. Research on this group of iconic frames and their ostensible function helps to better understand the development of the Mariological veneration in Early Modern Italy. I want to analyse how the visual presence of Mary is mediated by the means of the image-frame. This opens up a discussion on the status of the Early Modern framing image as a doubled coding, oscillating between frame and image. My paper aims at providing a contribution to an understanding of the iconic status of the image-frame as a mediating device. Secondly, I want to shed light on the processes of structural, semantic and affective processes of interaction at stake between the embedded venerated image and the image-frame. The limitations of current research on multi-partite images inform my attempt to find an alternative approach to understand period conceptions of the relation between the image-frame and the venerated image.

Reflecting Innovative Aesthetics:  
Whistler's and Degas's frames

–  
**Isabelle Enaud-Lechien**  
*Université Lille – Nord de France*



From the second half of the 19th century onwards, the frames of French artist Edgar Degas (1834–1917) and of his American-born colleague and friend James McNeill Whistler (1834–1903) give evidence of a ground-breaking common awareness of interactions between the material, aesthetic and contextual aspects of framing.

In continuity with the views held by these two strong and independent personalities of the Paris and London artistic avant-garde about their works' formal qualities and integration into the spaces in which they were displayed, their respective innovations in framing (forms, motives, colours, materials) stand out in art history. However, there are significant differences between them: while Whistler sometimes retains golden frames and quite sophisticated motives (checkerboards, scales, etc), Degas prefers coloured or painted wood and generally favours sober lines.

The American artist's refinement, echoing his aestheticism, is looked upon suspiciously by his French counterpart. A comparative study of their frames will show that they have to be considered as partaking of an important cross-border evolution in the history of taste (eg the influence of Far-Eastern aesthetics) and in the implicit hierarchy of art and crafts (some frames are signed). It will be argued that if Whistler's and Degas's frames had a strong impact on the contemporary reception of their works, they also initiated and developed problematics that are still relevant today.

Reframing a Pourbus Canvas in 17th-  
Century and Present-Day Bruges

–  
**Anne van Oosterwijk**  
*Groeningemuseum, Bruges*



**Diane Wolfthal**  
*Rice University, Houston (Texas)*



The only surviving canvas painted by Pieter Pourbus (1523/4–84), today in the Groeningemuseum in Bruges, was reframed c1600 or later. At this time, the canvas was glued on panels to form a triptych, and the reverse of the wings was painted by a different hand. Although no essential elements of the composition were lost, small parts were cut off to make the canvas fit the shape of the triptych and its frame.

A newly developed automated thread-counting method was used to analyse the weave structure of the canvas. The results confirmed earlier suggestions that the shutters and the main panel originally might have formed a single large composition. Moreover, this analysis showed that the canvas support for the predella also derived from the same bolt of cloth, and that it, too, was slightly cut down at the sides. Furthermore, the analysis revealed a lack of cusping (deformation of the structure of the canvas caused by stretching), which made clear that its missing section was likely larger than its present form. This leads to the conclusion that the various parts of the Pourbus grisailles must originally have been combined in a bigger structure and a different shape. This paper will explore both the original appearance of the canvas painting and what changes in form and meaning occurred when it was reshaped to fit its present frame. In addition, the paper will discuss the problems facing the curator as she prepares to reframe the painting for display in the museum.

Constructing Interpretative Frameworks:  
Reframing the Italian Renaissance at the  
National Gallery 1850–1880

—  
**Harriet O'Neill**  
University College London



Svetlana Alpers describes the severance of objects from their original (which she terms 'ritual') site, their subsequent transformation on entering the museum into works of art through display, and the corresponding insistence that visitors view them appropriately, which she terms 'attentively', as the 'museum effect'. Actual rather than conceptual frames have been largely omitted from discourses that explore how museological interpretative frameworks are constructed and the viewing experience managed. This *lacuna* is curious since frames play an integral role in facilitating the architectural and institutional transitions paintings undergo.

By examining how Italian Renaissance panels were reframed by the National Gallery between 1850 and 1880 and the physical interventions made to the surfaces of these frames, it will be demonstrated that frames can be viewed as an integral part of the 'museum effect'. Italian Renaissance art was the gallery's main collecting focus in this period. However, its activities in this area were publicly criticised. Critics claimed that many paintings were either fakes or had been purchased illegally and at inflated prices. Perhaps most problematically, it was disputed whether so-called 'primitive' paintings should be included in the national collection. Here it will be argued that reframing and alteration to frame surfaces, in conjunction with the gallery's interiors and innovative catalogues, may in some instances be seen as an attempt to frame-out or mitigate these controversial associations.

