AAH 2012
ASSOCIATION OF
ART HISTORIANS

38th Annual Conference
Association of Art Historians

The Open University 29-31st March 2012

Welcome to the 38th annual conference and bookfair

On behalf of the Association of Art Historians and the department of History of Art at the Open University, we are delighted to welcome you all to the 38th Conference and Bookfair. The Open University was founded just over forty years ago, in 1969 and remains true to its motto: 'Open to people, places, methods and ideas'. Walton Hall in Milton Keynes, where you are today, has always been the hub of the Open University's unique structure of twelve regions, now thirteen regions and nations; through which teaching is still co-ordinated. Academics at Walton Hall prepare the course material that is then taught throughout the various regions and nations by approximately 100 Associate Lecturers.

History of Art itself has been an integral part of the Faculty of Arts, encompassing the Humanities subjects from the beginning. It currently has eight full time members of staff, and three part time, who are based here at Walton Hall, as well as three Staff Tutors, who are based in the regions. The Department's particular strengths lie in the European Renaissance, in Twentieth-Century Art, and in Architectural History. Student numbers, over a number of courses, have remained steady at around 1800. The Department also has strong and long standing links with local cultural institutions, such as the Milton Keynes Gallery, where Friday evening's Reception will be held

AAH 2012, bringing together convenors and speakers from around the world will serve to highlight, in difficult times, the variety and depth of Art History in the United Kingdom and beyond. The individual sessions cover a geographically and chronologically inclusive range while the international nature of our participants is a reflection of the diversity of both the Open University and of the AAH, as is the broad range of methodologies that will be on offer over the next couple of days.

It only remains to say that the successful culmination of eighteen months work rests with the members of the Association (without whom there would be no Conference), its Executive Committee and above all the dedicated team based in the London office, Pontus Rosen, Claire Davies and Matt Lodder. Especial thanks are also due to Jannet King, editor of the Bulletin and to Peter Heatherington, who has designed not only the logos but also the programme you are now reading. At The Open University we would like thank our academic colleagues especially three successive

heads of Department, Linda Walsh, Kim Woods and Emma Barker and both Emma and Gill Perry for their assistance in the selection of session proposals. We also extend thanks to Karen Bradbury, the Events Manager at the Open University, who has been an invaluable guide throughout.

In addition, we would like to thank Anthony Spira and Simon Wright of Milton Keynes Gallery for hosting Friday's reception, also Philip Warner and Deborah Heaphy of the National Trust, and Vivien Hoare of the Open University for their help in organising and leading Thursday's site visits. We are also extremely grateful to all our sponsors, especially Wiley Blackwell and Laurence King, advertisers and bookfair exhibitors. Above all, however, thanks are due to Cheryl Platt, who stepped in willingly as Conference Administrator at the eleventh hour and has done so much to carry the 38th Conference to a successful conclusion.

Carol Richardson, Piers Baker-Bates & Veronica Davies

CONTENTS

GENERAL INFORMATION

Registration
Hub suite (see campus map)

Registration Opening Times
Thursday 29 March 12.00-17.00
Friday 30 March 09.00-17.00
Saturday 31 March 09.00-13.00

Conference Assistants
Conference Assistants will be available throughout the conference to provide directions, information and technical assistance

Bookfair
Hub Theatre adjacent to Registration (see campus map)

Bookfair Opening Times
Thursday 29 March 12.00-17.00
Friday 30 March 09.00-17.00
Saturday 31 March 09.00-15.00

Details of exhibiting publishers can be found at the back of this handbook

Refreshments
Refreshments will be available in the Hub Suite. Please ensure you have your delegate badge visible

Thursday:
Tea and coffee: 15.30

Friday:
Tea and coffee: 10.50
Packed lunch: 12.45
Tea and coffee: 15.20

Saturday:
Tea and coffee: 10.50
Packed lunch: 12.45

Public catering facilities in the Hub complex will also be open from 08.00 to 16.30 on Thursday and Friday only

Messages
A message board is available adjacent to Registration and will display information about any changes to sessions.

On Campus Facilities
Facilities on the Walton Hall Campus are limited. There is a small newsagent that will be open from 08.00 to 16.30 on Thursday and Friday only. Would delegates please note especially that there are NO cash machine facilities on campus.

Travel
Please ask at Registration for information on your travel requirements, including bus timetables and numbers for local taxi firms.

Luggage Storage
Space will be available to store delegates' luggage on Saturday. Please ask for directions at Registration.

Plenary Events

Thursday 29 March
17.30 **Plenary Lecture**
Berrill Lecture Theatre (see campus map)
Lord Puttnam,
Chancellor of The Open University
Sponsored by Laurence King Publishing

18.30 **Bookfair Reception**
Hub Theatre
Sponsored by Wiley Blackwell Publishing
Presentation of John Fleming Travel Award and
AAH Prizes

20.00 **Conference Dinner**
Origins Restaurant (in Hub complex)
For delegates who have booked in advance

Friday 30 March
17.30 **Plenary Lecture**
Berrill Lecture Theatre (see campus map)

Penelope Curtis,
Director, Tate Britain
Building on History: A New Archaeology - Tate
Britain and the Millbank Project

19.00 **Reception Milton Keynes Gallery**
One-way coach transport provided. Delegates
please meet outside Berrill Lecture Theatre
at 18.30. Please note this is one-way and
delegates will need to arrange transport to
their accommodation afterwards. A number of
restaurants are located in the vicinity of the
Gallery.

38th Annual General Meeting of the Association of Art Historians

12.45 – 14.00 **Friday 30th March**
Christodoulou Meeting Room 15 (see campus map)
The AGM is open to all AAH members, whether or
not they are attending the Annual Conference. The
Agenda is in the February *Bulletin*. Please bring
your membership card with you and show it at the
door if requested.

Special Interest Sessions

These are open to all delegates. See campus map
for room locations.

Thursday 29 March
Session 1, 12.15 - 13.15
Christodoulou Meeting Room 15
REF 2014, Discussion Forum

Session 2, 16.15 - 17.15
Christodoulou Meeting Room 15
Preparing to Publish

Saturday 31 March
Session 1, 13.00 - 13.45
Christodoulou Meeting Room 15
International Networks & Collaborations

Session 2, 13.00 - 13.45
Christodoulou Meeting Room 11
Teaching Art History: A level upwards

Conference Visits

Thursday 29 March 13.00 - 17.00

Visits are to be pre-booked prior to the conference. Please ensure you have your Visit Confirmation. For enquiries regarding visits, please go to Registration.

Bletchley Park

Historic site of secret British code-breaking activities during WWII and birthplace of the modern computer. Home of the infamous Enigma Machines, Bletchley is synonymous with tales of spies, strategic deception and mathematician Alan Turing's buried silver.
Meeting point: registration desk, 13.15, coach leaves at 13.30.
Return: 16.00 arrive back 16.30
Transport: Coach

Woburn Abbey and Art Collection

Woburn Abbey has been the home of the Dukes of Bedford for nearly 400 years. It houses one of the finest private art collections in England, including works by, among others, Gainsborough, Reynolds, Van Dyck and Canaletto as well as stunning eighteenth century French and English furniture. Woburn is set in 3,000 acres of beautiful grounds.
Meeting point: registration desk, 13.15, coach leaves at 13.30.
Return: 16.00 arrive back 16.30
Transport: Coach

Stowe Landscape Gardens

Stowe is the most significant of 18th-century landscape gardens. It explores ideas about love, liberty, virtue and politics, inspiring writers, artists and visitors for over three centuries. With over 40 temples and monuments, the gardens have beautiful lakes and vistas, as well as a new visitor centre. Suitable walking footwear necessary.
Meeting point: registration desk, 13.15, coach leaves at 13.30.
Return: 16.00 arrive back 16.30
Transport: Coach

Claydon House

Claydon's 18th-century interiors are amongst the finest in England. Chinoiserie, Rococo, Palladian and Neo-classical styles all jostle for position in a house designed to impress. Over 500 years of Verney family history play out within these walls. Set amidst 52 acres of peaceful parkland, Claydon is an inspirational place.
Meeting point: registration desk, 13.15, coach leaves at 13.30.
Return: 16.00 arrive back 16.30
Transport: Coach

Milton Keynes: Roman to Modern

Milton Keynes is a fascinating place. Often perceived only as a postwar metropolis of concrete roads and tower blocks Milton Keynes (and, of course, the concrete cows!), there is much more to this place than may first meet the eye. This 'time-travelling' tour will enlighten delegates as they embark upon a legacy that encompasses Roman, Medieval, Norman, Industrial, as well as Modern history and heritage.
Meeting point: registration desk, 13.15, coach leaves at 13.30.
Return: 16.00 arrive back 16.30
Transport: Coach

SESSION 1
Fear

Caspar Pearson
University of Essex

Lisa Wade
University of Essex

The issue of fear and its relationship to the arts has been keenly debated since the time of Plato and Aristotle. The ancient philosophers were preoccupied by representations of such 'negative' emotions and disputed over their possible effects on the human psyche. This session explores the notions of fear and dread in art and architecture, addressing the subject in the broadest possible sense. Papers range across topics including medieval scenes of the Last Judgment, modern painting, aesthetics, photography, contemporary cinema and the fearful nature of other types of art artefacts. In this way, the session will investigate the place of fear in art, examining different notions of fear and enquiring into the differences between fear and dread. It will explore the ways in which artists have represented fear in their works and employed it for artistic purposes. It will also consider how and why some works of art might have been deemed to be fearful at particular times and how the production and perception of art might be affected by a wider 'climate of fear.'

Fear in/through Yoruba arts
Akande Adeyemi
Independent Scholar

To the Yorùbá, fear is a good thing. It is a spirit force that creates a parallel sequence of events or circumstance as an alternative to an inimitable precarious situation. Fear (Èrù – the phantom spirit) shows up when there is danger ahead, to present you with an alternative end - through him. To the Yorùbá also, fear has no identifiable physical form or appearance that can clearly be conceptualised in art. Instead, its ethereal nature can only be transmitted - in art - through a combination of elements, the most essential however being the human mind.

This paper seeks to identify the combination of elements needed to set off an experience of fear in/through Yorùbá arts. The paper will also examine if this combination is homogenous and if it elicits the same response among the different Yorùbá tribes. Using Yorùbá naturalistic and neo naturalistic sculpture as the art medium of study, the paper will attempt to answer the following; To the Yorùbá, What is the art 'recipe' for fear and why? Lastly, what is a scared Yorùbá capable of doing?

Crime and Punishment: Penitence and the Fear of Eternal Damnation on the Strasbourg South Façade
Monika Winiarczyk
University of Glasgow

Visible from across the green plains of Alsace, even from the distant depths of the Black Forest, stands the 'sublimely towering, wide spreading tree of God' that is Strasbourg Cathedral which has dominated the surrounding landscape for over seven hundred years. Looking up at the south facade of the cathedral, amid the heavenly pink hue cast by the Vosges sandstone, one is confronted by an intricate sculptural program depicting some of the most venerable figures of medieval Christianity. Through a consideration of the role of the Strasbourg south facade in medieval penitence rituals this paper aims to examine how the facade's eschatological iconography was intended to inspire fear in the medieval laity and call them to repent. By representing the consequences of a virtuous and sinful life the facade acted as a warning to all those who went against the Church and its teachings.

Who's afraid of Hellfire and Damnation?
Lisa Wade
University of Essex

The punishments and torments of Hell as visualised in images of the Last Judgement have long since been addressed as instructive and didactic for the Christian viewer. Suffering in this context *needs* to be instructive, Hell was there to be feared. Yet we may need to qualify such fear. How should we consider the moral value of this kind of image of suffering, and how can it be interpreted? By considering the aesthetics of Aristotle, and the theological writings of Saint Augustine and Thomas Aquinas, this paper will reconstruct the original aesthetic, didactic and juridical intentions in an attempt to address this particular dilemma.

The Time of Dread: Art Towards ethics?
Nicola Foster
The Open University

This paper will attempt to offer an interpretation of photographic art by using the distinction between fear and dread developed in Heidegger. The paper will thus not follow the Kantian account of the sublime, but offer a critique of the Kantian sublime and yet at the same time seek to connect art and ethics. Photography, like most art forms, has been recently subjected to the debate on the status of the 'work of art' as art work and/or documentation. The debate seeks to connect 'art' and 'life' through a temporal gap with particular implications for photography. The paper will utilise several examples from the field of photography in order to clarify the distinction between Fear and dread and its utilisation by Lacan and Levinas in an attempt to offer an ethics which circumvents subject/object relationships as articulated by Kant. Since both Lacan's and Levinas' accounts are highly problematic, the paper will utilise Benjamin and more recent discussions by Latour in an attempt to explore the issue of time and ethics in photography, not because photography is fundamentally different from any other medium of art, but because the medium is slightly more problematic and as such a more interesting case study.

Fear and utopia at existential crossroads – Munch's visions of Nietzsche

Hilde Marie Jamessen Rognerud
Independent researcher, City of Oslo's Munch-scholarship 2012

'I want my lion, and my eagle surrounding me, with them I have advice and providence, the knowledge on how significant or insignificant my strength is. Must I today look down on them and be afraid? And will time come again when they look down at me and feel fear?' The German philosopher Friedrich Nietzsche wrote this aphorism in *The Gay Science* (1882), titled 'New Domestic animals', repeating it in *Thus spoke Zarathustra* (1882-85), 'Tragedy begins'. In 1905-06 the Norwegian artist Edvard Munch, living in Germany at the time, painted Nietzsche in two monumental, posthumous assignment-portraits. The figures' enlarged physiognomic details breaking with traditional *mimesis* in an anti-aesthetic manner, and the seemingly not incidental references to Munch's world famous icon of fear, the *Scream* (1893), have been remarked by scholars through history. Failing to recognize the iconography, referring to animalism in Nietzsche's philosophy, and the symbolic meaning, developing from one portrait-version to the other, interpretations have proved futile.

I aim to present how the perception of Nietzsche's literature in the contemporary Weimar-milieu is reflected in Munch's portraits of the philosopher, mixed with his own depictions of fear in earlier work, reversed from Apocalyptic notions in the 1890s to Utopia in 1906, reflecting society.

The Horror of Childhood. Dolls and Puppets in Dada

Jenny Nachtigall
UCL

Across the avant-gardes of the early twentieth century there was a strong interest in figures of automatons, dolls and puppets. As ciphers of an increasing mechanisation and rationalisation of modern life, they symbolised both the anxieties of fragmentation as well as the fantasies of superior prosthetic bodies. Simultaneously, dolls and puppets were and are linked to the realm of childhood, domesticity and irrationality. Examining dolls and puppets in the work of Dada artists such as Hannah Höch, I want to show how these all too familiar objects turn into fearful, monstrous things that summon modern experiences of fragmentation and fear. My paper will be based on literary and psychoanalytical accounts of dolls and childhood experience in the early twentieth century that were contemporaneous to Dadaism. I will argue that both discourses shared the same episteme of a new form of infantility that was permeated by tropes of fear and horror.

Abject Intimacy: Francis Bacon and Domestic Fear in the 1940s and 1950s

Greg Salter
University Of East Anglia

This paper will consider Francis Bacon as an artist concerned with fear in relation to the domestic interior. Drawing on recent studies of post-war queer experience alongside Julia Kristeva's concept of abjection, I will argue that Bacon's embrace of the abject in his art serves as an expression of occupying a space outside of traditional domesticity, one that is both private and public. Through parallel examples from the literature of Jean Genet, I will suggest that, in the 1940s and 1950s, Bacon's paintings convey the fear and anxiety of an unstable domesticity, as well its comforts, intimacy and release.

Attacking America: Hollywood, Science Fiction and the Fear of Invasion from the 1950s until Today.

Bill Balaskas
Royal College of Art

Martians first 'landed' on U.S. soil in the 1950s, as a metaphor for the 'red menace'. Their assault constituted an overt projection of the widespread fear of everyday Americans that an attack from the Soviet Union was imminent. This was Hollywood's way of becoming actively involved in the 'project' of anti-communism, which aimed at protecting not only the American mainland, but, most important, the American psyche. Yet, ever since the middle of the last century aliens have not been far from the American borders. It seems that in periods of commotion and political or military crises Hollywood cinema has diachronically employed the image of alien invaders as an archetypal lens through which to theorize the opposite pole, the sinister 'Others'. The attacks of 9/11 and the ensuing 'war on terror' became catalysts for the production of a whole new generation of alien invasion films, which explored and exploited the fear for America's new 'invaders'. They were employed as interpretative tools for the new world that appeared to emerge from the Twin Towers' debris and as a therapeutic mechanism for the traumata that 9/11 caused.

This paper investigates the American fear of invasion through the alien invasion genre developed by Hollywood. In order to illuminate the ideological dispositions accompanying the evolution of this multifaceted cultural phenomenon, three landmark alien invasion films from the 1950s will be analysed, along with their post-9/11 remakes: *The Day the Earth Stood Still* (1951; and its remake of 2008), *War of the Worlds* (1953; and its remake of 2005) and *Invasion of the Body Snatchers* (1956; and its remake of 2007).

The Devouring Eye: Modern Ontology and Visual Modernism

Marielle Aylen
University of Western Ontario

The fearful images of gaping mouths, bared teeth, and faceless maws we find in modern and contemporary art represent a crucial, yet under-theorized aspect of the canon. In an interview of the 1990s, Derrida argued that in modernity the mouth displaced the primacy of the eye as the sensory organ most closely associated with consciousness. Derrida's claim finds visual support in Munch's vampires, Francis Bacon's snarling dogs, and gaping, eyeless faces, and in de Kooning's and Giacometti's Vagina Dentata. My paper situates the ontological shift theorized by Derrida by also bringing the installations of Louise Bourgeois and Jana Sterbak into conversation with Melanie Klein. Together, they offer a corrective to Modernist (masculinist) anxieties about the rapaciousness of feminine desire.

Ambient fear: censorship since 2001

Pierre Saurisse
Sotheby's Institute of Art, London

Controversies in the arts have traditionally grown out of anger among the public. Since the terrorist attacks of 2001, calls for censorship have been increasingly motivated by fear. The decade which was, according to official rhetoric, at war with terror, saw artworks withdrawn from view, and projects cancelled, because of the fright they provoked. Many of them evoked Islam or the Arab world and even though they were not meant to be offensive, they were seen as potentially threatening. The response to these works seemed governed by fear as it was often more visceral than intellectually articulated. This phenomenon is symptomatic of a society where the feeling of insecurity has, according to Brian Massumi, become the new norm.

What lies behind the anxiety caused by works deemed so terrifying that they should not be seen? This paper examines blatant cases of censorship such as Gregor Schneider's sculpture evoking the Kabaa, a project which was cancelled twice, and Emily Jacir's failed project to translate Venetian vaporetto stop names into Arabic. It will be argued that fear has proved a strong impulse for censoring art over the past ten years, thus adding to the more usual motives of discontent based on moral or aesthetic grounds. This impulse is all the more powerful in that it increases the effect of terrorism which consists in, as W.J.T. Mitchell has explained, 'cloning terror in the process of trying to destroy it'.

SESSION 2
'Aesthetics and Politics (Again?)'

Alexander García Düttmann
Goldsmiths College

James Hellings
Birmingham Institute of Art and Design

34 years ago New Left Books published *Aesthetics and Politics*, collecting together 'the key texts of the classic debate within German Marxism' by Adorno, Benjamin, Bloch, Brecht and Lukács. The collection's editors (Rodney Livingstone, Perry Anderson and Francis Mulhern), assembled texts with coherent (if almost entirely antagonistic) inter-relationships – in what they refer to as an incomparable 'tradition of major aesthetic debate', held between the 1930s and 1950s in 'Germany (…); the classical land of aesthetic thought in Europe'. The editors' subtitles are fantastically revealing of perceived conflict: 'Bloch against Lukács / Lukács against Bloch', 'Brecht against Lukács', subtle condemnation: 'Adorno on Lukács', 'Adorno on Brecht', conviviality: 'Benjamin with Brecht', and conciliation: 'Adorno to Benjamin / Benjamin to Adorno'. Ideological differences over art (and its histories; Realism, Expressionism, Modernism) were the order of the day. But what's happened to political aesthetics, Marxist or otherwise, since this golden age? Can we still speak of an 'aesthetic field' conditioned by 'the two recurrent poles of all culture still subject to capital', being either 'autistically advanced or collusively popular'. In recent years, Rancière has done most to 'widen participation' by opening up Left aesthetics to encompass the people and places who disrupt this either/ or - but (speaking with Eagleton) 'how are we to receive and appropriate these polemics today?' Contributors have been asked to address the tenor of contemporary inter-relationships of aesthetics and politics by re-interpreting the ideas and authors of this past. The panel-session seeks to stage a dialectic of (dis-)agreement.

Another Kind of Vulgarity: A Marxist Economic Analysis of the Western Marxist Politics of Art
Dave Beech
Chelsea College of Art

Classical Marxism said a great deal about economics and virtually nothing about art; Western Marxism said a lot about art and aesthetics but virtually nothing about economics. Western Marxism did not regard economics as providing the best tools for grasping the nuances of art. Western Marxism provided various analyses of art *informed* by economic theory, bringing Marxist economic theories to the analysis of art, rather than constructing an economic analysis of art's own modes of production. Moreover, Western Marxist theories of the convergence of art and capital have not been tested by economic analysis. Western Marxism has generated its theories of art in the absence of an economics of art. Does a Marxist economic analysis of art confirm these theories?

This paper is a contribution to a thorough Marxist economic analysis of art, not only in its encounter with capital but also in the varied ways in which artists and their products fail or refuse to encounter capital at different stages in the production and consumption of art.

The Dialectical Legacies of Radical Art History: Meyer Schapiro and German Aesthetic Debates in the 1930s and 1940s
Warren Carter
UCL

Schapiro's work has had a greater impact upon the development of radical art history in the Anglophone world than any other Marxist art historian. As with the thinkers collected in *Aesthetics and Politics*, Schapiro was a 'Western Marxist' in that he also rejected the positivistic Marxism of the Second International and the vulgar philosophical orthodoxies of the USSR, aligning himself instead with a more expansive and critical approach to the Marxist tradition. Many of the ideas and themes in Schapiro's writing were developed through his knowledge of the work of Lukács (whose own teleology of realism emanating from the mid-nineteenth-century informs Schapiro's own converse valorisation of modernism in the visual arts); his friendship with Brecht whilst he was in New York in the 1940s (who was equally outspoken about the repressive limitations of Soviet cultural production); his admiration for the work of Benjamin (especially the focus upon technique as a dialectical starting point) who he

visited in Paris in 1939 in a failed attempt to get him to come to the USA; and his more ambiguous intellectual relationship with Adorno (they equally denounced the role of instrumentalism in science and mass culture; yet disagreed over the negative moment of the dialectic) who he was published alongside in the *Zeitschrift fur Sozialforschung* in 1938. I want to analyse Schapiro's thought as being formed in close (dis-) agreement with the central figures responsible for these classic debates, to argue that they therefore have a productive dialectical relationship to radical art history today.