Picture Frame as a Communicator: The  
museal value of frames and status in  
collections

—  
**Satu Rantala**  
Independent Researcher, Finland



Picture frames have the potential to be communicative of cultural phenomena. In museological theory this potential is synonymous with museal value – the evocative power of objects which forms the significance and knowledge content of collections. This paper presents picture frames as material objects and as generators of meaning, and studies the identification, management, and assignment of value to frames in museological frame of reference. The result is the comprehension of the influence of frames in collections and in exhibitions.

This research paper is based on a survey that was conducted in 2012 in 73 professional museums in Finland. The survey data regarding cataloguing and documentation practices, management, use, and values of frames in museums, together with similar references found in literature, were analysed in the light of museological theory.

The results show differences in museal logic between art world-based art museums and cultural history museums. In different contexts picture frames are signifiers of different matters, and this is mirrored in the way their museal value is viewed. Factors like the material characteristics and individual context of a frame, the connection of a frame to a framed object, and the features of a particular collection affect the construction of museal value. In addition, it is affected by the division of frames into primary museum objects and utility articles, and into separately valued frames and frames connected to artworks. The ambiguous status of frames in museum collections makes them telling objects of the processes of signification.

Session 42



Edward Colless  
University of Melbourne



**Zombie Aesthetics**



Chantal Faust  
Royal College of Art

At the end of the 20th century, it seemed that every second publication on art history or contemporary criticism included 'the body' in its title or subtitle. Over the past decade, the currency of this term and its biopolitics has been ironically supplanted by the tag 'zombie'. The tidal surge in popular cultural taste for zombies is symptomatic, it might be argued, of a more compelling critical and academic revision of the histories of wonder, the monstrous and the unnatural. The fetishistic attention awarded to dinosaurs throughout the 1990s – particularly in their virtual reanimation through software and potential revivification from fossilised DNA – has been succeeded by the cult allure of the walking dead as emblems of parasitical resurrection. Corpses in forensics TV crime drama bloom into exquisitely aesthetic histograms and data arrays that simulate biometric functions and perpetually replay the circumstances of their death. Could the same be said for the state of contemporary art, after the mourning period of postmodernism – that it is a living death?

Could we go further and say something similar for the psychoanalytical formulation of 'subjectivity' central to arguments about spectatorship and artistic spectacle throughout the 1980s to late 1990s? Is the enigmatic potency of desire, which was so serviceable and artistically productive throughout the 20th century, now waning? Beyond eros, are we now condemned to live in the weird aesthetic dimension of the zombie's interminable rage? This session offers speculation on such zombie aesthetics as a condition of contemporary art.

Grateful Undead: Redemptive celebrity  
zombies in contemporary art

–  
**Ana Finel Honigman**  
Oxford University



This paper explores how contemporary artists are re-imagining problematic celebrity subjects as zombies in order to grapple with the ethical, emotional and aesthetic conflicts of their fandom. Macabre, repellent and transgressive narrative and aesthetic depictions of celebrities by artists Amie Dicke, Stella Vine and Dawn Mellor initially appear at odds with fans' adoring and protective emotional investment in cherished idols. These artists transform glamorous but shamed celebrities into zombies, desecrating their admired bodies and blurring lines between predator and prey. When they are working with in-dangered or posthumous subjects such as Princess Diana, Judy Garland, Kate Moss, and young anonymous models vulnerable to exploitation and susceptible to self-harm, the graphic gore and aggression in these artists' images appear to revel in Schadenfreude and sadism. However, the artists self-identify as fans of their subjects. This paper will use tools from Fan Studies, celebrity studies and contemporary art to analyse how, by rendering their vulnerable subjects as zombies, Dicke, Vine and Mellor actively deconstruct the conflicts and contradictions within contemporary fandom while offering their subjects an imagined hope for redemption and revenge.