Exceptional Aesthetics
Jenny Doussan
Goldsmiths College

In addition to Walter Benjamin's dedication sent to Carl Schmitt in 1928 with a copy of his book *The Origin of German Tragic Drama*, he cites his indebtedness to the jurist in his Curriculum Vitae of the same year. Describing his critical approach as an 'eidetic' mode of analysis that would regard the work of art as an 'integral expression of the religious, metaphysical, political and economic tendencies of its age, unconstrained in any way by territorial concepts,' Benjamin notes Schmitt's 'similar attempt to integrate phenomena whose apparent territorial distinctness is an illusion.' Decades later, in the lesser known text *Hamlet or Hecuba* (1956), Schmitt responds to Benjamin's theory of origin as the means by which a work of art suddenly and brilliantly enters history, with his own theory of the emergence of the work of art into the realm of myth.

Though in Benjamin's construction the eternal Idea is made visible in the work of art in a flash of illumination in contrast to Schmitt's account of the mythic as founded upon the irruption of the concrete present into play-time, these operations are homologous — each a theory of the exception. In terms of production, this exceptional event can neither be deliberate nor oblique, but instead hinges upon critical recognition, an act in which politics and aesthetics converge. Can an exceptional criticism interrupt the evacuating function of the spectacle, 'the extreme phase of capitalism in which we are now living,' according to Agamben, that amounts to an impossibility of use?

The Dialectics of Waiting and Acting: Adorno and Benjamin Reconsidered

Sebastian Truskolaski
Goldsmiths College

This paper attempts to formulate a dialectics of waiting and acting, drawn from the 1935 correspondence between Theodor W. Adorno and Walter Benjamin. If we take Benjamin's 'dialectics at a standstill' to anticipate his concept of now-time (*Jetztzeit*), it might be asked whether the notion of dialectical images (particularly as articulated in *Paris, Capital of the 19th Century*) is not closer to his early anarcho-nihilism, than to his 1930's Marxist self-conception. If the operations of the dialectical image mark the complete and immediate annihilation of existing conditions, how can Benjamin's text be reconciled with Marxism (no matter how heterodox), given that it foregoes dialectical movement? If, in *The Origin of German Tragic Drama*, Benjamin proposes a couplet: to construct and interpret

historical images, does his subsequent revision not favour only construction, thus eliminating its dialectical counterpart?

Could it be argued, then, that Adorno's retort: his insistence on mediation within the terms of the dialectical image (conceived as constellations of the real, not as wish images); his recourse to Benjamin's position from *The Origin of German Tragic Drama* against its revision in the 1935 exposé, amounts to the hypostatization of interpretation - an indefinite *waiting*: the flipside, of Benjamin's proclivity towards the unmediated and explosive?

If the conflict discernible from the debate around the dialectical coherence of Benjamin's dialectical images contained in their exchange is indeed the old question of whether to wait or whether to act, then how much can we learn from the correspondence regarding the state of meaningful social change today?

SESSION 3

Material Culture and Identity in Spanish Europe 1200–1600

Kim Woods
The Open University

To what extent was art a repository of cultural values both within the Iberian peninsula, and in those lands that were, at one point or another ruled from the Iberian peninsula, in the years between 1200–1600? In these areas, what was the precise role of art in the creation and enactment of cultural identity? Papers in this session focus on aspects of art and architecture that relate to issues of identity during the period c.1430-c.1530. This strand is convened by a putative interdisciplinary Spanish network dedicated to exploring issues of identity. It involves British academics researching on aspects of the Iberian peninsula or the Hispanic New World wishing to work together and forge links with colleagues in the Iberian peninsular and further afield.

The Miraflores Altarpiece in Context

Brandon Kline

Courtauld Institute of Art

The study will show the Miraflores Altarpiece to be a rare surviving example of Early Netherlandish panel painting for a monarch, with an iconography beyond the devotional, suggestive of the identity of not only Castile but more specifically the Trastamara dynasty in the Iberian Peninsula. Re-examining Antonio Ponz's reference to the Miraflores Altarpiece and contemporary sources, the paper will provide a platform to view the panels within their Iberian context. The paper will suggest that the medium of Early Netherlandish panel painting was chosen by the patron of the Miraflores Altarpiece perhaps for its ability to contain an iconographic programme equal in complexity to the cultural identity of fifteenth century Castile.

John II's gifting of the panels to the Miraflores Charterhouse will also be discussed within the context of the political situation in 1445, in regard to what this possibly tells us about the original commission approximately fifteen years prior.

The highly specialised nature of the commission of the altarpiece will be explored, which is indeed embedded within a profound political message relating to the recently forged obedience to Rome. Additionally, with the help of contemporary literature of the period, an analysis of the iconography will suggest the influence of a *converso* element at court.

By concentrating on the Iberian context of the Miraflores Altarpiece, the paper will support recent scholarship which suggests that Rogier van der Weyden was a fully fledged master before his documented apprenticeship in Robert Campin's workshop. Consequently, it will also show that Early Netherlandish panel painting had reached maturity earlier than previously assumed.

The Loggia Triumphalis of King Alfonso V of Aragon at the Castelnuovo in Naples and the Legitimation of Sovereignty

Ioana Jimborean

University Of Karlsruhe, Germany

Around 1450 the motif of the triumphal loggia is revived at the princely courts of Italy in Rome, Naples, Urbino, where it becomes instrument of representation with emblematic character. As an antique citation it displays the ruler as the legitimate potentate and as an erudite humanist.

This paper examines the role and the 'scenic integration' (Argan) of the triumphal arch of King Alfonso V of Aragon at the Castelnuovo in Naples. Introduced in the façade of the castle the arch functions as a loggia. Although not used by the king himself, it serves as a graceful frame for the statue of the king which enjoys – in the sense of Ernst Kantorowicz – the privileges of the sovereign himself. The arch thus deserves the title 'triumphal loggia' and is the key for the conception of this kind of staging commemorating the king as a victor upon his Angevin rival.

The exaltation of the king under the arch is a political manifesto. Its orientation towards Rome and not towards his strongholds, the seaport of Naples and Spain, reflects the king's political aspirations. The ruler has only contentious claims to power, but his political image presents him as legitimate sovereign in a policy of continuity. On the triumphal loggia medallions can be found with the portraits of Cesar and Trajan, the latter having himself Iberian roots.

The hybrid form of the arch combines imperial tokens of Antiquity and gothic Angevin models of sepulchral architecture with the Florentine *maniera* resulting in a *transfer culturel* of considerable amplitude.

From fortresses to houses: the adaptation of some Andalusi towers after the Castilian conquest of the Kingdom of Granada

María Aurora Molina Fajardo

Universidad de Granada

An approximate vision of the adaptation and the survival of some *Andalusi* defensive structures for their domestic use after 1492 in Granada, is exposed. For this purpose, we shall focus on a very strategic geographic field, the Lecrín Valley, a rural region of the South of Granada province, near the city, the Alpujarras and the Mediterranean Coast. This singular and central location played the role of a border area. Hence, the region has an important and heterogeneous set of fortresses, composed of *Husun* (rural castles located in the village periphery), *Alquería towers* (small forts inside the urban perimeter) and *watchtowers* (situated on the most strategic hills of the region). After the Castilian conquest, the Lecrín Valley became a crucial place for the control of the Kingdom. Therefore, the Catholic Kings ordered the destruction of part of this military set, while the most prominent strong points (some *Husun*) were occupied for military use. With respect to the *Alquería* towers, not much information is available. After approximating the historical context, the architectural

typologies, and the material description of the remaining examples of these towers, we shall start from the 16th century documentation, discussing how these buildings were usually adapted and used as houses for high-status population. In this sense, we have noticed domestic occupation was a clever strategy, because a tower was a strong and representative construction inside the village, and its conversion to residential building was indeed an easy procedure. In fact, this process has been found in others places of the Kingdom of Granada. Surprisingly, these *Andalusi* towers often have been used as houses until the present. For this reason they have been preserved as now they are an important heritage in the region.

Entering the World of Don Fadrique in Sixteenth-Century Seville

Philippa Joseph
Oxford Brookes University

Don Fadrique Enríquez de Ribera (1476-1539) was an extremely wealthy Spanish nobleman, who was born and died in Seville, and who lived most of his life in the city. However, between 1518 and 1520, Don Fadrique travelled extensively through much of Italy and undertook a pilgrimage to the Holy Land. Upon his return to Seville, he set about reconstructing his principal residence in the city, the so-called, Casa de Pilatos. The result was a beguilingly beautiful, complex building, combining Classical Roman and Greek, Italian Renaissance, Hispano-Gothic, and Moorish or Mudéjar features, which might best be described as 'Fusion Architecture'. Concentrating on the grand entrance portal, with its thrice repeated proclamation, '4th of August 1519, I entered Jerusalem', and the main ground-floor courtyard and chapel of the Casa de Pilatos, this paper endeavours to unpick the cultural complexities of the building and the society in which it was built, and how it reflects key public and private aspects of Don Fadrique's identity.

SESSION 4

Travelling Artists in Medieval and Renaissance Italy and Europe

Sandra Cardarelli
University of Aberdeen

Jill Harrison
The Open University

Medieval and Renaissance artists travelled for a variety of reasons. Travelling could be part of the artist's duty as the citizen of a city-republic as in the case of Siena. These journeys could entail the fulfilment of civic offices on behalf of the commune, or the depiction of a conquered castle. Ginzburg argued that travelling artists also moved in the quest for the most suitable material or because newly established artists pushed them to the edge of the artistic market in their homeland (Ginzburg, 1994).

Sometimes, travelling responded to the requests of new patrons that could grant lucrative contracts for their workshops, or to the wish to measure themselves against more prestigious and talent-nurturing markets (Richardson, 2007). In other instances the artists' wish to diversify their markets reflected their need to work in more politically important and economically powerful locations. Daniel Bornstein has convincingly argued that Luca Signorelli chose to leave his native town of Cortona in order to upgrade his status by breaking with the family tradition that mixed art with craftsmanship, to acquire major commissions (Bornstein, 2000).

This session explores the reasons that urged artists to travel and/ or to relocate their workshops, and the outcome of their activity following this process. This panel seeks to elucidate these reasons, and present new material on previously neglected aspects using a variety of approaches.

These studies include: itinerant artists; artists who relocated their workshops; how the experience of travelling reflected on the artist's oeuvre and on that of their cohort in the local and wider community; artists that travelled to fulfil patrons' requirements or the aims of local governments and communities.

In the Footprints of the Master: The Work of Artists Influenced by the Master of Pedret
Josep M Palau i Baduell
Universitat Pompeu Fabra, Barcelona, Spain

The so-called 'Master' of Pedret was a Romanesque painter who decorated several churches in Catalonia (11th and 12th centuries). Despite the lack of documentation about him, he probably came from the North of Italy, a theory explained by the artistic similarity of his work with the paintings of Galliano, Prugiasco, Carugo or Civate. He is named 'Master' of Pedret after the paintings of the church of Pedret (Catalonia), considered by art historians to be the best and oldest he painted. The lack of documentation and the differences between his paintings, have led some art historians to consider these works to be the creation of a group of artists, a 'Circle' rather than a 'Master'. Besides Pedret, the paintings of Saint Lizier of Coserans (France) and Àger, Cap d'Aran, Àneu and Burgal (Catalonia) have been also considered a work of this 'Master' or 'Circle'.

The most interesting aspect of this 'Master' or 'Circle' however, is the influence exerted on local artists, who imitated his work with a range of different results. Although their paintings exhibit elements of Pedret's style, they equally have features of their own. This could be explained by the fact that they were made a couple of generations later using a less skilful technique and a notorious degree of imitation.

This paper will analyse these secondary artists and also another group of painters influenced by Pedret and who combined his style with that of the other major artist of Catalan Romanesque, the Master of Taüll.

Travel is a Way of Life. Alpine Artisans and the Iconography of Mary Magdalen in the Late Middle Ages
Joanne Anderson
University of Warwick

Travel was the norm for everyone in the medieval Alps, including artisans. To sustain a viable trade they passed from centre to periphery, along valleys and across passes, painting the walls and furnishing the altars of numerous parish churches. Success was predicated on skill and sometimes necessity. But while lack of competition often resulted in stylistic monopoly, it did not lead to creative stagnation. This was particularly true of the workshops producing sculpture and paintings linked to the cult of Mary Magdalen. As a traveller herself, the popular saint embodied the necessity

of physical and spiritual journeys through locally resonating representation.

This paper will explore such themes in two striking works by roving *ateliers* in the early fourteenth century: the elaborately carved Magdalen altarpiece now in the Palazzo Madama, Turin, but originating from the Valle D'Aosta, and the lively fresco cycle located in the chapel of Sankt Magdalena in Dusch (Swiss Grisons). Both emphasize the material presence of the saint and in the case of Dusch, proprietary concerns, through a rare self-representation of the Premonstratensian Canons. While they are open questions, a consideration of this vibrant iconography and its composition in relation to original location, function and audience, suggests a bottom up approach by the local patron that was dependent upon the artisan's imported and demonstrable skill and expertise. This appealing scenario thus offers a new point of entry for Magdalen studies but more broadly to the role of travelling workshops in the development of saintly iconography.

Travelling Church-Builders as Painters – The Workshops, Practices and Visual Idioms in the Medieval Diocese of Turku
Katja Fält
University of Jyväskylä, Finland

The paper focuses on groups of travelling craftsmen, the church-builders, and the question of their professional status and its influence on the making of images as they were working in the medieval diocese of Turku (Finland) between 1430s and 1480s. There seem to have been several different workshops participating in the construction of stone churches and in the making of the wall paintings. It is a challenge to draw any firm conclusions since there are no late medieval textual sources pinpointing any of the church builders, or offering information about the acquisition processes of the paintings or the methods of works. It is likely however that the church builders executed paintings after the construction of a church as a 'part' of the construction process. The paintings might have been included in the overall costs, thereby making the expenses less of a burden to the parish. This would have also expedited the completion of the church in the sense that it was thus sooner ready to be used as a ritual space.

Due to the main status of the painters as church builders, their visual idioms and manner of work were different to those of the professionally

trained painters. On the one hand, the groups of church builders working in the diocese clearly had a shared visual tradition. On the other, the visual idioms and strategies used in different churches and by different workshops diverged to a degree. The paper examines these similarities and differences in the paintings made by the church builders in the medieval diocese of Turku.

Antonio Ghini and Andrea di Francesco Guardi: Two 15th century Tuscan Artists in the Service of Local Governments
Sandra Cardarelli
University of Aberdeen

Antonio Ghini and Andrea Guardi are two little studied sculptors who trained in their native cities of Lucca and Florence, but they built their careers and fortune elsewhere in Tuscany in the second half of the *Quattrocento*. Ghini's activity is recorded as being connected to local civic governments and institutions in Lucca, Siena, Asciano, and Grosseto. However, Andrea Guardi worked for a variety of patrons including local rulers, and eventually he established a flourishing workshop in the Principality of Piombino in the service of the Appiani family (c. 1466). Neither Ghini nor Guardi were itinerant artists, but archival records and the chronology of their works suggest that they were both compelled to travel in order to acquire prestigious and profitable commissions, and in order to make their workshops viable.

   In light of new archival material and remaining visual evidence, this paper seeks to elucidate the relationship between the two artists and the governments and institutions they worked for, and how this exchange influenced their styles and career paths. The way in which the works that these artists produced were displayed, also suggests that they were employed to fulfil the political agenda of their patrons. Thus, reasons of political convenience as well as economic necessity may have induced Ghini and Guardi to travel and/ or to re-locate their workshops within the Tuscan region.

The Impact of Western European Artists on Christian Ethiopian Iconography in the Fifteenth Century
Jacopo Gnisci
School of Oriental and African Studies (SOAS), University of London

From the fifteenth century to the early seventeenth century, several Western artists, Portuguese and Italian in particular, were sent to Ethiopia for reasons of diplomatic courtesy. Additionally, throughout the same period, a more limited number of Western painters went to Ethiopia of their own accord to seek their fortune. In both cases, the voyages upon which these artists embarked would change not only their lives, but also the artistic heritage of Ethiopia.

   In fifteenth century Ethiopia it was customary for foreigners who were employed at the court of the Negus, the Ethiopian king, to be prohibited from leaving the country. The documentary evidence does not enable us to understand whether the artists who reached Ethiopia during this period were aware of such a custom prior to their arrival, but they were nevertheless obliged to comply with it. In compensation, however, many of them attained considerable wealth and prestige by offering their services to the Negus who employed them not only as painters but also as court dignitaries. As for their impact on Ethiopian art, although not yet entirely assessed, it was considerable. Italian artists, such as the Venetian Niccolò Brancaleon, introduced a new style of painting, known as 'Italianate', into Ethiopia. The contribution of these foreign artists to the development and diffusion of certain iconographic themes, such as the angels collecting Christ's blood from the Cross, was even more significant, and traces of their contribution can still be seen in contemporary Ethiopian art.

Costume as Cartography in the Graphic Work of Dürer and Hollar
Michelle Moseley-Christian
Virginia Polytechnic Institute and State University

Many artists who travelled produced remarkable visual records of their encounters with place in the form of local costumes they sketched or made into prints. The early modern peripatetic artist's visual and epistemological impetus for picturing costume has been interpreted as an interest in ethnographic artefact, or as an index of class. In contexts of travel, however, costume assumed further complexities as a mode of cartography. Albrecht Dürer and Wenceslaus Hollar, two graphic artists travelling throughout northern Europe, pictured costume not only as part of the 'mapping impulse',' or method by which to construct knowledge, but as evidence of cultural imperatives that conceived costume as metonymic of maps.

   Since its inception, cartography functioned as a pictorial way of imaging place as a means to provide information. As part of this process, medieval and early modern maps featured

costume in the borders of maps, or merged with the contours of land. Costume was thus integral to concepts of mapping, yet scholars have only just begun to attend to the implications of costume as it related to early modern maps and the transnational movements of artists. Divorced from direct representations of geography, the presentation of costume in Dürer's drawings and Hollar's prints uphold close associations with concepts and practices of map-making. Dürer's journals from his trip to the Low Countries in 1520-21, and Hollar's prints of costumed Englishwomen published in the *Ornatus Muliebris Anglicanus* from 1640, along with the *Seasons*, 1643-44, demonstrate the travelling artist's intellectual engagement with costume as cartography.

Vasari's Vite and Italian Artists in Sixteenth-Century England
Cinzia M Sicca Bursill-Hall
Università di Pisa, Italy

Vasari's *Vite* provide a number of answers to the questions posed by this session, and show how artists seeking success abroad frequently found themselves caught in a political and diplomatic web of interests.

References to works or individuals who moved to England are found in the lives of Benedetto da Maiano, Pietro Torrigiani, Benedetto da Rovezzano, Girolamo da Treviso, Rosso Fiorentino, Perino del Vaga, Baccio Bandinelli, Bastiano 'Aristotile' da Sangallo, Ridolfo, Davide and Benedetto del Ghirlandaio, Giovan Francesco Penni 'il Fattore' and Pellegrino da Modena. With the exception of Girolamo da Treviso and Pellegrino Aretusi, all the artists Vasari discussed were born or trained in Florence where the government understood the degree to which the arts contributed to the wealth of the city, and learnt to exploit it as a tool of diplomacy.

Vasari provides valuable information about the way in which Italian art reached England, sometimes mentioning specific names of merchants and agents controlling the market. The migration of artists could in fact only occur with the backing of merchant-bankers who provided the financial means to undertake such costly and difficult trips, guaranteed a certain amount of work and in many cases even provided housing in their own company lodgings. The paper will present new archival evidence confirming the correctness of the leads offered in the *Vite*, and will address some of the issues unknown to Vasari but emerging from the archives concerning the difficulties faced in setting up workshops abroad.

Francesco Salviati: Between Florence and Rome
Kevin Childs
British School in Rome

The career of Francesco Salviati (1510 – 1563) was unusually peripatetic, even by the standards of the sixteenth century. He worked in Florence, Rome and Venice and visited the cities of northern Italy and Fontainebleau between about 1531 and his death. The main axis of his work and influence, however, ran between his home town of Florence and the scene of his major commissions, Rome.

Apart from his early years in the household of Cardinal Giovanni Salviati, Francesco had few regular patrons. According to Vasari he was capricious and difficult and alienated those for whom he worked. This paper will argue, however, that Salviati's restlessness and inability to get on with patrons should not mask the profoundly innovative nature of his art and how this was received by contemporaries. His work in Florence in the 1540s, for example, not only prefigured the fresco cycles he would produce in Rome a decade later, it pushed the boundaries of Florentine art in a direction that, arguably, few in the city approved of. Returning to Rome in 1548 the decorative aspects of the work he had encountered in his home town, particularly through collaboration with Bronzino, merged with a new interest in the massive, sombre forms created by Michelangelo in the Cappella Paolina in a synthesis which, again, was not always appreciated.

Salviati became neither Florentine nor Roman. In one sense his frequent removals nurtured a determined individuality or egotism that looks remarkably modern from our perspective.

SESSION 5

Art's Insiders: New Histories of Europe's Academies

Keren Hammerschlag
King's College London

Hannah Williams
University of Oxford

For centuries, institutions like the Royal Academy in London, the Académie Royale (later the Académie des Beaux Arts) in Paris, and the Accademia di San Luca in Rome were the epicentres of European art practice, theory and education. For artists, having the letters 'RA' after their name, or the opportunity to show works at the Salons or the Summer Exhibitions promised elevated social standing and commercial success. As institutions, Academies developed principles and ideals that dominated artistic production throughout the period. In art history, however, the 'Academy' has been variously recast as staid, kitsch and archaic. According to critics, 'academic' art represents the inert centre against which avant-garde innovation and originality was pitted. But in their time, Europe's Academies were anything but static or homogenous. Established by groups of artists resisting under-developed or conservative attitudes to art, these communities often began as innovative alternatives; they were home to radical new approaches, and became sites of heated debate in response to political, theoretical and social shifts.

This session seeks a re-evaluation of art's insiders. What did it mean to be at the centre of these powerful institutions? And how can we effectively revisit the Academy without falling into the trap of reviving dead, white, male, bourgeois artists? Papers will take a new look at the 'Academy' and academicians in the period 1600 to 1900, addressing issues of gender, social networks, individual and collective identity, educational practices, centre and periphery (eg. regional academies), in-groups and rivalries, competition and emulation, successes and failures. Particular attention will be given to sociological, anthropological and cultural theory approaches, which take art objects as their focus.

Art's Insiders: New Histories of Europe's Academies

Crafts inside the Fine Art Academy: Russian experiments in the Eighteenth Century

Basile Baudez
Université Paris-Sorbonne, Paris IV

Founded in 1755 as part of the Moscow University, the Russian Imperial Fine Arts Academy, once transferred in Saint Petersburg was reorganized by Empress Catherine the Great and her close adviser in educational matters, Count Betskoy. The profound originality of the reform lay in the idea that Russia had to form artists from a very early age in order to build a new society able to emulate contemporary Western countries in general and France in particular. Nevertheless, it soon appeared that not all children had the abilities to become good painters, sculptors, architects or engravers. Such a long and expensive education could not be wasted, so Count Betskoy and the Academy's directors hired craftsmen in order to teach their skills to the less talented students. This paper aims to study in depth this unique experiment that contradicts in its essence the whole history and meaning of the academic model.

Institutional Things: Towards a Material History of the Académie Royale

Katie Scott
Courtauld Institute of Art

Hannah Williams
University of Oxford

Art historians often seem to forget that the Académie Royale was a place: in the early modern period, a set of apartments in the Palais du Louvre on the right bank of the Seine. More usually scholars invoke the name of the Académie to refer to a summary of art theoretical principles or educational strategies. Thus the documents and written records that remain in the Académie's archives have proven invaluable sources for histories that explore what academicians thought about art, and how art was taught during this period. But what of the material 'things' that have survived from its spaces? What might be revealed from a material history that considers the Académie as an environment, a series of rooms filled with objects, from fundamental things (the art works produced by its members), to the bureaucratic ephemera of institutional life (ledgers, lamps, quills, and ink pots)?

In this presentation, each speaker will examine a different object that once formed part of the material culture of the Académie: one, the leather casket in which were kept the institution's statutes and regulations, and official letters; the other, a set of printed funeral *billets*, which served as invitations to the memorial services for dead academicians. Through studies that pay close attention to the materiality of these objects, and also to their value as historical traces of institutional life, this presentation makes a move towards a material history of the Académie Royale. Using these objects to understand customs and conventions of professional life, daily rituals and special ceremonies, and the roles of individuals within the collective, this two-part paper takes a look behind the scenes to reconstruct the everyday experience of artists in eighteenth-century Paris, while providing an alternative approach to the history of the institution at the centre of their professional world.

Getting past the jury: artistic exposure in the 1840s

Alister Mill
University of Exeter

As the July Monarchy drew to a close, hopes were raised for a resolution to the longstanding series of disputes by artists against an ostensibly biased and intransigent jury system. The presumption was that calls for a more representative process of selection could not be resisted indefinitely, either by the Académie des Beaux-Arts, responsible for the Salon jury since 1831, or the Royal administration which had conferred this duty upon it. All artists, whether or not trained in the Academy-sponsored studios of the Ecole des Beaux-Arts, required the positive judgement of academicians merely to participate in the annual Salon. And yet eye-watering rejection rates and an apparent resistance to engage in debates over reform had brought many to question whether an annual appearance at the Salon really was the *de facto* obligation of every successful or aspiring artist. This paper will outline some of the ways in which artists confronted, or even bypassed, the subjective judgement of Academy members in their quest for recognition and success in the French art market of the 1840s.

Bouguereau's Butter: Lubricating the Salon des Artistes Français

Fae Brauer
University of New South Wales/University of East London

Often Bouguereau's 'finish' was likened to butter, especially '*le buerre de première qualité*'. Yet not only did his paintings appear as smooth as

top-quality butter, but in lubricating his passage through the hierarchy of the Société des Artistes Françaises, this cultural careerist's tactics also seemed as slippery as butter. Although his career has been charted as a straight upward ascent with barely a dent, when these tactics backfired, they slipped him from the frying-pan into the fire, as this paper will reveal.

By focusing upon the ramifications of Bouguereau's refusal to admit all Universal Exposition medallists to the Salon des Artistes Français, this paper will assess his fall after the Meissonieristes secession, particularly the ways in which Bouguereau was squeezed out of the official hierarchy and frozen out of its academic coteries. It will analyse how this staunch Anti-modernist, who vigorously opposed eradicating any Salon exemption, reinvented himself as a bulwark of universal suffrage and equal exhibiting rights for young artists. It will determine whether he fostered cronyism amongst his students at the Académie Julian, as so many contended, merely to ensure that they would vote for him *en bloc* and restore his waning power. It will also assess whether his strident opposition to the Salon becoming an exclusive forum in 1901 was merely another strategy to gain votes from the excluded majority and to ensure his election as President of the Society.

The Inside Track - JMW Turner and the Royal Academy Schools

Annette Wickham
Royal Academy of Arts

John Ruskin claimed that JMW Turner 'suffered' so much from attending the Royal Academy Schools that he spent the next thirty years recovering. While the artist himself described the Academy in warm terms as 'an institution to which I owe everything', its positive significance in his development has been persistently downplayed. Common perceptions of Turner as an artistic prodigy and pioneer sit uneasily with the idea of an 'academic' education. Equally the unconventional nature of his late work can appear at odds with his prominent role at the heart of the British art establishment. Even Turner's early biographer Walter Thornbury found the artist's loyalty to the Academy problematic and attributed it to gratitude alone, akin to 'the affection a child feels for its mother'.

But Turner's relationship with the Academy was hardly one-sided. As a young man he made every effort to ensure his acceptance into this exclusive club at the earliest possible opportunity and in later years continued to support the institution and its pedagogic mission, even serving as its Acting President. Turner's enrolment at the Academy Schools was a crucial step in this trajectory. Based on new research into the artist's activities as a student, this paper will consider Turner's interaction with leading Academicians from controversial figures like Barry and Fuseli to the conservative Farington. It will shed light not only on the practices and techniques he developed while studying at the RA but also his strategies for ensuring that he was perceived as an 'insider' and a protégé of the Academy.

A Portrait of a Young Man as a Nymph: Henry Scott Tuke, R.A. and His Academic Follies

Jongwoo Jeremy Kim
University of Louisville

This paper discusses the subversive male body Tuke represented in his 1893 nude, *A Woodland Bather*, in terms of its Classical and Biblical references in the context of British Aestheticism to demonstrate the unexpected ways in which the artist reassessed the terms and conditions of academic painting. Walter Pater's 'diaphanous man' comes to life in painted flesh in Tuke's Cornish bather's body, which represents 'sexless beauty' — beauty that, in its allure combining both the male and the female sex, transcends all sexual categories. Tuke's bather thus embodies both Adam and Eve simultaneously, queering the traditional notion of the body's relationship to its sex and sexuality. Furthermore, in Tuke's nude, the woodland bather becomes a male Daphne seeking his Apollo, inheriting the erotic task that Algernon Charles Swinburne assigned to the queen of the underworld in his 1866 poem, *Hymn to Proserpine*.

Most twentieth century art historians brushed aside works like Tuke's A Woodland Bather as insignificant or incompetent products of the creatively bankrupt academic machinery. Yet, as my analysis shows, this male nude belongs to a different type of academic art. A Woodland Bather does not slavishly perpetuate the academic conventions of the past; neither does it participate in the blatant flouting of those conventions associated with modernists who abjured the Academy altogether. Rather, Tuke relied on the calculated misuse of academic conventions to express ideological heresies against the norms of gender and sexuality.

SESSION 6

Conflicting Art Histories: Dialogues of Nationalism and Cosmopolitanism in Eighteenth-Century British Culture

Freya Gowrley
University of Edinburgh

Viccy Coltman
University of Edinburgh

William Hogarth's traditional position as the stalwart of English nationalism in the arts was drastically re-evaluated in 2007 with the publication of Robin Simon's *Hogarth, France & British Art*. Published to coincide with the Tate's major Hogarth exhibition of 2007, Simon's text situates Hogarth, a renowned anglophile, within a firmly European context of artistic theory and practice. How does the idea that Hogarth gleefully propagated his anti-Gallic public image, but was in fact greatly indebted to French art and theory, affect our understanding of apparently critical eighteenth-century works of art such as his *Marriage-à-la- Mode* (c. 1743)? While historians Linda Colley and Gerald Newman prioritised national identity as an evaluative tool for the examination of aspects of eighteenth-century British culture, this session will address issues that arise with the use and abuse of the broad cultural terms of nationalism and cosmopolitanism. This session will consider this intriguing dichotomy of eighteenth-century British art – the underwritten and unresolved conflict between nationalism and cosmopolitanism – and its relation to the artistic practice, material culture and intellectual history of the period.

Taste à la mode: The consumption of foreignness in visual and material culture, 1740-80
Freya Gowrley
University of Edinburgh

This paper will examine the how the consumption of imported commodities functioned as a signifier of female respectability in the visual and material culture of the eighteenth century. A symbolic trope of singular importance depicting the monkey, tea equipage and black page boy was employed by artists first to portray, and eventually epitomise, the consumption of foreign luxuries by genteel female consumers. Such goods therefore played an active role in constructing – in terms of both practice and perception – the acquisitive habits of the female consumer. Whilst emblematic of the consequential relationship between the consumption of cosmopolitan goods and the establishment of respectability in eighteenth-century polite culture, such objects were not only crucial to the construction of this fashionable gentility, but its satirical castigation. Via their connection with processes of imitation, fashionability and commodification, these consumables were posited as inherently gendered objects by eighteenth-century satirists, used to express contemporary fears over voracious female consumerism, effeminacy, and national contamination. Yet beyond this satirical function, the constitutive elements of this symbolic trio were also those actively adopted by the fashionable elite as the means by which to express their gentility. The specific combination of monkey, tea service and black page boy therefore constituted a potent visual language, capable at once of portraying the female consumption of foreignness, and forming an active commentary on the very same.

British Artists and Early Italian Art during the Long Eighteenth-Century: Education, Expectations, the Influence of Contemporary Taste and the Grand Tour
Carly Collier
University of Warwick

As Shearer West's 1999 essay made abundantly clear, the newly-founded Royal Academy was the locus for an enduring tension between xenomania and xenophobia from its inception in the mid-eighteenth century. That the institution's early decades were overshadowed by the constant struggle between nationalism and cosmopolitanism – the desire to establish a national academy to evolve a British school, but the dependence on

Italian art in general and the paradigmatic Italian academical model – is irrefutable.

My paper will explore this theme through the prism of the relationship between British artists and early Italian art c. 1770-1830. British taste during this era dictated that native artists looked to specific periods and artists to emulate – notably the 'holy trinity' of Raphael, Michelangelo and Titian, as well as seventeenth-century landscape and figurative masters such as Poussin and Claude Lorrain. Accordingly, there was very limited availability of visual and literary material in Britain relating to the works of artists outside of this canon of taste, and particularly the Italian 'primitives' (those artists of the *Tre-* and *Quattrocento*). There is, however, evidence that British artists paid attention to early Italian art whilst travelling or residing in the country (Joshua Reynolds, George Romney and John Flaxman are all interesting examples), which in varying degrees served to facilitate the 'rediscovery' of this art for their colleagues back home. Overall, this paper aims to demonstrate how fundamental the contributions of British artists were to the national understanding of the history of early Italian art and its bearing on constructions of Britain's own artistic genesis.

All Things Bright and Beautiful, and British
Patsy Hely
School of Art, Australian National University

On holiday in Bath in 1760, the Reverend John Penrose wrote to his daughter describing a breakfast he attended:

'the tables were spread with singular Neatness. Upon a Cloth white as Snow were ranged Coffee Cups, Tea Dishes of different sizes, Chocolate Cups, Tea Pots, and everything belonging to the Equipage of the Tea Table…'

The late eighteenth century in Britain saw a flowering of the ceramic arts with Wedgewood, Chelsea, Bow, Royal Worcester and others all producing very finely manufactured domestic objects. The use of these ceramic wares had quite quickly become naturalized at most levels of society over the century – in urban centres at least.

Imagine then the small earthenware cup – thick, crude-handled, unglazed – displayed amongst the colonial artefacts in the Museum of Sidney in Australia. Apart from bricks and clay pipes, this cup is one of the first locally made ceramic objects in the colony. Dating from around 1790, two years after the British arrived in 1788, the cup represents one of the earliest attempts to

manufacture the basic necessities of everyday life at Sydney Cove.

The type and variety the Reverend Penrose catalogues above suggests a marvelling at the miracle of skilled British manufacture, an admiration that similarly took hold in Australia. This paper will examine the ways in which eating and drinking implements arriving on transports or support ships in late 18th and early 19th century Australia acted to construct ideas about 'Britishness' in a colony on the other side of the world.

English Porcelain, Catholic Collectors
Matthew Martin
Melbourne College of Divinity/National Gallery of Victoria

This paper will explore English luxury porcelain production as an area with the potential to cast light on the relationship between nationalism and cosmopolitanism in eighteenth-century British art. The Chelsea factory, the leading eighteenth-century English luxury porcelain manufacturer, was, as Hilary Young has suggested, essentially a French manufactory operating in London; its proprietor Nicolas Sprimont was French, as were the majority of the artists and craftsmen working there. Whilst much of the factory's production was heavily imitative of porcelain produced at Meissen and Sèvres, Chelsea's market was almost exclusively British and the advertising of its products was framed in terms of its superiority to German and French imports. The association of Huguenots with the Chelsea factory suggests a significant role for confessional identity in the negotiation of an anti-Gallic stance in the factory's market identity. But despite the Protestant associations of many Chelsea personnel, a small but important group of sculptures produced at Chelsea in the late 1750s and 1760s employ explicitly Counter-reformation devotional imagery, including a *Pietà* group modelled by Joseph Willems, an example of which was owned by the 4th Lord Clifford of Chudleigh, a leading Recusant. Based upon the *Pietà* in Notre Dame de Paris, Lord Clifford's acquisition of this Chelsea group served both to mark his membership of a cosmopolitan aristocratic European Catholic culture, and through its status as an English luxury production, to signal his membership of the English elite. Such an object thus expressed a uniquely English Catholic identity, at once nationalist and cosmopolitan.

Empire and nation in the topographical works of Thomas and William Daniell
Andrew Kennedy
School of Oriental and African Studies, London

This paper aims to analyse the pictorial and textual representation of empire and nation in two topographical series: *Oriental Scenery* (1795-1808), by Thomas and William Daniell, and *A Voyage Round Great Britain* (1814-1825), by William Daniell and Richard Ayton. My paper attempts to examine the ideological framework within which the Daniells' representational strategies developed. To do so, it will draw on some of the ideas about space and place in capitalist society put forward by Henri Lefebvre and David Harvey.

These writers propose that the capitalist social order creates an abstract, universal space with the aim of dominating particular places. I argue that such a space is represented in the Daniells' views, most of which feature an apparently straightforwardly lucid depiction of sublime and/or exotic objects through a limpid atmospheric medium. Places shown in this way, are, I suggest, both homogenised and differentiated, domesticated and made strange, via the deployment of an encyclopaedic Enlightenment empiricism. The work of homogenisation serves, then, to reinforce the notion of the power of the British state, whether in the far north of Scotland, or in the Indian subcontinent. Yet some sense of heterogeneity must also be maintained, in order to dramatise the work of power in subordinating such diverse territories and places to its will.

In such a context, the device of the coastal voyage in the later series appears to be an excellent way to suture an abstract national and imperial space, conveniently defined by a natural boundary, onto real places. But that project is threatened when some of those places and their inhabitants reveal a heterogeneity that is hard to assimilate.

Strength vs. Sentiment: The Poems of Ossian and women artists in later eighteenth-century Britain
Jordan Mearns
University of Edinburgh

James Macpherson's *Poems of Ossian* (1765) were simultaneously one of the most popular and most controversial literary sensations of eighteenth-century. While the body of existing literature relating to the poems and the literary debates they engendered is weighty, the artistic response to the poems, particularly in Britain, remains under-explored. In his consideration of Alexander

Runciman's *Ossian's Hall* (1772-3) at Penicuik House, Midlothian, Martin Myrone has interpreted the poems as a vehicle intrinsically suited to the expression of spectacular historicized masculinity. This paper will show the extent to which Ossian had a dedicated female readership, and was depicted by a broad range of women artists including Angelica Kauffman and Maria Cosway and amateurs such as Lady Diana Beauclerk and Catherine Maria Fanshawe. Contrary to Myrone's reading, women artists responded to the poems' innovative sentimental idiom, producing scenes which conformed to the circumscribed range of acceptable female artistic practice. By examining a wide range of visual material I wish to suggest that *Ossian* provided a particularly apt text for female artists to engage with, which allowed for the exploration of gender roles and as a vehicle for the expression, not of raw masculinity, but scenes of refined and elegiac sentiment. A wider consideration of this paper will be the incorporation of Scottish subject-matter within the notional 'British School' of painting and its place in metropolitan exhibition culture.

Loutherbourg and the 'Spirit of Hogarth'
John Bonehill
University of Glasgow

Philippe Jacques de Loutherbourg's *The Troops at Warley-Camp, reviewed by his Majesty* was first exhibited at the Royal Academy in 1780. It was one of a pair of paintings commemorating the king's presence at a spectacular mock battle staged two years earlier, as part of defensive safeguards introduced to meet a threatened French invasion. On exhibition at William Chamber's newly opened Somerset House, Loutherbourg's painting featured as part of an array of militaristic and patriotic imagery relating to the ongoing war waged against rebellious American colonists and their new Continental allies. Critics responded warmly to Loutherbourg's picture, struck by 'the grandeur of the scene' but also its 'touches of humour'. Indeed, it was a fine blend of the patriotic and the comic, the documentary and the theatrical. While some critics of the day were dismissive of Loutherbourg's 'French pomposity', judging his manner highly artificial, others admired how readily he had assimilated the cultural traditions of his adopted country. Loutherbourg's talent for social satire was considered of a kind with that of a notable native precedent, whose art was widely identified as being expressive of the national character, the painter being thought to 'possess the Humour and Spirit of *Hogarth*'.

This paper will situate Loutherbourg's *Troops at Warley-Camp* and the artist's companion picture

in relation to a range of cultural and political concerns, including the conduct of the American War and the defensive measures intended to protect the nation's coastlines from the threat of French invasion, if also the commemoration of these events in paint, especially as they shaped critics' calls for a national school of landscape painting. Yet, there were of course a number of unresolved tensions in this championing of an art apparently free of the perceived pedantry of Continental tradition, not least in its rejection of the values that defined the doctrines of the institution where the picture was on display and which had determined Loutherbourg's own schooling as an artist.

War with France in English political prints, c. 1740-1815
John Richard Moores
University of York

Robin Simon's *Hogarth, France and British Art* challenged the view of William Hogarth as Francophobe nationalist by emphasising his cosmopolitanism and placing his art within a Continental context. Though he was dismissive towards the genre, Hogarth had a profound influence on lower forms of political and social prints (or 'caricatures'). Much like Hogarth's output, such prints have been interpreted as projecting anti-Gallic attitudes. The so-called 'golden age of caricature' coincided with those years in which Gerald Newman and Linda Colley considered hostility towards the French to have contributed to the formation of national identity. Numerous political and social prints from this time focussed on France, yet most studies of this genre have concentrated on how the British portrayed themselves and each other. Those which have discussed prints on France have promoted the view that English perceptions of the French were essentially hostile.

Informed by war and rivalry as well as by trade, travel, and cultural exchange, the prints projected some positive characteristics onto the French 'Other', were often less concerned in lampooning the French than in undermining the personalities and policies of the ruling regime at home, they contain varying degrees of sympathy and affinity with the French, and are demonstrative of a relationship more distinct and intimate than that shared with any other nation. In times of conflict enmity was inevitably more apparent, but even then the prints did not necessarily promote an Anglo-French relationship defined by antagonism and derision.

SESSION 7
Art History Beyond National Boundaries

Emma Barker
The Open University

Since its inception, the modern discipline of art history has been informed or even defined by the notion of the national school. The belief that works of art manifest a nation's culture can be traced back to the foundational scholarship of Winckelmann in the eighteenth century and was reinforced by nationalistically-minded scholars in the nineteenth century. Although such notions are now generally discredited, their influence persists in so far as the practice of art history continues to be organized along predominantly national lines. Occasional studies of artistic exchanges between one nation and another and the current interest in the impact of empire and colonization on European art have not fundamentally challenged this state of affairs. As a result, comparatively little attention has been paid to the international dimension of artistic practice in the period before the emergence of modernism as a self-consciously international movement. Speakers in this session will address different aspects of these issues in papers covering topics from the Early Modern period to the late nineteenth century.

The Geo-History of Art in Early Modern Central-Eastern Europe
Jeannie Labno
Independent art historian

Geographic boundaries are by their nature artificial, manmade, subject to change. Indeed, there were no nation-states in the sixteenth century. Scholars who constructed histories of 'national culture' have facilitated the modern idea of a nation as an enduring collective, thereby helping to create and perpetuate a 'nationalist memory' in order to consolidate a myth of national identity. Visual imagery plays an important part in this process. As art historians we need to be aware that artefacts may be claimed (or vilified) to serve the interests of cultural, nationalistic or ethnic ideologies.

The way in which we interpret cultural monuments, varies according to our own particular cultural and socio-political viewpoints. The tendency to project recent political realities onto the past, results in a confusion of politics and culture. Thus, Western Europe has regarded the Renaissance as an exclusively Western phenomenon, despite the fact that, as Harold Segel argues, 'in its diffusion throughout Europe the Renaissance did not halt at some arbitrary boundary dividing Europe into western and eastern halves'. Post-WWII, this artificial, political barrier impeded the exchange of ideas across Europe, thereby affecting historical interpretation, which has tended to follow the new national, rather than cultural, borders. Such 'restrictive regionalism' can only give a very biased interpretation, which does not present a full or meaningful account.

The multi-ethnic, multi-cultural region of Central/Eastern Europe in the Early Modern period presents an interesting case-study for examining cultural exchange and active reception of Italian and Northern Renaissance art.

Art History, Prints and Translation
Ben Thomas
University of Kent at Canterbury

Writing art history in early modern Europe involved from the outset patriotic assertion on behalf of particular artistic cultures – Giorgio Vasari, for example, argued for the primacy of Florence as a centre for the visual arts in his *Lives of the Artists* (1550). Vasari's claims stimulated equally patriotic rebuttals, and also the demand for reliable prints. The northern humanist Domenicus Lampsonius, to take one example, wrote to Vasari from Liege to inform him of the biographical details of the 'northern Raphael' Lambert Lombard. Lampsonius also sponsored the printmaker Cornelis Cort in travelling to Italy to make prints after the celebrated works Vasari had described. Establishing claims for an artistic culture's importance required printed images, that in turn crossed boundaries, transmitting designs beyond their original context. In the Seventeenth Century the interlocking development of print publishing and collecting, and the writing of art history, took on a national dimension in the assimilation of Italian art theory to French and English national cultures. In this context, this paper will examine Roland Fréart, Sieur de Chambray's attack on Vasari and his use of prints to this purpose. It will then examine John Evelyn's campaign of translation of Chambray's writings, alongside his dedication to writing the history of prints, as his contribution to rebuilding English national culture following the Restoration in 1660. The translation of texts, and of images through prints, will be explored as both contributing to 'national' cultures and to an international art history based on an early modern 'museum without walls'.