From Replicants to Zombies: 30 years of  
the cultural uncanny

–  
**Andrés David Montenegro**  
University of Essex



In his foundational 1919 text, Sigmund Freud established a series of tropes for the uncanny: double(s), automata(s), and ghosts. As *doppelgänger*s of the subject, these avatars of the uncanny can be interpreted as 'harbingers of death' that, upon their return, threaten the stability of the ego. This paper seeks to explore the differences and similarities between the notion of the automata, as exemplified by the fascination during the 1980s and '90s for the 'machine-become-human', and the zombie, returned during the first decade of the new millennium. It investigates a turning point for contemporary aesthetics in which the *replicant*, a technologically produced 'more-human-than-human', was substituted by the zombie, a re-animated body that, although returned from the dead, is devoid of all reason and therefore, paradoxically, 'less-human-than-human'. Drawing on examples from contemporary art and other cultural manifestations produced in the last 30 years, such as *Blade Runner*, Maurizio Cattelan's or Ron Ron Mueck's sculptures, Pieter Hugo's *Nollywood* series, or *World War Z*, this paper explores the reasons for and implications of the death of the *replicant* as the paradigmatic trope of the cultural uncanny and its substitution for the figure of the zombie. It posits that the aesthetics of the zombie corresponds to the expansion of what Achille Mbembe termed *necropolitics* from the margins to the heart of the contemporary western subject after the turn of the millennium.

Reanimated Cadaver:  
The mask and the  
dialectical image

–  
**Àngels Miralda Tena**  
Royal College of Art



The contemporary has not yet suffered its death, its closing, its final formation. As Agamben writes in *The Face*, 'all living beings are in the open, they shine in their appearance.' The shining is the openness, their death will be the *permeable* closing. And the verb for 'shine' (*brillare*) connotes an explosive shining of land mines, at once a show of light while engendering a destructive act and a final display, its own death. The face becomes a 'mask' that engenders the end of art in Werner Hamacher's (*The end of art with the Mask*). The exposition that the mask exists (it is the face postmortem) provides no alternative to the mask. Once art has died, it is exposed as mask and, rather than discarding the consummated (dead) object, it begins its new episode as a prop divorced from subject, it begins its journey as cadaver.

If this theory is true, the contemporary is formed by a mass of zombie bodies, whose skins are reanimated in order to push the future forward. The debris of history comes together in its discarded mode and makes a 'flash' constellation of the present, as Benjamin's dialectical image. By examining conflicting theories on the death of art I will show how the flux of death is related to the evolution of the contemporary. Is art dead? Yes, but it is more alive than ever.

Spectators are (still) Zombies:  
Spectatorship as passive condition in  
contemporary society

–  
**Landi Raubenheimer**  
University of Johannesburg



In an era where the zombie has seen a recurrence as popular motif in television series and films such as *The Walking Dead* (Darabont 2010) and *World War Z* (Forster 2013), one may contemplate its prevalence. I suspect that the zombie may be interpreted as a metaphor for spectatorship as a pervasive contemporary condition in society. Felicity Colman (2009) writes about the cinematic condition in society, and to my mind the zombie is an apt metaphor for interrogating spectatorship of screen media as a set of behaviours comparable to this condition. This paper interrogates the notion of interactive or active screen spectatorship by referring to the depiction of spectatorship in the BBC series *Black mirror* (Brooker 2013). In the episode entitled 'White bear', spectators do indeed resemble zombies through their passive behaviour. Although spectatorship of screen media has been argued to have grown increasingly active or interactive by theorists such as Stuart Hall (1973), John Fiske (2003) and David Morley (1993), I would like to argue that spectatorship could be reconsidered as a simulation of such activity by referring to Paul Virilio (1996), Andrew Darley (2000) and Tom Gunning (2004). Spectatorship to my mind remains as passive as ever, although it may appear contrary to this. Like the zombie, which looks human, behaves like a human, and indeed attempts to simulate human behaviour and life, contemporary spectators merely appear active, and display behaviour which seems interactive in their dealings with screen media and the world as image.

The Undead and the Grotesque as  
an Expression of the Abject in the  
Contemporary Psyche

—  
**Voon Pow Bartlett**  
Tate



This article seeks to ascertain aspects of cultural specificity and global zeitgeist in artworks from the Asia Pacific region, which uses the methodology of the spectacle of zombie aesthetics as a social and political tool. We will be offering an alternative perspective in understanding the condition of contemporary art through an expanded framework of Euro-American sensibilities, utilising philosophical insights from Rancière and Danto, and from Marxism with Eastern characteristics that are tinged with nostalgic Daoist and Confucianist traditions.