Children of the World: the Case of Eighteenth-Century Busts of Children
Ronit Milano
Ben-Gurion University

Recent scholarship had recognized the substantial prevalence of representations of children in eighteenth-century European art. Yet, French images of children and English ones were discussed separately. The proposed paper will challenge this separation, and suggest a transnational approach to the theme.

Can one separate the flourishing genre of portrait busts of children in France from the parallel English portraits, considering the numerous replicas of celebrated French busts, sold in England? Can one discuss the emergence of a new perception of childhood in the eighteenth century, and its expression in art, as a local phenomenon? Defined as a part of the philosophical alignment of the time, portrait busts of children constituted a major factor in the Enlightenment Project, and contributed to the articulation and implantation of the perception of childhood at that time. The international circulation of these busts and their replicas revokes a local scholarly approach to the matter. Instead, a transnational perspective can be adopted in order to properly understand the dynamics of the genre and define the role of art in the formation of these cultural concepts.

While not entirely denouncing the notion of a national school, this paper will recognize the differences between French and English portrait busts of children. These differences shall be employed in order to emphasize the complexity of the concept of childhood in the eighteenth century. Moreover, the paper will demonstrate the way in which the international circulation of these busts contributed to the articulation of an intricate, transnational new perception of childhood.

The Intercontinental Identity of Italian Nineteenth-Century Sculpture
Luca Bochicchio
University of Genoa

From the mid-nineteenth century, a massive spread of sculpture moved from Europe to both Northern and Southern America. It was sculpture of different types (decorative and monumental, funerary and architectonical, big statuary and boudoir one), made of different materials and realized by several masters as well as hundreds of forgotten sculptors. Of course, there was also a contrary and double exchange of important young American sculptors to Europe.

In 1986, in his *Nineteenth-Century Sculpture*, Horst W. Janson was the first to detect that export of sculptors and sculptures from Italy swept through the U.S.A. and the Latin America cemeteries, Academies, public places and so forth. Indeed, it is not only a fact of geographical mobility, rather it is a phenomenon related to identity, tradition and art-professionalism of the nineteenth-century's Euro-American people, who appear ever more as a transnational agent of global change. In fact, the Italian nineteenth-century sculpture developed in close contact with the American societies that increased significantly after the end-eighteenth/early-nineteenth century revolutions. Yet, still today, there are no university manuals that consider the intercontinental mobility of nineteenth-century sculpture as a distinctive feature of it. This problem seems even greater if one considers that even the Italian scholars (except for a few recent studies) almost completely neglect the phenomenon. After a preliminary analysis on the causes of this historiographic misunderstanding, the paper will present a first definition of a general model (or an overall system) of diffusion of the nineteenth-century Italian sculpture in America.

From Edge to Edge: Brittany and Atlantic Visual Culture
Maura Coughlin
Bryant University, RI

Figuring almost exclusively as the short-term residence of Paul Gauguin, we have often been told that provincial Brittany provided landscapes, costumes and cultural heritage as 'primitive' sources for French modern art. At a moment when Gauguin is being fêted yet again as '*Maker of Myth*', it seems most apt to take a turn from this approach to Brittany and look instead to its global position as a player in the heterotopic visual culture of the Atlantic. Instead of regarding the Breton peninsula as a slow-moving hinterland of metropolitan France, lost in Arthurian mists, we may look to the growth of its visual culture in tandem with the global wealth that entered its many prominent ports and built its cities and large towns on the Atlantic textile and slave trades. Making a global turn to the sea in the consideration of Breton visual culture means an orientation away from an understanding of the production and consumption of French visual culture as centralized in Paris. Can we position Brittany not as a French periphery but rather as a crucial hub of the Atlantic? If a study of Breton visual culture resisted the urge to canonize the travels of singular artists and their 'discoveries' how might it better address the triangular trade in images, objects, religion, culture and people? Could this new field be flexible enough to address both the role of images in material trade and the immaterial movement of images across water?

The German School in British Australia: nationalism, imperialism and hybridity, 1850-1900
Matthew Potter
Northumbria University

The construction of national schools of art has often been viewed as an insular affair: sheering up cultural identities against the invasion of foreign influences and otherness. Yet cultural discourses were not always so readily compatible with 'blinkered' nationalist political strategies, and this was particularly true of regions where national identities were not reinforced by clear geographic boundaries. This paper focuses on the British empire where nationalism and national schools were especially problematic with diverse ethnic groups mingling and offering up alternative viable models of artistic practice and tradition. National tensions were largely irrelevant for much

of the nineteenth century for Germanic artistic migrants who wished to embrace Britishness whilst retaining attachments to the art of the lands in which they were born. Attitudes to Teutonic culture nevertheless altered following German Unification (1871) and the development of its Weltpolitik. However public debate about the various national schools of art continued to be important for Australians (both of British and German blood) seeking to define an autonomous cultural identity for themselves in the Antipodes.

The exploration of hybridised Australian national identities before Federation (1901) needs to be undertaken with reference to the practices of artists, collectors and critics due to the absence at that date of either a fully-formed art historical academic tradition or a sense of an Australian national school of art. Due to these circumstances the German national school could play an important role within the negotiations at the heart of establishing a new hybridised 'national school' in Australia.

SESSION 8

Photography, History, Difference

Tanya Sheehan
Art History Department, Rutgers, The State University of New Jersey and the W. E. B. Du Bois Institute for African and African American Research, Harvard University

Over the last decade, historical studies of photography have embraced a variety of cultural and disciplinary approaches to the medium. They have also shed new light on vernacular, non-western, and 'other' photographic practices that fall outside the Euro-American canon. This session invites critical reflection on these contemporary efforts to think differently about photography and its history. What are the benefits and challenges of writing a consolidated, global history of photography? How do they compare to those of producing more circumscribed regional or thematic histories? In what ways does the recent emphasis on geographic and national specificity encourage or exclude attention to other forms of difference such as race, class, gender, and sexuality? Do studies of 'other' photographies ultimately necessitate the adoption of untraditional methodologies, or are there contexts in which such differentiation can be intellectually unproductive and politically suspect? The eight speakers in this session explore such questions through historical case studies; interpretive surveys of recent historiography, criticism, and museum practices; and creative proposals to rethink the relations among photography, history, and difference.

Richard Harrington's guide: universality and locality in a Canadian photographic document

Martha Langford

Institute for Studies in Canadian Art, Concordia University

The lure of the global is nothing new; it rises like the tide with every technological new wave, our imaginations beguiled by the promises of the gurus. From the country that brought you Marshall McLuhan's 'global village', this paper intends politely – Canadians are famously polite – to dampen current enthusiasms for a 'consolidated, global history of photography' by examining a somewhat messy, untold story from another time of universalisms. My case study traces the international circulation of photographs taken in the Arctic and the bush by Canadian photographer Richard Harrington (1911-2005) through three vehicles of persuasion: *The Beaver*, a trade and travel magazine published by the Hudson's Bay Company; *Pôle et Tropiques: revue apostolique des Missionaires de Marie Immaculée*, a Roman Catholic journal distributed to Oblate missionaries worldwide; and the Museum of Modern Art's touring exhibition *The Family of Man*, which included Harrington's pictures of an Inuit starvation camp. Circulating the globe at the height of the Cold War, Harrington's images also served God and Mammon, each staking universalist claims in the North. This is a Canadian story, to be sure, but a Canada assembled from global conflict, international trade, supernational religion, and collective memory. The countervailing forces in this single body of work make a strong argument for archaeological photographic histories that privilege neither the global, nor the local, but sift each system through the screen of the other. As photographic historians, we are otherwise courting what another sage of the sixties, Yogi Berra, called 'déja vu all over again'.

'A Geographic Fact': Photography, History and Ireland

Justin Carville

School of Creative Arts at the Institute of Art, Design & Technology, Dun Laoghaire

This paper brings together a number of historical perspectives that circulate around photography and nation to explore an aspect of photographic historiography that sits alongside both post-colonial and national histories of the medium yet cannot be accommodated adequately by either's dominant theoretical paradigms. Partitioned in 1922, Ireland was separated into two distinct geographical entities, The Irish Free State and the province of Ulster which existed simultaneously as a province of the island of Ireland, a dominion of England, and in the 'imaginations' of its divided inhabitants as both a colony and a distinct sovereign geographical place. I argue that the example of the history of photography in Ireland in general, and of Ulster in particular, challenges the recent emergence of national histories of photography as a counter point to the Euro-American centric histories of the photographic image, not least because even before partition photographers from the northeast of the country had already begun to project a distinct sense of Ireland as a geographic place outside of the official discourses of colonialism, post-colonialism and cultural nationalism. Through the case study of photographers from Ulster who pursued 'ethnographically inflected' photographic practices to project imaginative geographies of place, I propose that photography in Ireland needs to be read through its tense spatial relations with the photographic cultures of British colonialism, an emergent cultural nationalism and English survey culture. This study thus animates the potential fractures and ruptures within attempts to establish national histories of photography.

What's missing? Australia's photo histories

Catherine De Lorenzo

Faculty of the Built Environment, University of New South Wales

It would seem that much recent Australian scholarship and curatorial practice has normalised the inclusion of art of and by Aborigines into mainstream Australian art history. These new cross-disciplinary and cross-cultural enterprises address many methodological, aesthetic and political issues. If art curating and art history in Australia is undergoing an 'indigenous turn', the same cannot so readily be said of Australian photo histories. Recent survey histories by Helen Ennis and Alan Davies downplay indigenous images from the colonial photo archive, which could be said to persist up to 1967, presumably because so much of the material is seen as demeaning. When the focus is on the recent past, however, as in Anne Marsh's *Look!: Contemporary Australian Photography since 1980* (2010), images (only) by indigenous photographers who critique the historic archive are embraced but all too briefly appraised. This paper takes as its starting point some new projects by indigenous and non-indigenous photographers, curators and writers, in order to identify a range of visual and textual strategies used – or

avoided – in the literature on Australia's photo history. Are there issues specific to photography and photographic media that might account for the differences in the treatment of indigenous artwork within the generalist art histories and the specialized photo histories?

Forgotten places, forgotten identities: photography's position in Sámi contemporary art

Sigrid Lien
Department of Literary, Linguistic and Aesthetic Studies, University of Bergen

In an archive at the Museum of Cultural History, University of Oslo – between exhibition sketches and old meeting minutes, we stumble over a photograph that immediately catches our attention. It is a snapshot from the arctic exhibition. Here a woman in a Sami Costume; not a mannequin, but a Sami woman, very much alive, has entered the exhibition case. In a quiet way, this spontaneous stunt takes us directly to the core of the museum's problem of representation and the inherent questions concerning power and control.

It is precisely such a desire to take their own history back that represents the very foundation of the Sámi people's own museum, the Sámi Collections (RiddoDuottarMuseat-Sámiid Vuorká-Dávvirat) situated in the community of Karasjok in Northern Norway. This Sámi museum is, however, not only a cultural history museum. It is also a museum that has built up a considerable collection of contemporary art by Sámi artists, and photography appears to have gained something near to a dominant position in their art collection. But how do Sami contemporary artists seek to establish new modes of historicity? How do they speak about forgotten places and forgotten identities in the present? In my presentation I will discuss two of the photography-based works in the collection in relation to these questions: Gjert Rognli's *Behind the Silverwiths* (2005) and Hege Siri's *Transteinen* (2009).

Early photography in Qajar Iran: writing the history of photography between miniature painting and Western technocracy

Mirjam Brusius
University of Cambridge and Humboldt-Universität zu Berlin

The collection of nineteenth-century photographs at the Golestan Palace in Tehran is remarkable for two reasons: First, because photography in Iran arrived shortly after its invention had been announced in Europe, making the collection particularly rich in its holdings of early photographs of the Middle East. Second, because it was the Shah, Nasser al-Din himself, who promoted the medium and became himself a photographer. Nasser al-Din arranged his own photographs in albums, added annotations, and arranged for European photographers to photograph his court and his country and to disseminate the images. This makes this royal collection a visual source documenting the Shah himself, a country and its people as seen through the royal lens while at the same time reflecting contemporary interests of power and hegemony; especially the Shah's belief in Western technologies and his interest in diplomatic relationships to Europe.

The albums and photographs possess their own ambivalent iconography, reflecting Persian miniature painting and contemporary European portrait photography alike. From a Western point of view they are hybrid and ambiguous reflections of orientalised and self-orientalised attempts to shape the image of Persia and its people. Due to its specific visual iconography drawing on established traditions in already established local visual practices, photography in Iran is a particularly good example to explore the limits of common approaches in the history of photography. Taking these royal images as an example, this talk intends to outline and critically reflect on the methodological and disciplinary challenges of photography collections outside the Euro-American canon.

High-tech traditionalists: Japanese family photography as memory practice

Mette Sandbye
Department of Art and Cultural Studies, University of Copenhagen

Japan is a major producer of photographic technology and the Japanese are major consumers of family/amateur photography, analogue and now digital. Through a field-work study, I will take a closer look on the Japanese family album as 'performed memory culture' in the transition to new media. I will discuss differences and continuities, and ask whether the digitalization of the album has involved a changing aesthetics and performance of posing, and how that might look from a Japanese perspective in contrast to a Western one. What does that change imply for the uses and understandings of family photography

as a social and material memory practice? Which social conventions inform the practice of producing and viewing albums, before and after 'Web 2.0'? Which stories - in the field between private and collective histories – are these albums telling? Japanese family albums point to certain general aspects of global Kodak culture and how it has been an important tool in our understanding of and way of coping with modernity; at the same time they point to specific cultural differences; and finally they underline how much more there is to explore about photography as a material and social practice.

Toward a nomadic history of photography: the case of Lalla Essaydi

Andrés Mario Zervigón

Art History Department, Rutgers, The State University of New Jersey

In a global aesthetic economy seemingly without borders, how can we write about contemporary photographers who claim an origin for their pictures in national or regional histories? Take the case of Moroccan-born artist Lalla Essaydi. Although she claims a home in the visual culture of this North African country, she is actually a Saudi Arabian living in New York, synthesizing an Arab-oriented aesthetic vision that appeals to Western viewers and Gulf-Arab collectors alike. Western museums exhibit her work for its apparent regional authenticity while Dubai collectors take this endorsement as confirmation of her pictures' worth. Directed at her work, global and regional approaches to photography may only reinforce these claims to authenticity rather than critically interrogate why there are made.

And so I suggest that, to our toolbox of methodologies, we add the notion of a nomadic photography that borrows wildly from national idioms and thereby defines photography and its histories as porous and borderless. This is certainly the operation that seems to take place in Essaydi's recent series of prints, *Les Femmes du Maroc* (2009). Here she restages Orientalist paintings of North African women while setting up a dialogue with colonial-era photography that often took the form of postcards exchanged between North Africa and France. Burying these images within Arabic calligraphy, Essaydi collapses Morocco's colonial and post-colonial visuality into a pictorial mode that frustrates the expectations of optical clarity

cultivated by her medium of choice: photography. She has, in other words, adapted Western art photography to Morocco's specific pictorial history by making it resolutely difficult to read. By navigating numerous traditions, she forges a photography whose very disorienting content declares its nomadic status, its lack of a secure home.

Making and taking: gender and the history of photography

Harriet Riches

School of Art and Design History, Kingston University

While advances have been made in the extent to which the wide-ranging objects and images of women's photographic practice have been accommodated within the medium's recent histories, little attention has been paid to the gendering of its own discourse, and the ways in which its language and the assumptions about methods and spaces of production continue to inflect photography's historical framing. Taking the critical and historical construction of contemporary photographer Sally Mann as the key case study through which to rethink the relationships between photography, history and difference, this paper considers the inscription of difference within the medium's own historiography. Surveying the historical construction (and at times, negation) of photography in the feminine register (in which an emphasis on simplicity, affect, immediacy, and the intimacy of hand-making has been both celebrated and subtly denigrated) this paper suggests that it persists as a parergon to the medium's dominant histories, theories and practices. At a time when the inherently feminised connotations of crafting and 'making' have returned in recent years to counter and yet also throw into sharper relief the connotations of the digital photograph's more masculine 'taking', a consideration of gender now seems essential to thinking differently about the construction of photography's history. Rather than merely reclaiming the position of the 'other' by celebrating the overlooked and the domestic, or reconfirming feminine creativity within the realm of the nostalgic, this paper argues that a consideration of the gendered framing of the present photographic moment works to reveal the underlying assumptions that continue to dominate the writing of its past.

SESSION 9

Confronting the 'Balkans': Post-Socialism, Post-Modernism and Contemporary Art Practice in South Eastern Europe since 1968

Jon Blackwood
Freelance Art Historian, Skopje

Jasmina Tumbas
Duke University, USA

Si les Balcans n'existaient pas, il faudrait les inventer.
-Hermann Keyserling

Maria Todorova's *Imagining the Balkans* (OUP, 1997) sought to unpick the implications of the word 'Balkans', understanding and negating its toxic connotations. Whilst this canonical text has gained traction in Slavonic and Eastern European studies, the implications of the book for how art from the Balkan region can be understood, and discussed, have yet to be worked through.

Subsequently, texts such as IRWIN's East Art Map (afterall books, 2004) have introduced the idea of 'mapping' differing manifestations of contemporary art practice, and holding together separate but inter-linked national histories in creative and historical tension.

This session, therefore, seeks to build on these two approaches towards 'the Balkans' (including the six former Yugoslav Republics, as well as Albania, Hungary, Romania, Bulgaria, Greece, Cyprus, and Turkey). In what ways and by what methods have artists from these regions articulated some kind of 'Balkan' sensibility in their work? What alternatives have they posed to the geo-political understanding of 'the Balkans'? Is the term 'Balkan' a useful one, to be set alongside post-modernism and post-socialism, in unlocking some of the cultural specificities in the region? Does the term 'Balkan' lead to a greater understanding of the art produced from the region, or merely muddy the waters?

In this session, the different contributors seek to open out this complex and often contradictory set of linked debates for further scrutiny and discussion.

'L'Enfant Terrible' of Europe? Challenging Images of the Balkans
Jasmina Tumbas
Duke University, US

This presentation will consider common patterns in the visual culture of representing 'the Balkans' in performance and conceptual art, popular culture, and international art exhibitions. My analysis is centred in Dominick La Capra's theorization of trauma in which he posits that political entrepreneurs mobilize people to 'act out' and compulsively relive traumatic pasts in order to create what he calls a '*Volksgemeinschaft*' that can be used for political gains. To counter such strategies, La Capra suggests taking 'critical distance' and engaging in careful 'memory work' in an effort to 'work through' the traumatic past and present problems. Considering the violent break-up of former Yugoslavia, which amplified the negative associations with 'the Balkans', the paper asks: How does contemporary popular visual culture, such as film, contribute to the formation of stereotypes that shape the understanding of the region? How can or could performance and conceptual art function as a corrective to these strategies of 'acting out' the prominent myths of 'the Balkans'? How do artists approach their own identity as East European and/or Balkan artists? In order to answer these questions, I will briefly discuss examples from film and popular culture, and also consider the ways in which international exhibitions in the last two decades have begun to re-negotiate the question of 'Balkan' art. Artworks by Balint Szombathy, Rasa Todosijevic and Marina Abramovic will feature prominently in my discussion of performance and conceptual art, arguing that these experimental art forms may present behaviours or ideas that are not responsible, but that serve to 'act out' problems in order to 'work through' them.

Border cases of Artistic Dissent: Belgrade Artists Sejka and Radovanovic (phantasm of orders)
Nikola Suica
University of Fine Arts, Belgrade

This paper aims to examine perspectives on two different, although familiar artistic principles that emerged in Belgrade, Serbia and Yugoslavia. Both artists' standpoints became a peculiar seedbed for spatial, cognitive and temporal notions of presence, cultural position and self-identity within the South Slavic region. Leonid Sejka and Vladan Radovanovic, although they had a mutual pursuit in one group programmatic venture exhibition in Belgrade, carried an ambitious scope in their separate careers, including visual arts and early performance, and a special joint venture of written music and pictorial language joined in representation.

Sejka who died in 1970, had an idea of compound measuring of a symbolic order of the perceptive world hence covering the notions of European painting of Illusionism, as well as then contemporary Pop Art and objecthood in visual arts.

On the other hand, the experimental nature of Radovanovic works strived to become an array of prototypes of sound, object, body action and spatial projects. His sense of a created idiom 'Voco-Visual', a continuous recording of fluctuating dream imagery, and narration, led to an effort of synthesis naming visual representation, language and signs as well as musical synchronicity. Both approaches somehow reached their specific depth in analytical survey of an ongoing liberal tide in South Slavic cultural scene as early examples of Post-Modernist practice.

Rupture: Artists Statements on Bulgaria's Communist Past
Chris Byrne
Duncan of Jordanstone College of Art & Design, University of Dundee

The Bulgarian form of Communism was unusual within the context of the wider Balkans due to its strong loyalty to Moscow. For 40 years the Bulgarian Communist Party was the closest ally of the Soviet Union in the region, following the break with Yugoslavia in 1949. Despite a flowering of folkloric arts in Bulgaria such as traditional music and crafts during this period (or their socialist re-interpretation), in the visual arts Socialist Realism held sway for decades. Change was slow and incremental, with a relaxation of these conceptual constraints from the 1960s onwards typified by artists such as Svetlin Roussev. However there was little of the openness towards contemporary Western ideas and processes of art making seen in neighbouring Yugoslavia and Romania. Instead artists increasingly turned towards national folk art forms for inspiration as the party turned towards nationalism as a tool to retain power. Perhaps Bulgarian artists were 'too comfortable' under Communism, preferring not to challenge their given role. Critical commentary on the condition of Communism from Bulgarian artists has therefore been relatively rare, mainly occurring following the changes across Europe in 1989. The paper will examine the creative statements

Confronting the 'Balkans'

of three significant Bulgarian artists relating to Bulgarian Communism, and their positions towards the specific historical and social milieu surrounding this Balkan variant on socialism. The artists in question are Christo Javacheff, Nedko Solakov, and Ergin Çavusoglu. The aim is to reveal the fractured identities produced by Bulgarian Communism as reflected in key historical works by each artist.

Can the cultural workers of the Balkans speak?
Corina Lucia Apostol
Rutgers University, US

The title of my presentation references both Gayatri Spivak's provocative text and recent topical investigations by The Workers' Inquiry Group. Through this question, I will illuminate interlocking ebbs of debate and collaborative projects that tackle the precarious condition of cultural workers in the Balkans today. What are the consequences these workers face when they denounce their institutional, political or corporate oppressors and demand better working conditions? How responsive to their urgencies are cultural centres, museums, universities, or even artists' unions and governments - and how effectively do they attend to the grievances formulated by the labour force that contributes to their social credibility?

In my presentation I will focus on ventures in/at/around the Balkans that continue to push for systematic approaches to these urgencies: The Radical Education Collective based in Ljubljana; the Biro (The Bureau for Culture and Communication) from Belgrade; ArtLeaks, an online platform initiated by cultural workers hailing from Romania, Italy, Russia and France; and the Radical Change in Culture Group based at the nomadic The Free/Slow University of Warsaw.

Investigations into the theory of cultural labour in relation to different forms of exploitation have been at the centre of debates in the Anglo-Saxon World for quite some time. However, cultural workers from the aforementioned contexts found their colleagues' conclusions relevant, yet ineffective when trying to collectively tackle or even express their major concerns – in a free-market environment that remains conditioned by the long-lasting effects of socialism and ethnic violence. In this sense, I will explore how the term 'Balkan' may prove useful when delineating contingent yet different struggles for emancipation in the field of cultural labour, foregrounding specific obstacles in achieving solidarity among those invested in the region.

Coming into age / ncy: Artistic Strategies of Confrontation
Beata Hock
Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas (GWZO) an der Universität Leipzig

In my presentation, I engage with a kind of usage of the term 'Balkan' as one that denotes a geo-political area where, as it were, a low(er) degree of democratic political culture and responsible civil society have developed to this date. This perception certainly has farther-reaching roots, but in the present talk I will only consider the later decades of state-socialism.

In the countries of the region this period was characterized, to a varying degree, by autocratic and paternalistic (if no longer strictly totalitarian) ways of power wielding. Such power wielding may have allowed for cultural expressions with oppositional overtones and regarded them as safety valves. At the same time, this 'tolerance' offered little space for dissenting individuals to engage in informed criticism and issue-oriented agentic action. This twofold situation begs the question, how oppositional artistic strategies in communist times determine the absence or presence of critical artistic positions today and how do they relate to the transformation of a more broadly understood political culture?

IWRIN's *East Art Map*-project is an exceptionally good starting point for contemplating the above questions as it no longer only identified a problem (some meaningful gaps in the art historiography of the region), and no longer simply expected those supposedly 'authorized' or 'in charge' to tackle the problem, but the artist group itself took the initiative and set up a conceptual framework and operation principles to generate a solution.

Through selected examples, my paper will investigate instances in which contemporary art practice contributes to the re(?)-introduction of a kind of political culture that eventually replaces habitudes, cultural templates, patterns of thinking and acting left behind by an overtly oppressive past.

Site-Specific Scepticism: Contemporary Art in Macedonia and Bosnia-Hercegovina
Jon Blackwood
Freelance Art Historian, Skopje

In approaching contemporary art in Macedonia, and Bosnia-Hercegovina, this paper will seek to map the multi-faceted political, social and economic problems that contemporary artists have

to negotiate. The difficult relationship between contemporary art and political elites will also be analysed.

In Macedonia, government policy favouring neo-classical public sculpture, as a means to building consensus for a particular interpretation of Macedonian identity, forms an important part of the 'Skopje 2014' regeneration plan. This throws the practices of some contemporary artists-such as the OPA (Obsessive Passive Aggression) group, and Igor Tosevski, into sharp relief. The varied nature of their response- irony, whimsy, collectivism and the contesting of public space-illustrates both covert and overt dissent with regard to official cultural policy.

Meanwhile, endemic political and institutional paralysis in Bosnia-Hercegovina produces a set of cultural conditions in which it is very difficult to make a career as a practicing artist. Through careful analysis of the practices of Jusuf Hadžifejzović, and Mladen Miljanović, we will open out questions of site specificity, questions about the militarization of society, and individual accountability for past actions.

How useful is the term 'Balkan' in dissecting these examples of open cultural confrontation? This discussion will show artists confronting not only socio-economic circumstances that have worsened dramatically since the dissolution of Yugoslavia, but also extremely difficult questions of daily survival and continuation. These alternatives, I shall argue, are not Balkan-specific, but rather question directly the problems of economic corruption and nationalist demagoguery, as a specific political organizing principle, in wider European society.

SESSION 10

The Paradigm of Conceptual Art

Eve Kalyva
Independent Art Historian

Conceptual art has problematised the status of the art object in relation to criticism, history and theory. In relation to contemporary art production, the practices and legacy of conceptual art have gained new attention as a legitimising paradigm. But what kind of object did conceptual art put forward? How does the reference to conceptual art help us locate art's critical potential today? This session offers critical reflection on conceptual art and its historical, social, art historical and discursive context. It wishes to re-address the legacy of conceptual art as a legitimising paradigm and its relation to contemporary forms of producing, presenting and theorising art. In addition, this session aims to explore the configurations of the space of art as a social space that conceptual art practices put forward in order to locate a model for articulating the sociality of art.

The papers for this session critically engage with the paradigm and the legacy of conceptual art from multiple historical, geographical and social sites. They discuss issues such as the historicity, contemporaneity and politics of conceptual art practices; the visual presence of language and the activity of writing; the appropriation or dissolution of traditional object/subject hierarchies and the use of humour; the intersecting roles of the artist/critic/spectator/curator; collaborative practices beyond the art institution; marketing and institutionalisation; and the currency of concepts such as 'conceptualism' and 'post-conceptual' in the global art market.

Art after Conceptual Art – a Few Statements and Questions

Marga van Mechelen
University of Amsterdam/The Amsterdam School of Cultural Analysis (ASCA)

Conceptual art still continues to raise new questions. It is described as a turning point, but a turning point between what? And where and when should this pivotal moment be placed? The canonical texts by Sol LeWitt, Joseph Kosuth and the Art & Language group already lead to different answers. Whereas LeWitt emphasises the rift between his own artistic practice and that of 'expressionist' art, and Art & Language make a distinction between the purity of their own conceptual art and the relative impurity of others, Kosuth has always advocated a broader approach: art after (and in keeping with) Duchamp. The concept of 'the idea' that all parties adopt has mainly concealed their mutual differences. The broader approach is not limited to Kosuth, it is also apparent in Lucy Lippard's *Six Years* (1973) and, far more recently, in the book compiled and introduced by Peter Osborne *Conceptual Art* (1996), which follows Kosuth by including a pre-history and which also includes performance artists, broadly speaking consistent with Lippard. My approach is critical of a limited canonisation of conceptual art, particularly one apparently based on Seth Siegelaub's stable of artists. It aims to raise questions concerning the differences across the artistic, socio-political and cultural environment in which conceptual artists, including performance artists, are rooted all over the world. A second series of questions is intended to address the continued effect of notions derived from conceptual art in art education and thus in later artistic practices. How, for example, does an artist today legitimise his or her working process and social position?

Politics of Reading Between Art and Literature – Conceptual Writing

Stefan Römer
Academy of Fine Arts, Munich

Art practices and movements usually become definable styles only in the historical rear-view mirror of retro trends. Conceptual art resisted this unambiguousness from the start due to its divergence, with theoretical debates among the protagonists comprising a portion of the first generation's artistic production. Therefore, one can regard a certain discursive potential as characteristically 'conceptual'. Yet, it is conspicuous that contemporary retromania mainly takes in aesthetic surfaces instead of updating ideological and epistemological issues. In a division of labour, written reflections are again left to critics and scholars instead of being grasped as an opportunity to define one's own practice. The current literary movement of conceptual writing appropriates canonical texts of historical conceptual art by replacing the term 'art' with 'writing'. I examine this specific 'politics of reading' (de Certeau) regarding its 'creative work' (Lazzarato, Virno) with the concept of appropriation and (conceptual) writing as 'virtuoso' practices of (self-)control under Foucault's verdict of biopolitics. This study refers to my current research as an art historian and artist. My dissertation presented a discourse analysis of Appropriation art, from which I developed a theory of the fake as a critique of the dialectics of original and fake (Cologne 2001). Finally, with my internationally screened documentary *Conceptual Paradise* (2006), I presented a discussion on the concept of conceptualisms based on extensive research. The 49 interviews for the film are available online as videos and transcripts:
http://weblab.uni-lueneburg.de/conceptual-paradise

British Conceptual Art, Belatedness and the Collective Intellect

John Roberts
University of Wolverhampton

In this paper, I look at two artists and one artists' group who negotiated the emergent international cultural space and the belatedness of the avant-garde in Britain in the 1960s: Richard Hamilton, Art & Language, and Victor Burgin. Despite their radical differences as artists all share two key aspects: on the one hand, they intellectualise their practice as the basis for divesting their art from the provincialism of the prevailing culture in Britain (and in the process recover the merits of 'autodidacticism' for artists) and, on the other hand, they treat their own practices as an extension of a process of critical rehistoricisation as the necessary condition of the art's modernity (or failed modernity). Like Hamilton, Art & Language and Burgin looked to the French avant-garde and French intellectual culture as a way of opening up a space between themselves and the provincial aestheticisms of the moment. If this took the unusual form for their generation of working class and lower-middle artists, of actually reading in French, it also materialised, as conceptual art unfolded, as a dialogue with

artistic culture in Paris: in the early 1970s both Burgin and Art & Language showed at Galerie Daniel Templon, Art & Language also showing at Eric Fabre. This led, consequently, early in their careers to their writing being translated into French, a move unheard of for most of their peers and for most post-war artists in Britain. The important point, therefore, is that in a period of modernist US entrenchment in Britain in the sixties, Hamilton, Art & Language, and Burgin were instrumental in renewing the intellectual identity of the artist from within the space of an internationlised conceptual art. As a result, there is a strongly defined sense in their early work that intellectual labour, in its obsessional, heterodox and anti-disciplinary forms, is itself close to a form of artistic production, and, therefore, not subject to the usual scholarly and textual requirements and protocols.

Conceptual Art and the Unheimlich Manoeuvre of Contemporary Art
Heather Diack
Keene State College

Among the many antinomies that characterise the legacies of conceptual art, one of the most significant and yet least explored in art historical discourse is the tension between subversive humour and the notion of a constrained and analytic approach. Though these categories are not aesthetically or philosophically exclusive, they have nevertheless been pitted against one another as contradictory. This paper will discuss this history as key to understanding the paradigm of conceptual art and how it marks an influential pivot in the formation of a number of contemporary art practices. Importantly, humour as a device in conceptual art is a crucial means of staging questions regarding social formations and highlighting relationships between individuals and systems. The humorous twist of conceptual art resides in this incommensurability, which accounts in part for its persistent appearance in contemporary art. The extensive use of puns in perception, visual deconstructions, and slapstick seriality make a strong case for how the dry, seemingly rote, or emptied out formal qualities, which art historian Benjamin Buchloh famously named the 'aesthetics of administration' in conceptual art, were in many cases also the administration of absurdity. This paper will take up the enigmatic quality of much conceptual art in order to draw connections between conceptual art's consistent interest in impossible objects.

Towards a Conceptual Repertoire
Yelena Kalinsky
Rutgers University

While it is not hard to understand the operations of critique in conceptual art's dematerialisation of the art object, it is less clear what constitutes (or should constitute) the artwork once it has been dematerialised. In this paper, I propose that the object of conceptual art is not an object at all, but a set of discourses and a repertoire of practices that arise around and between artists and their audiences in the physical and discursive spaces in which these practices exist. To elaborate on this idea, I look at the specific example of Collective Actions, the conceptualist performance art group whose 'trips to the countryside' in snow-covered exurban fields helped consolidate the Moscow conceptualist circle in the 1970s and 1980s. The chief aim of the group's performances was to fulfil the audiences' expectations that they would be 'shown' something without actually showing anything at all. I will examine how the rhetoric of documentation in the group's practice – which is rife with documentary certificates, photographs, audience recollections and descriptive texts – advances this aim through a complex temporality of anticipation and retrospection that creates a mobile aesthetic experience and obviates the static, material artistic object. I will then speculate on how thinking of the *repertoire* of practices rather than the *archive* of documents (a distinction borrowed from performance theorist Diana Taylor) as the object of conceptual art addresses certain problems of the archive, such as its tendency for exclusion, and in so doing, fulfils some of the critical ambitions of conceptual art's dematerialisation.

About Texts and Language: Conceptual Practices in 1960s and 1970s Brazilian Art
Marco Pasqualini de Andrade
Federal University of Uberlândia, Brazil

The aim of this paper is to overview, understand and discuss Brazilian artists' works and practices from 1960s and 1970s that have claimed space for words and language in their structure or visual construction. Having the conceptual art or conceptualism as paradigm for selecting a range of experimental artists and events, we can propose a link between different ways of making art that explores political, environmental or behavioural aspects. Works made by Helio Oiticica, Rubens Gerchman, Nelson Leirner, Cildo

Meireles, Antonio Manuel and Artur Barrio will be in focus, in order to approach theory and meaning linking international and local experiences. Brazilian experimental art rose in the 1960s, with neo-concrete manifestos, propositional works and environmental experiences such as those by Oiticica. Words appeared as statements in *parangole* coats and flags, often accompanied by figures or images. Leirner also used words as provocative gestures, and Gerchman constructed tridimensional ones for poetic and urban interaction with people. But the next generation of artists brought a new dimension to artistic propositions that articulated complex views on art and social behaviour. Manuel's *flans*, Meireles' insertions and Barrio's manifests led to structural works that claimed for new understandings of making art in the contemporary world. This paper, made possible with the support of the Federal University of Uberlandia, CNPq and CAPES, will discuss global art and global conceptualism theories looking to integrate Brazilian art, and at the same time create tension, in occidental history of art.

Interventions into Ideological Circuits: Contesting Conceptual Art
Luke Skrebowski
University of Cambridge

Recent scholarship has revisited conceptual art in light of its ongoing influence on global contemporary art, arguing against earlier accounts of the practice that produced a restricted reading of its geographical scope and stressed its historical foreclosure. Prominent voices in art historical and curatorial discourse have constructed an expanded account of conceptual art's emergence, development and legacy; an account that emphasises its transnational character and multiple points of origin. Within this broad project, arguments opposing a 'politically engaged', ideologically-focused Latin American conceptual art to a putatively narrow 'analytical' Anglo-American conceptual art have proved particularly influential. Yet a striking issue with such work is that it has served to reinforce the assumption that Anglo-American conceptual art can convincingly be specified as 'analytical' (in the process articulating a new binarism that seeks to escape the logic of centre and periphery but in fact reinscribes it). Notwithstanding its range and quality, one of the side effects of recent scholarship on global conceptual art has been to substantialise the 'canonical' Anglo-American category. In contrast, this paper emphasises the multiple and often conflicting genealogies that constitute so-called Anglo-American conceptual art, recovering a distinctive mode of systematic conceptual art that always acknowledged its socio-political embeddedness. Furthermore, the paper argues that we need to move beyond critical categories articulated at the level of the nation or region and instead begin to construct an account of global conceptual art that could broach 'Latin American' and 'Anglo-American' work within a common, albeit contested, paradigm.

Cases of Display: The Notion of Classification in Conceptual Art
Khadija Carroll La
Museum of Archaeology and Anthropology/ University of Cambridge

What is the history of conceptual artists' approaches and reproaches of classification? In particular, this research seeks to identify works from the 1960s to the present that question existing museum classification systems. In the framework of verbal and visual taxonomies within colonial collections, I am reviewing conceptual artists that critiqued those histories. I bring together the methodology of a contemporary conceptual artist and of a historian of art. I look for the ways that conceptual art analyses our viewing and thereby invents methods for reviewing the way we typically display objects in vitrines, pedestals, on walls, and with systems that no longer meaningfully classify art. I analyse this history of conceptual art in terms of the methods that enable a shift from material culture to what I term 'Performing Viewers' (Carroll, Dertnig, Schweder, 2010). I argue that conceptual art has a method with which to draw the selectivity of the mind in the process of classifying objects and ideas. In this paper, I outline the principle of conceptualism through taxonomies for museum collections, reference to idiosyncratic archiving and cataloguing, the application of terms to objects, encyclopedias and albums, the articulation of endangered languages, and the identification of indigenous taxonomies.

Artforum and the Return of Painting
Kim Charnley
University of Essex

By the early 1980s, the conceptualist strategy of insisting on the first order status of language as art had been assimilated. This coincided with the return of painting and amid claims about the exhaustion of conceptualist and post-minimal art. Between 1980 and 1982, Joseph Kosuth and

Art & Language separately published projects in *Artforum* that either criticised the theories of language that had become conventional in art practice at this time, or addressed the rise of painting. *Artforum* is of particular interest because, at this point, it came under the editorship of Ingrid Sischy. Although Sischy's tenure would become associated with the commercial excesses of the 1980s artworld, her background as the Director of the artist's book project 'Printed Matter' meant that *Artforum* included many artist projects that re-designated its pages as artworks. The intervention of conceptual artists in this context raises problems around the apparent assimilation of conceptual strategies by the institution of art. This paper will suggest that conceptual artists' different critical responses to the developments of the early 1980s call into question whether the notion of a paradigm of conceptual art is useful. In the response to the assimilation of conceptualist strategies, there was a struggle to sustain the oppositional character of conceptualism during a period in which the art market took on the neo-liberal characteristics that it shows to this day.

Reflections on a Changing Political Paradigm: from the Conceptual Art of the New Left to the Conceptualism of Neoliberalism
Alana Jelinek
Art practitioner/ Museum of Archaeology & Anthropology, University of Cambridge

Conceptual art, the historical practice, was a political art practice. Objects being inherently commodifiable, the 'dematerialised' object became a strategy of the Left, a critique of capitalism and commodity culture. However, conceptual art practitioners and historians note with despair the evacuation of politics from today's conceptual (or neo-conceptual, post-conceptual, etc.) practices. Art practices respond to their contemporary moment, the material, social, philosophical and economic conditions of their time. Historical conceptual art reflected the politics of its time, when artists and intellectuals were en masse part of the Left. Today, conceptualism reflects the politics of our time, where artists generally maintain neoliberal values albeit also claiming leftist politics. While 'dematerialised' art-objects could be inherently uncommodifiable as there was no market for scrap paper and other detritus, Jaime Stapleton has pointed out how the Knowledge Economy, an economic innovation, enables the commodification of all forms of knowledge. Promoted since the mid-1980s by leftist governments under Clinton and Blair, there is no longer any type of practice that remains ipso facto outside property law. For Lucy Lippard, it was inconceivable that a public greedy for novelty would actually pay money for a Xerox sheet referring to other events. Today, an idea itself is a commodity under property law and valuable in monetary terms. Thus, the economic and social conditions under which conceptualism operates today are profoundly different from those of historical conceptual art. Rather than favouring an avant-garde narrative of artists and intellectuals, this paper proposes understanding art as a reflection of wider societal values and conditions, and as the product of specific material, social and political conditions.

SESSION 11

Modernism's Other: Lost Histories of Architecture

Alan Powers
Greenwich University

Ayla Lepine
Courtauld Institute of Art

The description 'Modernism's Other' accounts for the majority of architect-designed buildings in the developed world before 1950, and a substantial quantity thereafter.

While the claims of Modernism to command the intellectual and social heights of the century have been disputed, and while the 1980s saw the beginning of a reappraisal of different design strategies, recent trends in the academy have reaffirmed Modernism's primacy.

Many questions regarding architectural projects and their interpretation invite fresh consideration. What constitutes marginal or eclipsed history, which architects might be included in this category, and how architectural theories might support or inhibit new understandings of twentieth-century work are all fertile lines of enquiry.

'Otherist'projects produced in the twentieth century offered a sophisticated engagement with the past, with decoration and with symbolism. To investigate, correlate and evaluate the 'lost histories' remains a challenge to art historians. This session therefore explores individual designers and critics, national schools, international tendencies, urbanism, conservation and historiography, all of which speak directly to alternative expressions of modernity.

The Modern Idiom: Undermining Notions of Race, Sexuality, and Gender in the American Domestic Landscape

Jacqueline Taylor
University of Virginia

In 1939, Amaza Lee Meredith, (1895-1984), an African American woman from Lynchburg, Virginia, and Art Professor at Virginia State College, Petersburg, designed a home for herself and her companion, Edna Colson. A single story, flat-roofed, concrete structure coated with white stucco, asymmetrical in form, and punctuated by multiple glass panes — a large living room picture window, a wall of glass panels enclosing a sun terrace, and glass bricks infusing light while obscuring the gaze into bedroom spaces — suggested the characteristics of the International Style. This new modern idiom had just been introduced to the United States with the Museum of Modern Art's seminal exhibition of International Style architecture in 1932. Much of America's built environment, however, remained wedded to the traditional Colonial Revival for domestic as well as public architecture. Across from the house, a few feet away, for example, lay the campus grounds of Virginia State College, an institution established in 1882 to educate African Americans. There, the architectural idiom, of red brick and white trim Colonial Revival, persisted in new dormitories and faculty housing constructed with government funding in 1935. The question, which this paper will explore, is what prompted Amaza Meredith to invest in modern design for her private domestic space? What did she hope to convey with these innovative forms and aesthetics, and how does her case help to broaden our understanding of modernism in the American domestic landscape during dynamic changing notions of race, sexuality, and gender?

Ernst L. Freud and Walter S. White: Other Modernists or Modernism's Other?

Volker Welter
UC Santa Barbara

This paper will critically compare the (non-) reception by architectural historians of two 20th-century architects at the margins of the discipline. Ernst L. Freud (1892-1970), the architect son of Sigmund Freud, practiced in Berlin until National Socialism forced him into exile to London in 1933. His specialties were villas, country houses, domestic interiors, and psychoanalytic consulting rooms. Walter S. White (1917-2002) was a mid-twentieth century Southern Californian architect who worked in Palm Desert and Palm Springs

until the later 1960s. His work comprised unique domestic designs using his own patented inventions like hyperbolic paraboloid roofs and integrating early ecological concerns.

At first sight, it appears that their unusual oeuvres have put both architects at the margins of architectural history. Freud designed modern houses for an enlightened urban bourgeoisie without participating in the structural, formal, and social experiments of Weimar Republic Modernism. White conceived affordable, modern homes for mid-20th-century Californian man, without aiming at a modernist standardization comparable the contemporary Case Study Houses programme.

Yet a more critical look unveils as a far more likely cause: the one-dimensional gaze of an architectural history that assigns positions within the discipline's field according to degrees of deviation from assumed, normative teleological goals such as Modernism. Calls to widen architectural history's methodologies often substitute one goal for another; thus researching lost histories of architecture not only adds to our knowledge of Modernism's Other, but asks important methodological questions about our discipline.