For example, in China's history of negation and political, cultural and intellectual morass, some artists engage with such forms of expressionism and metaphor, such as Cao Fei and her zombie movie, *Haze and Fog*, 2013, which critiques the utopian vision of urban China and the impact on its inhabitants. The spectacle of the 'walking dead' projects a bleak temporal desynchronisation, most pertinent to the huge migrant population in the midst of an amazing metamorphosis of mass culture from China's socialist past, cannibalised by an increasingly voracious consumerism.

Another example is from a similarly tumultuous period in Japan, where Kawanabe Kyosai's *Bake-Bake Gakko (School for Spooks)*, 1872, is a satirical comment on the Meiji government's decision to implement a system of compulsory education, showing demons, kappa, demon queller and goblins in a classroom scenario.

By way of a provocation, we also expand our vision to the Indonesian village of Toraja, where the locals believe that zombies are a part of everyday life, even beneficial.

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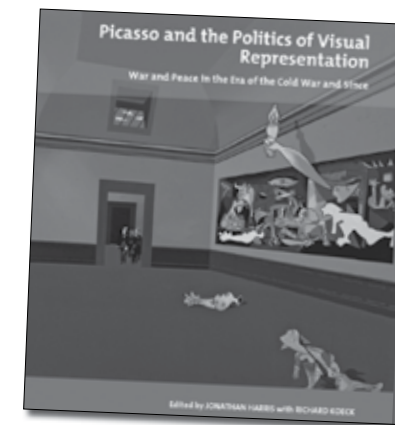
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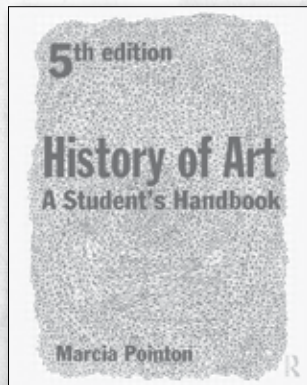
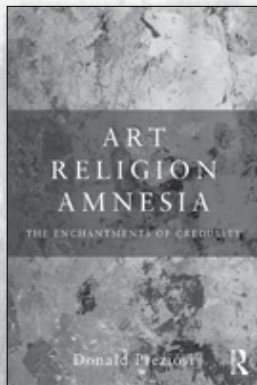
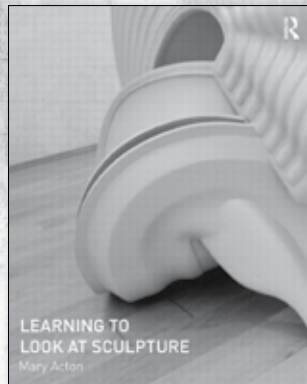
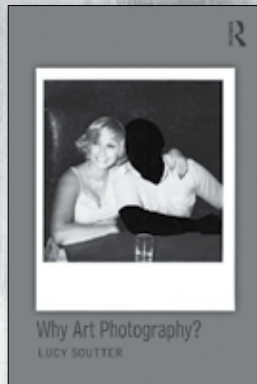
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# AAH2015

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**Call for Sessions – deadline 21 April 2014**

AAH2015 will highlight the breadth, diversity and vitality of art-historical scholarship today.

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This international conference will showcase new research in histories and theories of visual art forms and media, of any period and type.

We invite proposals for academic sessions that engage with current scholarship, and foster discussion and debate on any aspect of the visual arts, from prehistory, to the present day.

**We particularly welcome proposals for sessions which are:**

- focused on a specific period and/or culture, and concerned with interrogating an issue or theme significant to current or emergent scholarship in that field or
- concerned to explore an artistic or art-historical issue or theme across several or all periods and/ or cultures, in an inclusive manner
- characterised by cross-disciplinarity or engage with the possibilities and/or limits of cross-disciplinarity for art history or
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Download a session proposal form at:  
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#### Session format

Sessions typically consist of up to eight 30-minute academic papers, given in 40-minute slots over the course of one day. Some flexibility can be accommodated, please see details online.