Surprising Encounters: On the relationship between Japanese Traditional Architecture and Modernism in the Interwar Period

Helena Capkova
University of the Arts London, TrAIN Research Centre

Japanese traditional architecture was once named as a long time lost source of Modernist architecture. German architect Bruno Taut in particular developed this idea during his stay in Japan from 1933-1936. Although many Japanese architects supported this idea and joined the vibrant network of the International movement, this paper deals with a different group – those who, whilst searching for the cutting edge of contemporary modernist architecture in Europe, encountered a surprisingly familiar Japanese artistic quality or Japaneseness which inspired them to return and develop traditional Japanese architectural compositions and structures in their work. The focus of this presentation will be on two architects who played key roles in this alternative strand within Japanese contemporary architecture, Kurata Chikatada (1895-1966) and Horiguchi Sutemi (1895 - 1983). Kurata went to Europe in 1930-31 and focused on reviewing architecture mainly in Germany, in Berlin specifically. Horiguchi spent six months in Europe between 1923-24. He visited the Bauhaus and was fascinated by the *Gesamtkunstwerk* of the Gropius office, particularly a Johannes Itten tapestry that

hung on sliding doors, which were not unlike Japanese sliding doors, *fusuma*. In an interview with Sasaki Hiroshi, Horiguchi stated that his encounter with European architecture caused him to revisit Japanese principles and encouraged him to re-assess his own culture, to re-discover the tea ceremony for example, and to use the *sukiya* traditional villa design in his later work. This presentation will analyse this phenomenon in the context of Japanese as well as Euroamerican architecture history.

Modern Architecture and the Lost Histories of Venice's Giardini
Joel Robinson
Open University

This paper will consider the architectural landscape of the Venice Biennale, known as the *Giardini*, and characterized by its national pavilions. It will do so in the light of works of art that have recently been shown or installed there, which have brought to light some of the less innocent aspects of the this place, its origins in Napoleon's demolition of the Castello district after the fall of the Republic, but also in the imperial culture that ruled at the turn of the twentieth century. Many histories of the Biennale have been written, but these are not architectural histories; they barely address the fact that the *Giardini* is the single greatest concentration of modern architecture in a city otherwise known to be protective of the fabric of its heritage and hostile to modern intervention. These histories of the Biennale, usually focused on the art exposition itself, often leave buried a deeper understanding of how the architectural infrastructure of this place is bound up with violence and power, with the legitimation of colonial powers, the construction of national identities and the transformation of global politics. In this respect, the architecture of the Biennale invites comparison with the more ephemeral pavilions of world fairs, which have received more critical attention in recent times; but what is unique to the *Giardini* is that its architectural landscape has endured, like a curious relic or folly to the geopolitical struggles with which it is bound up.

Comparing histories of Renaissance architecture in the age of Modernism: the not singular route of Sir Reginald T. Blomfield
Antonio Brucculeri
l'École nationale supérieure d'architecture et du paysage de Bordeaux

Comparing British context with some European experiences, the paper focuses on the criticisms to the Modernism in the interwar period, based on historical analysis of 'Classical' or 'Renaissance' architecture. While Le Corbusier's *Vers une architecture* English translation was published in Britain (1927), in the same year Reginald T. Blomfield explained in his Zacharov Lecture at Oxford University the topics of his work of historian of French classical architecture, however stressing 'its relation to modern practice'. Already written a history of Renaissance architecture in England (1897), the main contribution by Blomfield on the history of French architectural classicism (1911-21), linked to large interest in French Beaux-Arts architectural culture emerging in Britain before the First World War, was condensed in a new volume published in 1936: *Three hundred years of French Architecture, 1494-1794*. Blomfield just openly opposed Modernism (Modernismus, 1934), while Nikolaus Pevsner's *Pioneers* (1936) nonetheless were offering a genealogical legitimacy to Modern Movement by architectural history.

Blomfield's positions since 1927 reveal only a specific defiance to the international 'Modern Movement' in the British context? Or is it, more largely, a manifestation of a shared practice utilizing historiographical topics in architectural debate? The exemplary comparison with the positions expressed at the same time by other architectural historians – Louis Hautecoeur in France, Gustavo Giovannoni in Italy, Frans André Jozef Vermeulen in Netherlands –, displays the necessity of a more in-depth reflection on the articulations between the historiography of 'classical architecture' and the struggle for different interpretations of Modernism in the interwar period.

'Permanence in Progress': The Symbolic Architecture and Sculpture of Herbert Baker and Charles Wheeler
Sarah Crellin
Independent Scholar

Sir Herbert Baker (1862-1946) might be said to represent (or suffer from) 'double otherness', being neither modernist, nor Lutyens. Thus rendered unredeemable to many critics, it is time to reassess and recover the history of Baker's important inter-war British buildings. India House, South Africa House and the Bank of England, for example, manifest David Cannadine's definition of imperialism as 'Ornamentalism' – hierarchy made visible. Baker, who lived and worked in South Africa for twenty years from 1892 and was joint architect with Lutyens at New Delhi, was in many ways the doyen of imperial architects. Ostracised

by some professional colleagues on his return to Britain during the First World War, from the 1920s Baker was the architect of choice for an elite group of patrons.

This paper explores these professional tensions and considers Baker's adoption of Wren's dictum 'architecture establishes a nation'. It shows how his buildings engaged with the past in their 'Wrenaissance' classicism and imported a tamed exoticism to the capital, deploying subtle modernity in their symbolic decorations. In particular it reassesses the role of the sculptor Charles Wheeler, practitioner of a refined 'other' modernism, who was Baker's prime collaborator. Baker wrote the foreword to Arnold Whittick's book, *Symbols for Designers*, published in 1935. A quotation from mathematician and philosopher A. N. Whitehead prefaced Whittick's text and was reiterated by Baker in his memoirs, *Architecture and Personalities* (1944): 'Mankind, it seems, has to find a symbol in order to express itself. Indeed, "expression is symbolism".' (Whitehead, *Symbolism: Its meaning and Effect*, Cambridge 1927).

'Harmonic Impression' against 'the Spirit of the Time': Variety in Traditionalist Approaches in the Architecture of Bohemia and Moravia, 1900-1939

Martin Horacek
Brno University of Technology

The paper provides an overview of non-modernist approaches in the architecture and urbanism in Bohemia and Moravia, parts of the former Austro-Hungarian Empire, and since 1918 of Czechoslovakia. Only a few authors are well known today (Otto Wagener's ex-pupils Josip Plecnik and Leopold Bauer), but there were many architects and publicists, who are less popular or almost forgotten, even in the contemporary Czech historiography. Some of them developed a 'national' style, mixing regional Gothic, Renaissance and wooden vernacular patterns with impulses of the Art Nouveau (Jan Vejrych), or later Art Deco (Ladislav Skrivanek). The Beaux Arts Classicism was less practised (Ferdinand Hrach, Kamil Hilbert), but so-called Stripped Classicism was used for monumental buildings in the interwar period (Antonin Engel). The Vernacular Revival enjoyed popularity in local centres with both Czech and German society (*Heimatstil*). Specific sub-styles occurred there, with ornaments typical for the relevant region (Chebsko/Egerland). In urbanism, against orthogonal schemes, more 'artistic' recipes were implemented, in small towns with more success than in cities: City Beautiful ideas (Brno – Kralovo Pole, mentioned also in the book *American Vitruvius*), Garden City masterplans combined with Camillo Sitte's patterns (Liberec/Reichenberg), reformed urban blocks (Opava/Troppau, Ostrava), or a Lutyens-like combination of Garden City with City Beautiful impulses (Susice/Schuttenhofen). Architectural traditionalism was connected with the ideal of harmonic town and landscape views, and also with holistic heritage protection, which considered monuments as living, not as museum documents of the past (Bretislav Storm).

Alternative Moderns: The Nostalgic in the Work of Oliver Hill

Vanessa Vanden Berghe
University of East London

For many years within architectural history it was argued that there was an inherent dualism between modernism and nostalgia. Nevertheless, in recent years, many scholars have started to question this antipathy along with other oppositional pairings (i.e. modernism/mass market, modernism/regionalism, modernism/decoration, etc.). It is now timely to focus renewed attention on those architects and interior designers of the interwar period, who were hugely popular during their lifetime, but who have been largely neglected in the historiography of modernism.

This paper will contemplate what nostalgia has to offer by way of alternative towards understanding 'otherist' projects produced during the twentieth century. Through analysis of some of the designs of the architect Oliver Hill, alternative visions of the future are considered. By exploring designs such as Gayfere house, I will be highlighting how the nostalgic is often located through its relationship with, for instance, the 'feminine' and how this carries implications for particular forms of architectural practice. I argue that looking at forms of modernism that are intertwined with a sense of nostalgia and which embrace aspects normally disallowed from doctrinaire modernism provide rich and alternative investigations. By locating architects such as Hill at the centre of architectural research into British modernism, rather than at the margins, we can shed new light on alternative expressions of modernism.

SESSION 12

Art and Destruction

Jennifer Walden
University of Portsmouth

Whether by acts of iconoclasm, destruction of art by oppressive regimes, destructive interventions by art's public fighting a cause, dismantling of 'old order' symbolic works or edifices by revolutionary groups, 'unexplained' defacing or destroying of public art works, 'destruction' art movements, 'modernity' as 'destruction' of tradition; art and *destruction*, as well as creation, have never been far away from each other.

On a more philosophical basis thinkers like Walter Benjamin have argued for the 'destruction' of reified experience to provide the conditions of possibility for new relation to the world. Art and history play a complex part in this, in Benjamin's thinking.

Similarly Jacques Derrida and Jean-Luc Nancy radicalise Heidegger's '*Destruktion*' as a dismantling of traditional philosophical thinking, to become for Derrida and Nancy a 'deconstructive' ethics and justice as the conditions of the 'openness' of our being in the world. Arguably art stands as the mode in which this 'de(con)structive turn' remarks itself.

The session presents a broad variety of papers which engage in the actualities of art's historical and contemporary encounter with destruction or which more philosophically explore art's 'being-as' destruction.

A Surreal Landscape of Devastation: An Analysis of Lee Miller's Grim Glory Photographs of the London Blitz

Lynn Hilditch
Liverpool Hope University

Lee Miller's photographs of the London Blitz, including the twenty-two published in Ernestine Carter's *Grim Glory: Pictures of Britain Under Fire* (1941), effectively demonstrate what Susan Sontag described as 'a beauty in ruins'. As a former student and muse of Man Ray during the 1930s and a close associate of the Surrealists in Paris, Miller was able to utilize her knowledge of Surrealism, and other art forms, to create an aestheticized reportage of a broken city ravished by war. In Miller's case, her war photographs may be deemed aesthetically significant by considering her Surrealist background and by analysing her images within the context of André Breton's theory of 'convulsive beauty' — his idea that a scene of destruction can be represented or analysed as something beautiful by convulsing, or transforming, it into its apparent opposite. Miller's war photographs, therefore, not only depict the chaos and destruction of Britain during the Blitz, they also reveal Surrealism's love for quirky or evocative juxtapositions while creating an artistic visual representation of a temporary surreal world of fallen statues and broken typewriters. As Leo Mellor writes about these dualities, 'The paradox of Miller's wartime reportage was announced in the title of her book of documentary photographs, *Grim Glory*; that is to say, the coexistence of darkening mortality and ideal exaltation, like a Baroque conceit'.

Picasso's Guernica: from anti-fascist icon to exile

Genoveva Tusell García
Universidad Nacional de Educación a Distancia, Spain

For Franco's regime, Picasso was an enemy whose artistic significance was accepted as long as he did not express his political attitude against dictatorship. The mural Guernica was painted to be exhibited at the Spanish Republican Government's pavilion at the International Exhibition that took place in Paris in 1937. When the Civil War ended, Picasso's work was completely unknown in Spain and his relations with the regime became even worse when he became a member of the French Communist Party. But Francoism's administration tried not to stop the contacts with the artist by organizing exhibitions or negotiating donations of his works, as happened when the Picasso Museum opened in Barcelona. In the mid-fifties, the worldwide power of the anti- fascist icon Guernica had become a crucial problem as it was exhibited in museums and galleries around Europe earning funds for the Civil War victims. The Ministry of Foreign Affairs was inundated with complaints from ambassadors in key capitals that this painting generated anti-Franco feeling wherever it was shown. Based on documents from the ministry's archives, this paper will explore the relations between Picasso and Francoism, Guernica's transformation into a peace icon and its arrival in Spain in 1981 as the last exile of the Spanish transition to democracy.

'No construction without destruction': Ceramics, Sculpture and Iconoclasm

Laura Gray
Centre for Ceramics Research, Cardiff School of Art

The ontologically unstable nature of the contemporary clay vessel – a thesis put forward in the exhibition *A Secret History of Clay* – is supported by the strong presence of destruction in vessel-based contemporary ceramics practice. Not only connecting with the twentieth century history of iconoclastic sculpture, the shared language of iconoclasm appears to allow the development of a relationship between ceramics and sculpture that cuts both ways. While artists working with clay can be seen to be making use of both the visual language and at times the ideology of iconoclasm by invoking – although inviting and to an extent controlling – acts of violence and destruction directed towards their work, sculptors have also shown a desire to bring together ceramics and the language of destruction. Ai Weiwei, Jeppe Hein and Richard Wentworth have all united ceramic pots and plates with destruction (understood as occurring in a number of guises). Though not a rejection of the vessel form itself, which is so often reconstructed and resurrected after its destruction, much of this destructive practice involves the museum as a site of iconoclasm, and even as an active participant in the destruction of work. Lütticken has stated that, 'While it is often remarked that iconoclasm generates new images, this says nothing about their nature and quality' (Lütticken, 2009:22). This paper will seek to address this gap in the understanding of iconoclasm, as it relates to work in the medium of clay, by examining the product of the iconoclastic act as well as the significance of the moment of destruction.

Graffiti as Censorship
Jeffrey Taylor
The State University of New York, Purchase College

The apologists for graffiti routinely portray it as an oppressed art form which requires tolerance and acceptance. Instead this paper argues that graffiti acts as agent of neo-liberal interests and as a form of censorship upon a communitarian art form, namely architecture and urban planning. The paper will examine the evolution and current state of graffiti in Central Europe, where its role is markedly different than it is in the United States. In the region of Central Europe it serves primarily only as resistance to authority, with tagging being virtually its only incarnation. Tagging is simply chaotic re-emergence of a forgotten art, calligraphy. That said, though, graffiti apologists often speak of it as it occurs on a neutral canvas, and not one that has been appropriated from others. Furthermore, in Central Europe, the platform is often the decorative painted plaster façade of turn of the century apartment houses. In this case, two art forms clash in a zero sum game, where either the one is exhibited or the other. The graffiti artist has censored a pre-existing art object by covering it with his paint. By undermining the possibility of successful community-oriented services and infrastructure, graffiti increasingly makes urban life unpleasant and unsatisfactory, thereby continuing to drive people to the more rarified neo-liberal environment of the suburbs with its shopping malls and private residences each with their own little garden.

Ruins of everyday life, or the boom and bust of Western civilization?
Guillaume Evrard
Edinburgh College of Art, University of Edinburgh

This contribution stems from the visit of the Nummianus exhibition at Street Level Photoworks, Glasgow in the early days of 2010 (after a first display at the New Art Gallery Walsall). This show combined together over 25 photographic C-Type prints mounted to form four distinct Untitled works of variable dimensions (all 59.5cm-high, ranging between 256 cm and 779 cm in width or length), all part of London-based and RCA graduate German artist Steffi Klenz's Nummianus project (2007-2008).

This project was simultaneously published in a book alongside three other projects that explore and question concepts of spatial margins,

destruction and loss of community: *A Scape – views of London grey zones* (2004-2005), *Nonsuch – views of Poundbury* (2005-2006), *La Posa – views of a military once-inhabited no-man's-land* (2008-2009).

Nummianus includes a derelict Victorian street most of whose tenement houses have been barred with anti-squatting metal shields. It stands at an intriguing medium point between the integrity of the work of the artist photographer and the destructive process in which the subject matter of the photographic project has entered. This contribution offers to reflect on the fascination that ruins are still able to provoke at the beginning of the 21st century, as post-modernism has often adopted a playful tone in its engagement with the ruin as an object of aesthetics and cultural marking.

Art & Destruction - Site-specificity, Time and Emancipation
Victoria Ivanova
IZOLYATSIA. Platform for Cultural Initiatives, Ukraine

Site-specific art may encompass artistic manifestations with labels as diverse as public art, environmental art, land art and installation art, and may vary conceptually from temporary interventions into public space to dialectical interventions where a specific place is imbued with didactic qualities, and to art works created as a result of conditions and limitations of a specific place. However, what all site-specific creations have in common is their proclivity to intimately engage with a given spatial configuration and with time as a vehicle of/for transformation.

My contention is that art works, which privilege the qualitative context of a place and inscribe themselves into its live time-line carry within a transformative capacity, which is above and beyond the artistic expression that brought them into existence in a certain time and place. The duration mechanism set within those works allows for a maturation between them and their environment, the ceasing of every preceding inter-relational state to make place for the emergence of a new one, and in those instances where the artwork eventually becomes lost in space and in time (through being removed or having de-composed), the newly liberated place becomes a fertile ground for emancipation.

By drawing on site-specific artworks created by contemporary artists, I would like to tie together the notions of art and destruction through the prism of site-specificity and temporal alliance in

order to convey the emancipatory potential of this artistic direction.

Art and Destruction: the artist as anti-curator in the museum
Miranda Stearn
Courtauld Institute of Art

'Over several months I have been exploring the museum stores and collecting my own little cabinet of curiosities. Each day over the next forty days I will choose an object from my collection and offer it up in a spirit of sacrifice. The object will be announced through a variety of media, including this blog. I will then destroy it. This destruction will inevitably take place unless someone cares for the object [...] In the absence of some positive appreciation of the object [...] I will assume that it is of no value to anyone and should no longer take up space in the archive.' (Ansuman Biswas, Manchester Hermit blog)

Inviting an artist to make a selection from a permanent collection is a long established model for museum-commissioned artist interventions, with examples emerging in the 1970s with projects such as Andy Warhol's *Raid the Icebox* (1969-70) and Anthony Caro's inauguration of the *Artist Eye* series at London's National Gallery (1977), continuing in various incarnations to the present day with Grayson Perry's *Tomb of the Unknown Craftsman* (2011).

In 2009, artist Ansuman Biswas took provocative intervention in stored collections to a new level during his *Manchester Hermit* project while in residence at Manchester Museum. Categorising Biswas's project as an example of artist-as-curator initiatives can seem problematic – the role he assumed throughout the project, during which he threatened to destroy one object from the museum's stored collections each day throughout his forty day retreat, could be seen instead as that of anti-curator. This paper examines the tensions that arise when the invited artist introduces destruction, rather than preservation, into the museum.

Iconoclasm as Art: Creative Gestures and Criminal Acts inside Museums and Galleries
Helen E. Scott
Independent Researcher

There are various circumstances in which museums can become the scenes of iconoclastic acts. A political agitator may slash a famous painting to draw attention to their cause, while a bored child may scribble graffiti on a sculpture if they are not engaged by displays. Gallery exhibits are inherently vulnerable when placed within public reach. Sometimes even artists pose a threat.

In 1974 a young artist entered MOMA in New York and spray-painted "KILL LIES ALL" onto Picasso's *Guernica*. Tony Shafrazi was not jealous of Picasso's success, nor did he reject the significance of his work. Instead, Shafrazi claimed that his behaviour was prompted by a desire to revive and celebrate *Guernica*. Believing that he was forging a creative dialogue with Picasso, Shafrazi did not see himself as damaging the painting, but enhancing it. He insisted that he was contributing to Picasso's legacy, and that his gesture was artistic in itself.

This episode ignited what has since become an ongoing problem in the museum sector. Every so often an individual will attack a work on display and assert that this constitutes a piece of conceptual or performance art. The phenomenon has blurred the boundaries between criminality and creativity, and proved difficult for galleries to suppress. This paper investigates acts of 'artistic' iconoclasm, tracing the roots of the problem before examining some case studies. Assaults on works by Duchamp, Malevich and Hirst are considered. The paper highlights the difficulties that museums face in responding to incidents, and concludes with some recommendations.

Unstable Matter. Destruction, Destructering and Des-obstruction in Cameraless Films
Olga Moskatova
Universität Konstanz

The transition from analogue to digital technology provoked a discourse of analogue obsolescence and 'death of cinema'. Often, the obsolescence debate results in a theoretical and practical reevaluation of indexicality and of traces. Especially the contemporary experimental films take a great interest in material and technical conditions of celluloid film. They treat and destroy the film strip by means of cameraless, direct techniques like painting, scratching, chemicals, bacteria, heat, blanking or weather. This aggressive treatment raises the question of material durability, analogue referentiality, limits of reproducibility, strategies of reauratization and 'death of cinema'. These wider cultural and theoretical implications of technological change will provide the basis for the examination of aesthetic strategies of destruction in cameraless experimental film. The basic approach aims to differentiate the notion and thereby the aesthetic practice of 'destruction'. The submission suggests

three nuances of destruction: destruction, destructering and des-obstruction. The terms will be developed in reference to Vilém Flusser and Jacques Derrida. The nuances highlight different interest in material damaging: Although all strategies deal with fugacity, death, recollection, decay and aging at narrative and formal levels, they accentuate them almost antithetically. That is to say, the three approaches establish different relations between order and dysfunction as well as between dysfunction (*Störung*) and destruction (*Zerstörung*). For this reason they have unequal understanding of images and work either in an affirmative/nostalgic, iconoclastic or constructive way. The theoretical argumentation will be supported by three exemplary cameraless films (Johannes Hammel, Die Liebenden, 2007; Carl E. Brown, Memory Fade, 2009; Jürgen Reble, Zillertal, 1991).

Pointe à l'œil – Rélations désagrégeantes: Alberto Giacometti, Antoine Bourdelle and Bergson's Deconstructive Vitalism

Manfred Milz

Faculty of Fine Arts & Design, University of Sharjah (UAE)

Throughout his work, Alberto Giacometti tried to resolve the antagonism between the indivisible whole of the human figure and the endlessly divisible lifeless matter of plaster (or paint). Exposing himself to the limitations for an identity of the parts with the whole, his attempts to integrate being into art resonate Henri Bergson's differentiation between homogeneous duration of a subdivided reality (quantitative, relative representations of Giacometti's Cubist period) from 1929 to 1934 and heterogeneous moments of interpenetrating elements (qualitative, fundamental representations of his mature individual style), from the 1940s onwards.

Situated between *being* and *nothing*, Giacometti's waste products of the war- and postwar-period result from creatively balanced processual acts that consider the *nunc stans*. Their vertical stature incorporates a minimal maximum within a maximal minimum of time on the abyss of disintegration. Motionless as well as moved, as Giacometti emphasizes, the figurines are *present* between appearance and disappearance, approaching an absolute *realisation*. The premise of an absolute being situated between *integral* and *differential*, is based on a successively dif-ferentiated constitution by the pulverization of plaster—towards complete dissolution.

My paper aims at exploring how the student Giacometti acquired the paradigm of Bergsonian vitalism that inevitably leads to a creative de(con)struction and how he transformed it in later years: His teacher Antoine Bourdelle met Bergson and read his works frequently, which influenced Bourdelle in his aesthetic views and techniques that he communicated to his students at the École de la Grande Chaumiére in the 1920s.

Self-Destructive Mimicry: the Early Modified Photographic Work of Taiwanese artist Chen Chieh-Jen (1960-)

Pei-Kuei Tsai

Courtauld Institute of Art

According to Derrida, the archive is a corpus that remains spectral. To construct/destruct the symbolic order is thus to reveal and confront the horrific, and mimicry is one way to do it. Cindy Sherman may immediately come to mind, as an esteemed or notorious exemplary figure that adopts mimicry to subvert and replace the canon as well as 'to be shocking' (Sherman). Despite shock's effectiveness waning quickly, the mimetic work of Sherman or Yasumasa Morimura has been developed into different versions. If we can think of their mimicry as more compelled by the conservation drive of the archive, there should be another mimicry that is mainly forced by the destruction drive or death drive of the archive, and that possibly cannot be long conducted because of its inherent destructiveness. To offer an example, this paper will take the early modified photographic work of renowned Taiwanese artist Chen Chieh-Jen, his series *Revolt in the Soul & Body 1900-1999* exhibited in the 48th Venice Biennale aiming to dismantle the power structures in the gaze. In the series, Chen digitally retouches old photographs of war and execution by integrating images of himself playing various perverse roles, including executioners, spectators, and criminals/ victims in the virtual horrific historical events.

After the series, Chen withdrew himself from mimicking before turning to film-making, considering the temporality of film a better way for narration. This paper argues that Chen's withdrawal avoids the inevitable transformation of colonial mimicry from a disruptive imitation that involves the killing of the father or the performing of the abject into organised mimesis or symbolic representation.

Towards the miraculous: Bas Jan Ader's last journey at sea

Stella Baraklianou

University of Portsmouth

This paper sets out to explore the notion of when the artist himself disappears during the pursuit of the completion of an art project.

Bas Jan Ader had begun working on the notion of an exhibition, which he entitled In Search of the Miraculous. As part of this, he attempted to cross the Atlantic with a tiny sailing boat. The boat itself was recovered, the artist having mysteriously disappeared at sea without a trace.

Since his enigmatic disappearance in 1975, the image of him poised against the sun in his sailing boat (part of the promotional post-card material distributed by his gallery) has become an iconic emblem in its own right, a reference point taken up by artists, historians, etc.

What entitles the continuation of a project that was never completed, now that the artist as rightful owner has disappeared? How can we approach the issue of the not the destruction of an art work per se but the self-destruction of the artist?

Themes of de-construction, as well as re-construction of the work from the remainders, from archival footage and photographs will be considered, along with the conceptual paradigm and the role of the photograph as a key artefact in the process or erasure/effacement/emergence.

Cornelia Parker's Thirty Pieces of Silver

Imogen Racz

University of Coventry

This paper will focus on Cornelia Parker's *Thirty Pieces of Silver* within the context of her broader interest in destruction initiating new life. It will consider how the memory and sentiment put onto particular objects in the home have been transformed through abandonment, ritualised destruction and then exhibition in the gallery. The home is developed over time through the accretion of memories, rituals, effort and care. Possessions play their part in personal narratives, and although mass produced, silver objects occupy a special place through being celebratory, repeatedly polished and displayed. This sentimental link had already been destroyed in the act of betrayal in sending the objects to garage sales. Parker took photographs of these objects, giving them a fictitious life, before directing a steam roller over the laid out objects. This ritualised 'death' through using the heavy,

male, amateur, hobbyist tool, was way beyond that necessary. Just as their formation had been through industrial might, the objects' deformation was achieved through a documented performance of mass destruction.

These pools of hanging silver are now part of the Tate's collection, where they will be perfectly preserved in their artistic optimal state. The playful ritualised death of each object has ironically meant that their new function is still associated with display, memory and ritual, but rather than being personal and identity forming, they now reach out to a broader scaffolding of cultural memory.

Breaking as Making: A Methodology for Visual Work Reflected in Writing

Joanna Sperryn-Jones

Norwich University College of the Arts & University of the Arts London

On starting my PhD I initially proposed that writing would be used to analyse ideas explored in my artwork. I soon experienced problems realising the futility of using writing as a means to translate visual thinking and the negative effect of this type of writing on my artwork. In her paper for the 'Art of Research' conference, Helsinki 2009, Mary Anne Francis suggests, 'that an artist's writing should aspire to the condition of well, yes, art.' Rather than analysing the thinking within my artwork I have since attempted to reflect the approach of artwork in writing.

Mary Anne Francis (2009: 6) additionally proposes, 'An artist's writing gains from, say, the artist's understanding of the content-form relationship, and their awareness of the work that form does in mediating mind via matter. And vice versa…' In my work the content of the writing, 'breaking', is directly reflected in its form. To make writing I literally physically cut up previous versions, add new additions on post-it notes and completely rearrange it, before then rewriting.

As this practice has developed I realised there is also a strong theme of breaking on a philosophical level. This revolves around Barthes pleasure of the text as the seam between two registers of discourse, Benjamin's allegory as a process of shattering old relationships to make possibilities for new juxtapositions and Frey's fragmentary as constituting a different order to that based on the whole. Through these I will propose a space for making art that reflects the elements of risk, uncertainty and paradox.

SESSION 13

'Bad' Painting

Stephen Moonie
Newcastle University

The cultivation of a naïve or 'primitive' technique has been one of the defining features of modern painting. However, in recent decades, one can discern a tendency amongst painters to utilise procedures which seem casual, dashed-off or even 'amateurish': these procedures can no longer be accounted for by the ideological thrust of the avant-garde, which has lain dormant for several decades. Raphael Rubinstein has coined the term 'provisional painting' to denote an approach which 'court[s] self-sabotaging strategies,' and runs the risk of looking like 'an utter failure.' Rubinstein's formulation includes a diverse rubric of abstract painters, although one might also broaden the term yet further to include the likes of Martin Kippenberger, Luc Tuymans or Marlene Dumas: all of these artists cultivate a technique which consciously subverts technical mastery or conventional aesthetic 'success.' But this very strategy, taken in conjunction with Rubinstein's notion of the 'provisional,' is haunted by the spectre of 'bad' painting, since such a strategy carries with it the implicit risk of outright 'failure.'

This session aims to assess what might be at stake in such procedures. Modernism dramatically broadened our conception of the pictorial, and Postmodernism critically interrogated the very criteria upon which qualitative discriminations must depend. What then, might it mean to paint 'bad' in the 21st century? Do such procedures signify an impasse, or do they open up new avenues for pictorial practice? How might 'bad' painting be categorised, and what role might critical judgment play in such an evaluation?

Indiscernibly Bad: On the difference between paintings that look bad and are bad

Matthew Bowman

School of Philosophy and Art History/Colchester School of Art

Whether described as 'bad' or as 'provisional,' paintings that court 'self-sabotage' and risk looking like 'an utter failure' simultaneously court the possibility of another mode of success. Indeed, if 'badness' is the artistic intention of the painting, then achieving the desired effect would be enough to qualify it as a 'successful' or 'good' painting within its own evaluative framework. For example, the outsourced paintings of the German artist Martin Kippenberger, such as his *Lieber Maler, male mir* (Dear Painter, Paint for Me) and the installation *Heavy Burschi* (Heavy Guy) engage this conjunction of success and failure, badness and goodness; the latter work is particularly emblematic of this dialectic insofar as the paintings are thrown into a skip and yet still exhibited in a gallery situation: both as discarded paintings and as photographically reproduced objects.

Visual codes, however, that are conventionally taken to signify 'bad' painting generate a considerable problem: namely, how is one to judge the difference in quality between paintings that are bad and paintings that look bad? This problem is amplified insofar as paintings that deliberately engage 'badness' derive their efficacy from an implicit agreement that determines normative criteria for what constitutes bad painting. This paper proposes to tackle this issue through revisiting Arthur Danto's analysis of 'indiscernibles' in art. A number of artworks can look formally very similar but possess very different meanings: these can largely be apprehended only through extra-formal or discursive contexts.

Thematising Failure: The morbid fascination of Luc Tuymans

Stephen Moonie

Department of Fine Art, School of Arts and Cultures, Newcastle University

Luc Tuymans' painting is held in such high regard that Jordan Kantor has designated the Belgian artist's influence as 'The Tuymans Effect.' Despite this, his work is valorised for peculiar reasons. His wan, pallid canvases speak to a certain desire to see painting violated: his canvases seem purposefully greasy, faded and abject. Tuymans is hailed not so much for his success, but for his failure: more accurately, his very 'failure' is construed as the condition of his work's 'success.'

Tuymans reputedly demonstrates the failure of painting to adequately represent the world; he also supposedly demonstrates lapses and slippages of historical memory. These failures are lauded by Tuymans' commentators: schooled upon the discourse of postmodern critique, critics have valorised this very sickliness and historical *acedia*. Tuymans does not actively 'destroy' painting in an 'affirmative' modernist sense, nor does he actively critique it in the spirit of postmodernism. Instead, his work seems to evince a resigned acceptance of painting's irrelevance, morbidly enacting its zombie-like status in our mediatised, post-postmodern culture.

This paper will explore the ways in which Tuymans' work actively thematises failure as a pictorial device. It will attempt to account for Tuymans' cultural resonance by considering the limits of a painting which ruminates upon its own failure and impossibility; it will also make a speculative attempt to consider what the broader implications of such an approach might be.

'New Neurotic Realism': Bad Painting as Convention

James A Brown

Plymouth University

In 1999, the ICA put on the show *Die Young Stay Pretty*, which showcased a 'tendency' identified in the Saatchi book *New Neurotic Realism*, which was followed by the *Neurotic Realism* shows at the Saatchi gallery. The catalogue essay for the former, by Martin Maloney, suggests a 'return to figuration.' As Robert Garnett points out in his review of the exhibition, 'it comes as quite a shock to read claims for a return to figuration in 1998, as if such a thing was possible after a decade of theories of representation [and] picturing… within which the very distinction between abstraction and figuration has been deconstructed to death.'

This paper aims to re-examine the painting in this exhibition (and its peripheries) in comparison to previous incarnations of 'bad painting,' which could be read as a genuine transgression of late-Modernist values. In contrast, *New Neurotic Realism* seemed to shift the idea of 'bad painting' from transgressive to conventional (or even traditional) in that it becomes post-'bad painting,' taking 'bad' as a style rather than as a position in relation to existing conventions.

What does it mean to have 'badness' as a style for painting now? If this is still framed as a transgressive act, precisely what is being transgressed? Or, are we seeing the establishment

of a new definition of painting which allows for the non-ironic even under the conditions that Garnett identifies?

Tony Kaye: 30 years of 'Bad' Painting
Joan Gibbons

As a case study in bad painting the paintings and drawings of Tony Kaye are a unique example, mainly because they present such a contrast to his technically sophisticated film-based work. His independent films have attracted stars such as Ed Norton in American History X (1998) and, most recently, Adrien Brody, James Caan and Lucy Liu in Detachment, which won two awards at this year's Deauville film festival. His TV advertisements of the 1990s have become iconic. He has also won Grammies for music videos (Johnny Cash's God's Gonna Cut you Down, 2006 and Soul Asylum's Runaway Train, 1990) and has recently co-directed a video for The Hours with Damien Hirst, starring Sienna Miller. However, despite approximately 30 years of dedicated output resulting in a substantial body of paintings and drawings, Kaye's artworks have never been exhibited. The paintings and drawings fit neatly into Rubenstein's category of 'provisional painting' – Kaye constantly revisits and reworks individual pieces, is wilfully anti-aesthetic and has a self-sabotaging streak which manifests in his famously difficult behaviour. At the same time, his artworks also fit within recognised trends within contemporary art, the Neo-Expressionism of the so called 'New Spirit' in painting (Georg Baselitz, Jean-Michel Basquiat) and the subjectivity of autobiographically-driven work (Tracey Emin, Nan Golding, Félix González-Torres). Specifically, this paper will raise issues of attitudes and how they are formed in relation to Kaye's work and to 'bad' painting in general, arguing that this attitude is one of the key markers of 21st century aesthetics.

SESSION 14

Walls with Stories: Mural Painting in Britain from the 1890s to the 1960s

Jonathan Black
Kingston University

Emma Chambers
Tate Britain

Mural painting has primarily been conceived as permanent, monumental, site-specific art, intended to communicate the shared moral values of the public sphere, yet paradoxically murals have always been an art form particularly at risk of damage or destruction because of shifting politics, public taste, changes in building use, and their sheer scale. The ambiguous status of murals as objects which cross boundaries between fine art, decorative art and architecture, has also contributed to their relative physical and critical neglect. Shortly after the end of the First World War, William Rothenstein, the recently-appointed Principal of the Royal College of Art, issued his call for a younger generation of artists to embrace mural painting and create 'walls with stories' for the moral, spiritual and educational edification of a wider public which was displaying a growing interest in popular published accounts of British History. 1939 saw a major Tate exhibition celebrating the inter-war mural revival. After the Second World War the post-war building boom and the Festival of Britain provided a fresh impetus for an ambitious programme of new mural commissions.

Papers will deal with a variety of aspects concerning 20th-century British mural painting, including: the institutional circumstances and politics of particular mural commissions; the relationship of British mural painting to developments in continental Europe as well as the relationship of 20th-century mural painting to older traditions of history painting.

Brangwyn's Workers
Clare Willsdon
University of Glasgow

2012 marks the centenary of Sir Frank Brangwyn's dockside labour murals for Lloyd's Register of Shipping in London - Britain's first important murals of 20th-century life. These took to a logical conclusion Brangwyn's allusions both to the work of present-day London, and to his own 'work' as an artist, in his historical murals at Skinners' Hall.

They also sealed his wider reputation as a muralist, being shown at the Ghent International Exhibition of 1913. Yet although foreign patronage followed, Brangwyn never had a British State commission. The House of Lords rejected his privately-commissioned 'British Empire' murals, with their exuberant evocation of contemporary colonial peoples, and his work did not feature in the Tate's 1939 exhibition of British mural painting. Nor did he win the support of the British avant-garde, being 'blasted' by Wyndham Lewis.

This paper suggests that it was Brangwyn's ideal of the dignity of human labour, and empathy with the common man and woman, that made his 'stories on walls' so troubling both to supporters of the 'British School at Rome' style at Westminster, and to those who followed Lewis's cult of subversion and violence. The paper argues that, to understand Brangwyn's 'workers', we need not only to take account of his traditionally-cited contact with William Morris, but also of the social/industrial/commercial contexts of his period, and developments in recent Continental art. These included the French Third Republic's 'social' murals, the political identities to be found in Realism and Impressionism, and the Symbolists' emphasis on the 'affective' powers of decorative art.

'Regrettable Excursions?': William Rothenstein and Wall Painting
Samuel Shaw
University of York

In 1916 William Rothenstein exhibited a cartoon for a decorative scheme commemorating the 'legendary Balliol generation of 1914': an early response to his own repeated call for artists to create murals for public spaces. Shortly afterwards he received a letter from his friend, the sculptor Eric Gill, arguing that 'your theory that the painter shd [sic] be a decorator is sound enough, but if he isn't one it can't be helped'. Gill concluded: 'I regret your excursions into decorating'.

This paper will argue that Gill's reaction, though fierce, is not untypical of the way in which

British murals of this period have been treated. There was, it is clear, a vicious circle in operation: artists required experience to excel as muralists, but patrons were unwilling to commission un-experienced painters. Despite the 'Old Master' ambitions of many British artists at this time, the jump from the drawing-room canvas to the town-hall wall was to prove a difficult one.

Rothenstein was to discover this at several junctures; none more regrettable than the aborted Leeds Town Hall project of 1920, which involved such major talents as Stanley Spencer, Jacob Kramer and Paul Nash - and which was overseen by Rothenstein himself. The Leeds brief could hardly have come any closer to his well-publicised objectives, but the reality of the commission was rather more complicated. Putting his ideas into practice, once again, proved harder than anticipated.

The Public, Private and Political : Rex Whistler's murals at Dorneywood and Port Lympne
Nikki Frater
University of Plymouth

Any discussion of mural painting would not be complete without reference to those schemes commissioned by patrons to adorn their private residences. This became a fashionable practice in the inter-war period and artists such as Rex Whistler worked for both public and private clients. As a result of Henry Tonks's desire to obtain mural commissions for his Slade students, Whistler's first major project was for the Tate Gallery Restaurant (1927) and its remarkable reception launched his career.

This paper will ask how the function of a private scheme differs to that designed for a public space, and uses as an example two such murals created by Whistler - for Sir Courtauld Thomson at Dorneywood (1928) and Sir Philip Sassoon at Port Lympne (1932). The purpose of a public mural is to have meaning that is accessible to all, whereas a design for a private client may demand specific and personal iconography. How does the artist retain control over content or style? Visual analysis will determine whether Whistler modified his technique and manner to suit the demands of his patrons.

Thomson and Sassoon were both prominent men in political, cultural and business circles, with reputations as great hosts. Significantly they both commissioned Whistler to create murals for their formal dining rooms, and thus his work was seen by a multitude of distinguished guests. However, were they seen as serious artworks or merely a

social backdrop? What was the status of these private and personal murals - wall paintings or wallpaper?

The Artists International Association and Muralism in 1930s Britain
Jody Patterson
Independent Scholar

During the 1930s the mural was championed as an exemplary means of bringing art to the people. In the United Kingdom the Artists International Association (AIA) was the most persistent and vocal proponent of making art accessible to the general population. Founded in London in 1933, the group pursued an identifiably leftist programme amongst a united front of artists working in a diversity of formal idioms. They gave particular prominence to muralism (whether in the form of wall paintings, billboards, or large-scale banners) as a means of creating a socially-engaged art for a mass popular audience.

The purpose of this paper is to explore the stylistic, theoretical, and ideological approaches to muralism pursued by the AIA during the 1930s. Given the international revitalization of the mural during this period, this paper will also seek to locate the AIA's promotion of muralism within a broader artistic and historical context. Issues to be addressed include debates around the relative merits of realist and modernist techniques for public art (debates that became increasingly heated following the unveiling of Picasso's *Guernica* in 1937 and its subsequent arrival in London in 1938); the significance of the Mexican muralists in providing a model for using 'art as a weapon' (as evinced most notably in Viscount Hasting's 1935 fresco for the Marx Memorial Library); the AIA's participation in Popular Front initiatives, including the murals executed for the Peace Pavilion at the 1937 Paris International Exhibition; and the group's support for the public art component of the Federal Art Projects in the United States, as demonstrated in its plans for a New Deal exhibition at the Whitechapel Gallery in 1939.

Ben Nicholson's abstract murals for modern architectural public spaces in post-war Britain
Robert Burstow
University of Derby

Between 1949 and 1953 the renowned British modernist painter Ben Nicholson executed several large abstract murals for modern architectural public spaces, including an ocean liner, a self-service restaurant, and an office block. These murals offered a model, like the sculptures of Barbara Hepworth and Henry Moore, of how modern art might contribute to the reconstructed fabric of post-war Britain. The murals were commissioned by prominent modernist architects, leading Nicholson to be described as 'the architect's artist'. My paper will examine these mural projects, which have received little critical attention, and contextualize them in relation to the post-war revival of British mural painting. It will show how new sources of governmental and corporate patronage offered Nicholson and others attractive alternatives to the commercial art market. It will compare Nicholson's pre-war commitment to the Constructivist integration of art and architecture with his post-war desire for greater creative autonomy. His short-lived practice as a muralist will be shown to have been encouraged by his admiration for Picasso's mural paintings, notably *Guernica*, and for the frescoed wall paintings of late-medieval Italian 'primitives'. Although historically disparate, his sources of inspiration offered him models for a socially-oriented form of public painting. Notwithstanding his abandonment of a more politically-engaged Constructivist aesthetic, his murals proved controversial in post-war Britain, where abstract art was little understood or liked by a wider public. The fate of Nicholson's murals (none remain in publicly accessible, non-gallery spaces) and of British post-war modernist muralism more generally will be discussed in my conclusion.

A 'Memorial to the Future'?: Two Festival of Britain Murals and the Nuclear Threat
Catherine Jolivette
Missouri State University

This paper considers two very different murals that were commissioned for the Festival of Britain that took place in the summer of 1951: Graham Sutherland's *The Origins of the Land* mural for the 'Land of Britain' pavilion at London's *South Bank Exhibition,* and William Crosbie's atomic mural for the 'Hall of the Future' at the *Exhibition of Industrial Power* in Glasgow. Both paintings were included in exhibition spaces that told the 'autobiography' of the nation: narrative sequences that wove together history and heritage, industry and identity. The themes of both exhibits combined a re-telling of Britain's history (from its primordial beginnings to the present day) with the expression of hope for the future. Seen against the background of early Cold War Britain however, Crosbie's mural offers caution in its embrace of atomic power; while the uneasy reception of

Sutherland's canvas suggests that these murals went beyond the illustration of consensus or government-sponsored rhetoric.

This paper argues that the murals differed from the other, perhaps more didactic, features of exhibition display. While commissioned by an exhibition convener and located within the scheme of a chief architect, the artists nonetheless had a good deal of latitude in how they interpreted their themes. Moreover, as temporary images located within impermanent structures the works challenged traditional ideas associated with mural painting, including permanence and stability. As such, the Festival murals could carry a truly contemporary message, speaking to present anxieties and concerns which, in the early 1950s, included the nuclear threat.

SESSION 15

Modernism's Intermedialities: From Futurism to Fluxus

Christopher Townsend
Alexandra Trott
Rhys Davies
Department of Media Arts, Royal Holloway, University of London

This panel explores how intermedial practices in painting, projection and performance corroded boundaries established by modernism's pursuit of medium specificity and rhetorical purity.

The session focuses on the performative manifestations of modernist art as they developed from the Futurist *Serate* from 1911, through to the *Happenings* associated with Fluxus in the 1960s. The Futurist's collaborative 'variety evenings' combined noise-music and fine art with the declamatory rhetoric of the amplified voice to provoke audiences from their bourgeois complacency. This practice – exemplified by the work of Luigi Colombo ('Fillia') and the Futurist Artistic Syndicate – re-emerged in its influence upon Fluxus. A further key area of exploration is the legacy of Dadaist intermediality, through Cage and Duchamp, on artists such as Allan Kaprow and Ken Dewey, in distorting the dynamic between the audience and the performance space in Happenings and 'Events'. These papers explore the idea of intermedial processes as engaged throughout the development of the artwork rather than just in the mode of its delivery.

Our invited speakers will look to challenge the critical integrity of 'intermedial' theory, to confront and draw upon arguments that see 'intermediality' merely as a concept of research.

From Book Art to Manifesto and Opera: An Itinerary of Russian Futurist Performance in Search of the Fourth Dimension

Georgeta Maillat

Australian National University, Canberra

This paper explores the collaborations between poets, painters and musicians belonging to what Vladimir Markov labelled as the Russian Cubo-Futurist group, in particular the creative synergies of Alexsei Kruchenykh, Mikhail Matiushin and Kazimir Malevich. My focus is on their contributions to artists' books and art manifestoes, using *Three* and *Explodity* as examples of the unique fusion between the visual, verbal and aural media. I explore their preoccupations, documented in correspondence, memoirs and manifestoes, with giving shape to a fourth dimension in art, as conceptualized by Pyotr Ouspenski in 1909 (*The Fourth Dimension*), with the purpose of raising the audience's awareness of participating into what the latter has called the 'higher intuition' of reality.