#### 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).

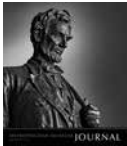
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## Printmaking Archive

The College's Printmaking archive of over 10,000 prints collects a century of work produced at the RCA by staff, students and visiting lecturers within the Printmaking (formerly Engraving) programme. The scale and range of the archive reflect emerging techniques and changing technology throughout the twentieth century; former head of programme Chris Orr has said the resource spans 'the stone age to the digital age'. Since the 1950s, prints have been systematically collected, with students encouraged to donate work on graduation, and staff adding their own contributions. Marilène Oliver, Tim Mara and Dick Jewell are three of the hundreds whose work was acquired in this way. Many visiting lecturers, among them Cornelia Parker, Marcus Harvey, and Bob & Roberta Smith, have also donated work they produced at the RCA. Although the archive is most comprehensive from the 1950s, it includes a selection that dates back to the 1890s, when engraving was the prevailing technique. Running parallel to the student donations has been Printmaking's 'publications' programme: boxed sets of specially commissioned prints, often on a theme, and undertaken by staff, students and guest

artists. The programme was established with the popular *Coronation* (1953) lithograph series, which included work by John Minton, Edward Bawden and William Scott. This continued with the riverside scenes of *Wapping to Windsor* (1959), and a 1964 series of works inspired by Shakespeare. The programme was revived under Alistair Grant in the 1980s as a means to raise funds to support students. Recent successes have included *Folio* (2011), a second series of Shakespeare-related works that was exhibited in the Royal Shakespeare Company's new theatre in Stratford-upon-Avon.

The Printmaking archive is preserved within the RCA Library's Special Collections division, where it is open to researchers by appointment. A programme of cataloguing, conservation and digitisation is under way.

[www.rca.ac.uk/printmaking-archive](http://www.rca.ac.uk/printmaking-archive)

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Chris Ofili

Wanabe

1992, oil paint with alkyd on canvas  
1828 x 1520 mm



Henrik Potter

\*\*\*\*\*  
(from the series Folio)

2011, screenprint



Paul Nash

*Sunset over the Malverns*

1944, watercolour on paper  
291 x 565 mm



Echo Morgan

*Be the Inside of the Vase*

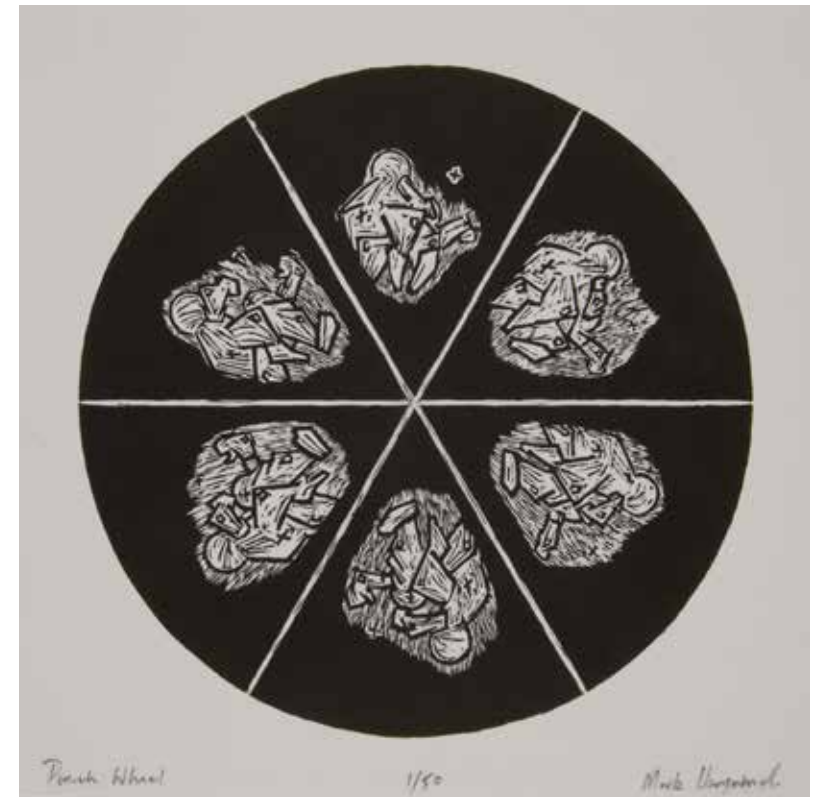
2012,  
Photograph by Jamie Bake



David Hockney

Bertha Alias Bernie

1961, oil on board  
1185 x 892 mm



Mark Hayward

Punch Wheel

2009



Peter Blake

*Preparation for Entry  
into Jerusalem*

1955-56, oil on hardboard  
1250 x 1015 mm



Peter Lloyd

*Hard Love*

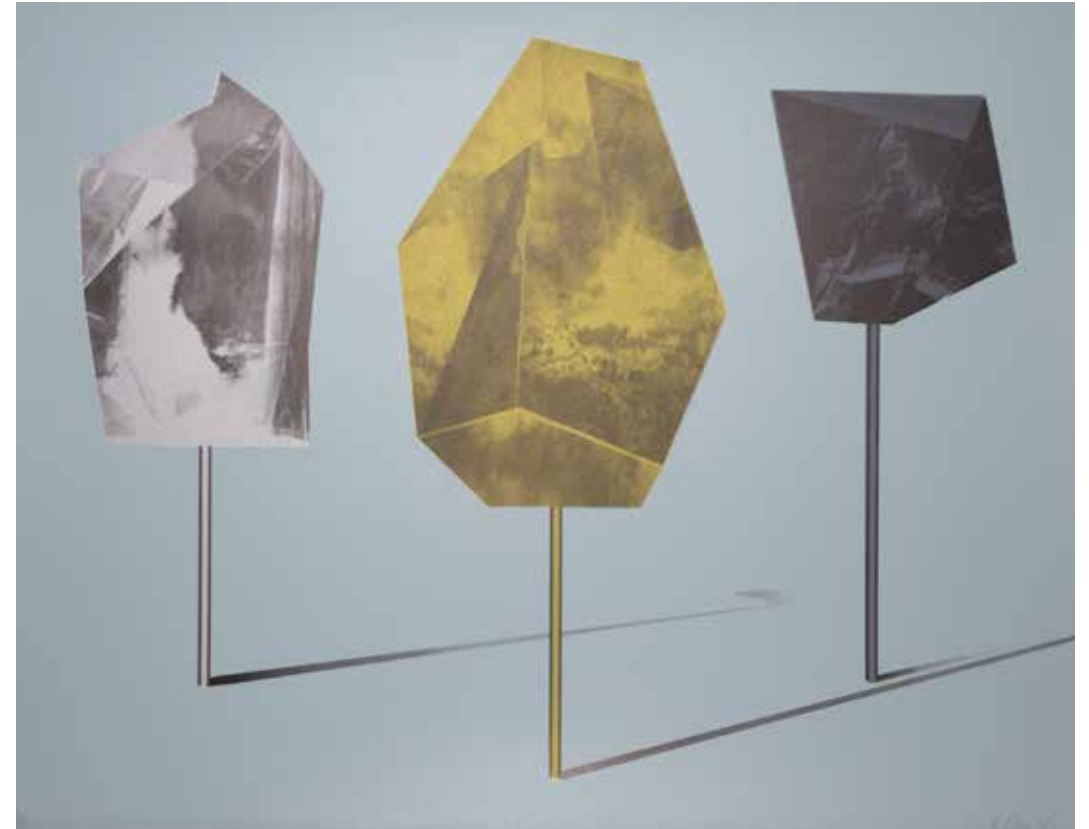
2000, screenprint



Carel Weight

*Portrait of Misha Black*

1975, oil on canvas  
760 x 690 mm



Eleanor Lines

*All That Glisters is Not Gold*  
(from the series *Folio*)

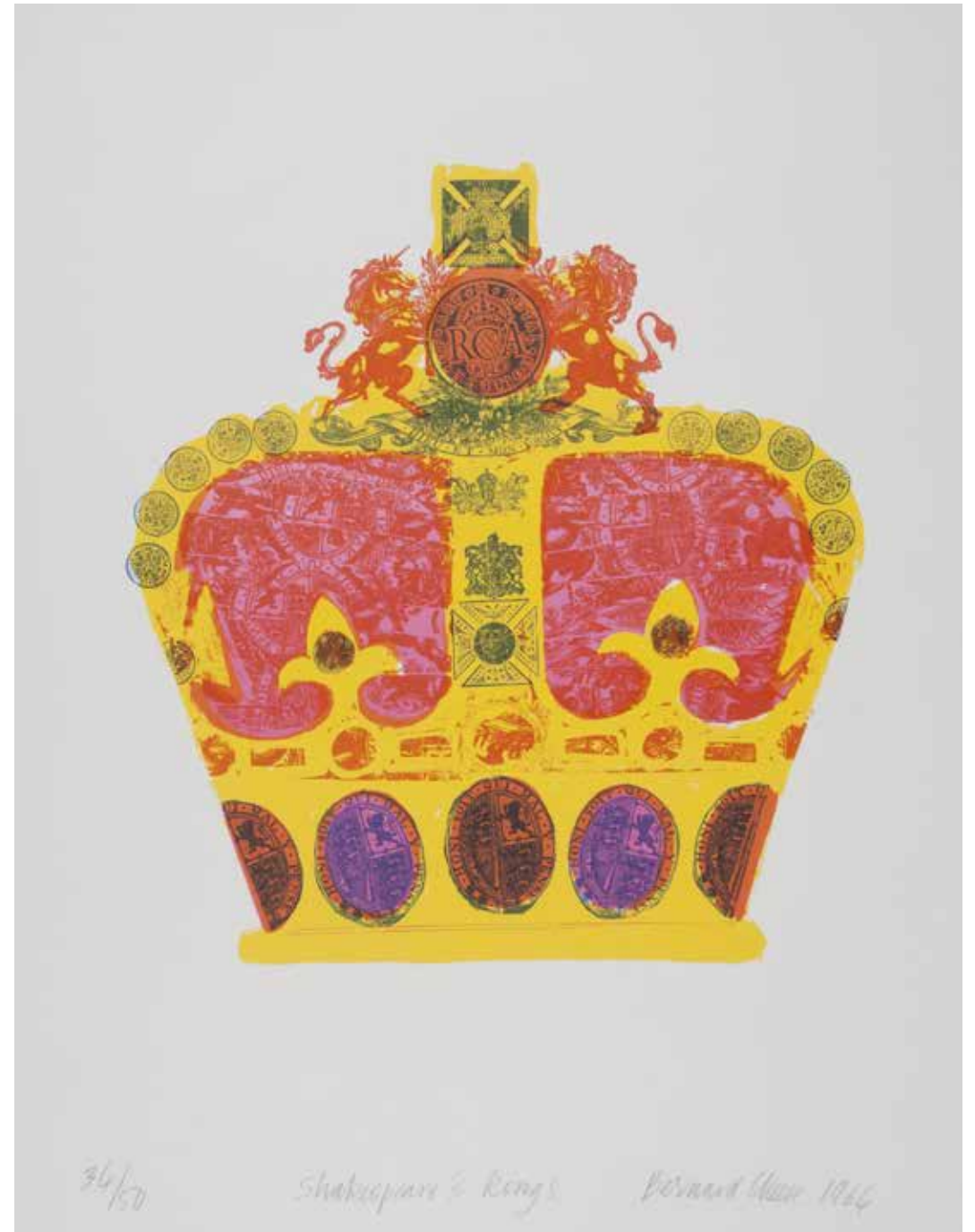
2011, lithograph



John Bratby

*Dustbins*

1954, oil on panel  
1120 x 1010 mm



Bernard Cheese

*Shakespeare's Kings*  
(from the series *Shakespeare*)

1964, lithograph



Sophie von Hellermann

*Untitled*

2001, oil on duck canvas  
3000 x 2260 mm

218



Tim Mara

*Shot Silk*

1982, Screenprint

219

# Royal College of Art Collection



The nucleus of the Royal College of Art collection was formed in the early 1950s, when Principal Robin Darwin began to donate works in his own possession (by L S Lowry, Walter Sickert and Stanley Spencer), and to encourage other members of staff to follow suit. Darwin's original intention was to use the works to create a Cambridge-like atmosphere in the Senior Common Room, but this quickly changed to a policy of collecting the finest works by Painting graduates in order to record the achievements of the College's students.

The collection now contains over 1,200 works, including paintings, prints, drawings and sculpture. It reflects important developments in twentieth-century British and international art, from the Kitchen Sink school to the emergence of the YBAs, with particularly strong examples of British Pop Art of the 1960s.

Works by outstanding alumni include paintings by David Hockney, Frank Bowling, Tracey Emin, Chris Ofili, George

Shaw and Chantal Joffe. Non-student work has usually been donated by staff and friends of the College, broadening the collection to include paintings by Lucian Freud and William Scott, among many others.

Many paintings and prints are displayed around the College and throughout the Senior Common Room. Works are frequently the subject of research and are often loaned to major exhibitions. Images from the collection are available on the Visual Arts Data Service website and the Public Catalogue Foundation's 'Your Paintings' resource. [www.rca.ac.uk/rca-collection](http://www.rca.ac.uk/rca-collection)

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