I argue that Russian Futurist books and manifestoes, seen not as finished art objects but as scripts to be performed at the colourful and incendiary Futurist meetings, have led the three above-mentioned Budetlyanins ('inhabitants of future') to collaborate for a 'theatre for future-people', namely the Futurist opera *Victory over the Sun* (1913). By dividing the tones and semitones into smaller intervals, Matiushin's innovations combine with the unique costume and setting designs created by Malevich and with the trans-rational poetry ('*zaum*' in Russian) that Kruchenykh composed as libretto for the opera. These creative elements are only surpassed by Malevich's revolutionary use of theatre lightning system guiding the spectator's imagination to the realms of the fourth dimension and anticipating his Suprematist paintings.

Dada's film-poet: Céline Arnauld

Ruth Hemus

Royal Holloway, University of London

Dada's mode of delivery was originally performative. Initiated backstage at the Cabaret Voltaire, it was articulated onstage through poetry, manifestoes, dance, music and paintings. Pamphlets, books and exhibitions followed, rather than instigated, this swell of creativity. Its modes of delivery were crucial to its rapid dissemination and reception but the actual experience of delivery, including audience reactions, informed the movement's ongoing production. Dada resists

the confines of a single research discipline not only because as a movement it delivers via a variety of media but also because individual artworks are informed by a variety of art forms.

Dada art historians know that it is impossible to discuss painting in isolation from literary or linguistic play: from the titles of artworks, to instances of text inscribed on the canvas, from the reproduction of images in literary journals, to the poetic/theoretical writings of Dada artists. Less evident is the need to approach Dada writing from a visual as well as literary perspective. Disseminated via performance and publications, Dada writing signifies vocally and visually, as well as verbally. It is infused by considerations not only of the limits and possibilities of literary expression but also by those of visual representation.

If this is most evident in cases of individuals who paint/photograph and write (Duchamp, Picabia), it is less clear in the cases of writers who only write. This paper addresses the project of Céline Arnauld, a sorely-neglected but prolific Dada poet. It aims to test strategies of reading that acknowledge the importance of visual media to her literary production, with a particular focus on the ways in which her work references film, both implicitly and explicitly.

Crystal Trees and Marble Fingers: The Surrealist Poetry of the Catalan Artist Ángel Planells

Jacqueline Rattray

Goldsmiths College, University of London

The work of the surrealist painter Ángel Planells (1901-1989) has consistently been overshadowed by the imposing figure of his contemporary Salvador Dalí. As well as being a surrealist painter of note, Planells also explored the potential which surrealism could offer through poetry. A reading of his poetry reveals a peculiar type of expression, which is indicative of the workings of a visual artist's mind. A liberation of the artist's vision appears to have been found through poetic expression and the possibilities available through surrealist practice.

Surrealism's dual concern with collective revolution and individual exploration is manifest in a reading of Planells' poetry, prose-poems and critical studies. His writings embrace both the Marxist and Freudian dimensions of Surrealism, with images of anti-bourgeois revolt accompanying oneiric depictions of bizarre occurrences.

This paper offers an analysis of Planells' poetry, framed within the context of his own theoretical writings and the approach in surrealism to the

production of the image. Planells' writings, which have received little critical attention, illuminate our general understanding of Catalan Surrealism as well as his personal approach to Surrealism, whether expressed linguistically or pictorially.

Support, value, architecture: Space and spectatorship in Alan Kaprow and Yves Klein
Fernando Quesada
Department of Architecture, Universidad de Alcalá, Madrid

This paper compares two works by Allan Kaprow and Yves Klein in detail. Kaprow's *18 Happenings in 6 parts* was presented at the Reuben Gallery in New York in 1959. Klein's so called *Le Vide* exhibition was presented at Iris Clert Gallery in Paris in 1958. Both events inaugurate in a certain way the American and the European *happening* qua artistic display. The *happening*, as a loose format (or even a non-format), provides a perfect *locus* for the definition of performativity both in the visual arts and architecture thanks to the mediation of the two basic and main ingredients of these artworks: space and spectatorship.

Departing from the analysis of the use of architectural space as the support or frame of the work of art, the paper focuses on how both Kaprow and Klein produced the *spatialization* of their works out of their respective art traditions: Kaprow's critique of Jackson Pollock's technique and his panoramic, wall painting; and Klein's research about the abstract monochrome painting and its relation to the wall. The artwork becomes a pure architectural event where architecture *performs* as a field for the display of a dispositive of relations beyond the mere spatial binomial space-user, which was characteristic of modern abstract art and modern spectatorship. By contrast, architectural space is in these cases a matrix of value, signs, power and symbols incarnated both in space and the spectators.

Carolee Schneemann: Intermedia and Exile
Alison Green
Central Saint Martins College of Arts and Design

If Carolee Schneemann is best known for her feminist performance work *Interior Scroll* (1975), this paper presents her as a radically interdisciplinary artist. From her experimentation with film as a medium for moving beyond painting in the late 1950s, to her use of moving images, sound and slides in live performances from the mid 1960s onwards, Schneemann tested category distinctions between different media, and asserted an art that was political, social, and which came close to that elusive goal of embodying vision.

Schneemann's relationship to 'intermedia' is well established. Dick Higgins' 1966 term was in part a response to Schneemann's provocations in New York in the early 1960s, and there is value in re-examining how Schneemann's eccentric, intuitive, collaborative, contingent, non-object-based and moreover *gendered* work maps onto Higgins' aspirations to use new forms of communication to cross borders between different fields of knowledge. This paper draws on original research from Schneemann's archive, and focuses upon a series of performances she made in London from the mid 1960s to the early 1970s.

I explore how Schneemann's actions reflect what can be seen as 'conditions of exile' in psycho-social, political and praxis-based terms. Throughout her career she was aligned with groups; at once rooted and peripatetic; present in centres but living in margins. Schneemann's work demonstrates these conditions in the way she worked across media, explored genres, and forged a critical attack on tacitly male culture, against and engaged with the tumultuous political and social changes through which she has lived.

Mediated Pain: Andy Warhol's Exploding Plastic Inevitable
Jean Wainwright
Department of Photography, University of the Creative Arts, Rochester

This paper examines Warhol's strategy for mediating pain with his 1966 *Exploding Plastic Inevitable* performances. The EPI was developed from the 1966 *Andy Warhol Up-Tight* show where in addition to multimedia performance; the seated audience was subjected to aggressive questioning.

The aesthetic of the *EPI* embraced cinematic projection, both live and recorded sound, strobe lights, dance and poetry. In a close reading of the September and October *EPI* events, the intermedial relationships involving the on-stage performers and the surrounding media will be examined as a collage of desire and subversion.

In his diary, Gerard Malanga wrote of his 'internal and external suffocation' during an *EPI* performance, claiming that Warhol seemed 'oblivious to the situation and his personal feelings'. My paper argues that the *EPI* performances were both a strategy for control and a personal engagement on Warhol's terms with deflected, mediated pain. The faux and real masochistic tools deployed, including films such as *Vinyl* (1965), the lyrics of the Velvet Underground,

and poetry extracts are examined in terms of Warhol's direction and engagement in developing an aesthetic established by Fluxus. Unpublished interviews, tape recordings and extracts from Malanga's diaries will be used to analyze the 1966 *EPI* events and highlight the interrelationships of the central performers.

The 1966 EPI performances were a reflection of sado-masochistic and sexual themes that excited Warhol. What Steven Koch called an 'imploded environment' was an 'attack on one's ego'. The EPI became a multimedia battlefield, where pain, real and imagined, was mediated between audience, performers and Warhol.

SESSION 16

Scenes of the Obscene

Kassandra Nakas
Jessica Ullrich
Universität der Künste Berlin

While explicit images and lyrics appear to be an ever more dominant feature of contemporary culture, notions of obscenity are remarkably shifting. Given a rather libertine society in many countries of the (Western) world, art today seems less to be the realm of breaking normative rules (as, e.g., 1970s performance art) than a sphere of reflecting upon them. Images of violence, the experience of terror, or human/animal relationships are some of the issues that address, in contemporary art, the obscene as an 'attack on the scene of representation' (Hal Foster). Taking this observation as a starting point, the session aims to examine the topic with a larger scope historically, geographically and conceptually. Recent studies have centred the shifting social and legal frameworks for moral acceptability in art and aesthetics (Nead 2000; Douzinas/Nead 1999), whilst the rhetorics and images of obscenity since the Middle Ages seem to have passed from general view since groundbreaking studies of the 1990s (Hunt 1993; Ziolkowski 1998; McDonald 2006). Against this art historical backdrop and developing further recent interdisciplinary and contemporary studies (Bernas/Dakhlia 2008; Mey 2007), the session brings together new methodological and topical approaches towards the concept of the obscene in regards to its historical and cultural variability.

Bestial desire. About the silent sin against nature. Sodomy in Early Modern Art
Thomas Martin
Saarland University, Saarbrücken

Sodomy - the general term for sexual acts without the purpose of procreation as homosexuality, masturbation, anal intercourse, bestiality - was in the ancient world a common sexual practice. In the early modern Western society it was a taboo - the silent sin, which has to be punished according to the Holy Scripture. But people practised it - as we know from pleadings. Was it possible to show sodomy as an aspect of human sexuality in art? This question should be considered with focus on bestiality - the sexual intercourse between human and animals.

Established mythological themes could be pictured despite clear sodomite contents. Gods transmute into animals and seduce - the human has to acquiesce. Famous examples are Leda and the swan and Ganymede and the eagle. The factor of eroticism can vary in the paintings and changes in parallel to historic developments. Since the 18th century libertine literature there are pictures of bestiality with the human as the actor and pornographic details, but not as paintings, but rather as book illustrations - and with the purpose to twit groups like the clergy. Both phenomena have in common that the human part is a woman (except Ganymede as a homosexual theme) while in real life more males practice sodomy. 'Pet play' is a special practice to imitate bestiality - but it is not a modern invention, with representations since the Middle Ages.

High Art or Historical Pornography? Visuality and Voyeurism in the Italian Renaissance
Ann Haughton
University of Warwick

This paper will present visual case studies of Cellini's Apollo and Hyacinth (1540) and Romano's Apollo and Cyparissus (1527) as exemplars of how obscenity and its ever shifting definition are historically and culturally contingent. Executed in an age of forthright moral and religious proscription against male sexual relationships, at first blush these images may seem to be little more than illicit, or even obscene, historical pornography. However, in classical antiquity and the Italian Renaissance male age-asymmetrical relations were widely considered to be a transient and natural stage in the lives of both adults and youths. Whereas importing erotic images into the arena of high art has traditionally required

softening the sexual content, these sexuality explicit works based on Ovid's Metamorphoses visually embody pederastic relationships between a man and a youth through conscious expression of pagan mythology as an exclusive model sanctified by antique precedent. Through interrogation of these images from an angle congruent with the sexual mores of the time, and without the anachronistic and disastrously misleading preconceptions and prejudices of what modernity considers obscene, this paper seeks to bring into sharper focus the rich ambiguities of meaning to be mined from these homoerotically charged pederastic representations. By peeling back the layers of apparent transgressive hedonism, this paper will expose the manner in which these images depict a complex manifestation of sociological structures related to the constructs and dynamics of gender, identity and sexuality that prevailed in Italy during this period time.

Obscenity in art is moral, reality is more obscene than any obscene art
Anna Manicka
National Museum, Warsaw

Observing people reacting in horror to the remains of the victims of massacre at the documentary photo in *Time* magazine we know that the newspapers do not show all the details. The situation in art is different as the cruelty of the depictions is always somehow interpreted and the source which was the inspiration for the artist is of a various kind, it can be an article in the newspaper, photo or even the heard story. Anyhow, this real situation is usually much more cruel and obscene than art that was inspired by it.

Bronislaw Wojciech Linke (1906-1962), a Polish artist creating the metaphorical and moralistic kind of art, was also famous for his obscene pictures which formed an opinion of his art as disgusting and harmful, especially for young spectators. Linke is a rare example of New Objectivity in Polish art and we can compare him to Georg Grosz. They both maintained that reality is much more cruel and obscene than their art. Grosz was three times sentenced to a fine because of his art and Linke's exhibition of his cycle *Silesia* was closed in 1938 because of its possible harmful influence on young people. Both Linke and Grosz admit that obscene, ugly and disgusting art is also engaged art and its aim is to cure, to show the truth, not to dazzle the spectators.

In the interwar period hypocrisy of the authorities and governments was justified by the necessity of the maintaining the law and order, to

discipline and punish rather than the problem of the social susceptibility. Is not the hypocrisy and falseness one of the reasons why *the brave new world* had to fall?

Cocking the Trigger: Explicit Male Performance and its Consequences

Karen Gonzalez Rice
Connecticut College, New London, CT

This paper traces the consequences of explicit performance in the work of three male artists: Wolfgang Stoerchle, John Duncan, and Paul McCarthy. How did these artists' obscene actions impact their lives, their art communities, and art historical modes of critical inquiry about gender and sexuality in contemporary art to the present? Loosely associated in art world circles 1970s Southern California, Stoerchle, Duncan, and McCarthy explored male sexuality, aggression, and vulnerability in their challenging performances. Each worked in the nude to enact or simulate sex acts. In Stoerchle's erection performances (1970-75), the artist attempted to produce and maintain an erection in front of an audience. Duncan's *Blind Date* (1980) documented his sexual encounter with a corpse, followed by a vasectomy procedure. In a series of actions including *Sailor's Meat* (1975), McCarthy smeared his body with raw meat, ketchup, and other foods.

Based on these and other performances, audiences charged all three artists with obscenity. Yet debates around these works and the artists' subsequent careers have mapped vastly different trajectories, from Stoerchle's obscurity and Duncan's infamy to McCarthy's critical acclaim and commercial success. What shifts in contexts, audiences, and performance strategies yielded such radically diverse responses to these artists' obscene performances? How have the differing dynamics of victimhood and aggression in these works contributed to the disjunction of art historical discourses about these artists? In examining the reception of explicit male performance during a key moment of avant-garde experimentation, this study illuminates current disciplinary modes of evaluating obscenity in contemporary art history.

Corporality and Scopophilia in Abject Art: Appropriation of French Rejection by American art

Patricia Bass
Paris III Sorbonne Nouvelle

What do we consider obscene, out-of-limits, and worthy of rejection? Since the English translation of Julia Kristeva's seminal work on the 'abject' (*Le Pouvoir de l'Horreur*) American academia has embraced the term to describe that which is rejected by an individual or society because of its threateningly marginal position, a position which exposes the lack of integrity and stability of the rejecting subject. Liberally adopted by anglophones in the academic fields of post-colonial studies, gender studies, and race and ethnicity studies, perhaps the most popularly publicized manifestation of the 'abject' in anglophone study is the term 'Abject Art', what theorists have baptised 'an American practice of French theory'.

The Whitney Museum's 1993 exhibit *Abject Art : Desire and Repulsion in American Art* firmly established the term in art theory and the museological discourse to designate art treating obscene materials or subject matter. However, despite the wealth of its usage since, the evolution of the term during its migration from the French critical theory context to the world of Anglophone art is rarely acknowledged. In response to this phenomenon, the following paper explores the uniquely American nature of *abject art*, and more specifically, via a case study of the key Whitney exhibit, the priorities of visuality and corporality that characterise this interpretation. For example, Kristeva attests that the biologico-cultural phenomenon of disgust is integrally linked to the abject: nausea, dry heaves, vomiting and excretion are both characteristic of and examples of rejection. However, these multi-sensory forms of personal corporal rejection were largely ignored in favour of a politico-symbolic view of the abject in the world of Anglo-Saxon art theory: the 'abject' black body, 'abject communities', 'abject' sexualities, etc.

Scenes of the Obscene in Contemporary Turkish Art

Elif Cimen
Balikesir University, Balikesir

In contemporary Turkish art, topics or items considered obscene by society are being carried out by a number of artists with protest, agitation, anti-propaganda or strike purposes. Issues that are often seen in social life such as domestic violence, honour killings, rape, gender discrimination, intolerance against minority groups generate some artists' main theme in their work. Certain circles do not show any reaction to such social wounds, or even support. These circles that have no discomfort in the existence of these wounds get disturbed when they face these social realities through artistic activities. These artists

are subject to threats or even physical attacks by such groups. In this paper, Turkish artists, namely Şükran Moral, Taner Ceylan, Nezaket Ekici who make use of such obscene scenes in their works,

will be analyzed including their performances, reactions and attitudes toward threats and attacks. This presentation will be supported by a variety of visual images of relevant art works.

SESSION 17

Picturing Evolution and Extinction: Regeneration and Degeneration in Modern Visual Culture

Fae Brauer
The University of New South Wales College of Fine Arts / University of East London

Serena Keshavjee
University of Winnipeg

'The extinction of species and of whole groups of species, which has played so conspicuous a part in the history of the organic world, almost inevitably follows on the principle of natural selection', wrote Charles Darwin in *The Origin of Species.* 'Extinction and natural selection … go hand in hand'. By focusing upon this Janus-faced nature of Darwinism, as well as Neo-Lamarckism and Mendelism, this session seeks to explore how animals, humans and even environments were pictured and evaluated according to their propensity to adapt and regenerate or to degenerate and become extinct.   Given the realisation that survival of a nation, race, family, class, culture or environment was predicated upon evolution, rather than stagnation, this session also seeks to explore how paranoia over the danger of devolution was betrayed by art and other forms of visual culture.

The papers address how such art movements as Symbolism, Neo-Impressionism, the Nabis and Dada alongside artists ranging from Fernand Cormon, Paul Cézanne, Félix Charpentier, Edgar Degas, Émile Gallé, Paul Gauguin, Paul Richer and Auguste Rodin to Max Ernst, Wassily Kandinsky, František Kupka, Piet Mondrian and Vasilii Vatagin disclose the fear of devolution in animals, plants and humans alongside the roles played by cultural and natural environments in aiding and abetting evolution or extinction. They examine the roles played in art by medical and scientific images of the human body produced by alienists, anthropologists, criminologists, eugenicists, heliologists, microbiologists, neurologists, puericulturalists and paleontologists as well as theosophists and telepathists, in determining the capacity of animals, plants and humans for regeneration or conversely, their susceptibility to degeneration.

Fernand Cormon's Caïn: Man between Primitive and Prophet

Isabelle Havet
University of Delaware

Fernand Cormon's monumental painting *Caïn* was the sensation of the 1880 Paris Salon. Recasting the familiar biblical story of Cain's flight from Jehovah in a startlingly original fashion, it incorporated an explicitly scientific visual vocabulary within the arena of academic history painting. Cain and his tribe are depicted as a roving prehistoric band, trudging through a barren landscape clad in ragged pelts and carrying primitive weapons. This paper considers Cormon's painting within the context of the nineteenth-century fascination with prehistory and theories of human evolution. Through an examination of contemporary archaeological discoveries of Cro-Magnon man in France, anthropological inquiries into human evolution, and discourses on degeneration, this paper explores the multiple ways in which Cormon engaged with debates on human origins and its social implications.

The prehistoric troupe in *Caïn* is composed of a range of human physiognomies at various stages of evolution: from the brutish, to the classically ideal, to the contemporary. Most disturbingly, these phases of human development are not reassuringly presented in an ascending order. The emphasis on evolution as an infinitely variable and fluid process would have held particular currency for a nation still reeling in the aftermath of the Franco-Prussian War and bloody Commune. By reflecting current discourses on savage regression, mob psychology, and moral hygiene, the painting not only pictured the prehistoric origins of a rebuilding nation searching for its roots, but also suggested the possibility of an ailing and traumatized French society's future savage regression.

Regenerating the 'Man-Beast': Brutishness and Degeneration Theories in Modern Spanish Visual Culture

Oscar E. Vázquez
School of Art & Design, University of Illinois at Urbana Champaign

Spain offers an important opportunity for comparing the varied forms and applications of degeneration theories in relation to European modernisms. While Social Darwinism and theories of degeneration entered into the cultural discourses via medical and criminal court proceedings, promoted by followers of Cesare Lombroso, Bénédict Morel and Enrico Ferri, they also found their way into the arts and were quickly folded into Spain's long-standing debates over cultural decline and even of the 'Black Legend'. The political program of regeneration during the Restoration period after 1874 was largely conservative and aimed at the consolidation of what was understood as a fragmented and devolving nation, but for many intellectual elites and liberal artists, the question of degeneration was a necessary step in the evolution of the arts – a phase that would lead to renewal.

As a case in point, my paper focuses upon a lesser-known sculpture by the Catalan artist Carles Mani y Roig (1867-1911), an assistant to Gaudí. Mani's large work *The Degenerates* (circa 1901) is one of the few attempts in modern Europe to represent degeneration *literally*. Mani's work manifests current anxieties over social decline and physical atavism after the 'National Disaster' (Spain's loss in the Spanish-American-Cuban War of 1898). However, the statue also reveals an understanding of degeneration within a lengthier and older cultural debate, as well as Mani's use of degeneration theories as a critique on the condition of contemporary art.

Mouths that Bite: Rabies, Sexuality and Pasteur's Cure

Mary Hunter
Art History and Communication Studies, McGill University

Rabies held a significant place amongst the illnesses most feared by the public during the late nineteenth century in France, particularly since it was linked to anxieties about the degeneration of civilized human beings into primitive animal states. Although rabies only killed roughly 25 people a year in France between 1850-1872, the public were horrified by this malady that threatened to transform ordered French bodies into convulsing beasts that foamed at the mouth. Like other sensational nineteenth-century ailments, such as hysteria, satyriasis and nymphomania, rabies fascinated the public by its assortment of spectacular and highly sexualized symptoms; during an attack of rabies, human bodies were seen to become animal-like, thrashing out in violent and erotic abandon. When Louis Pasteur discovered the vaccine for rabies in 1885, a plethora of visual representations of rabies, its victims and the scientist appeared. By examining popular, medical and artistic depictions of rabid human bodies alongside those of Pasteur, this

paper will explore how visual representations produced Pasteur's identity not only as a modern hero, whose vaccination could ensure the regeneration of a refined French public, but also a ruthless scientist, who fought for his own survival in a dog-eat-dog world.

Allegorizing Extinction: Humboldt, Darwin and the Valedictory Image

Sarah Thomas
The University of Sydney

In the first half of the nineteenth century the writings of the great naturalist Alexander von Humboldt began to propel European artists to travel to all corners of the globe. Humboldt would also inspire another young traveller, Charles Darwin, whose theory of evolution would become one of the cornerstones of modern thought. Humboldt's impact on the art of landscape has been the subject of considerable scholarly scrutiny, but this paper will examine his lesser-known influence on the representation of indigenous peoples across 'New Worlds'. In particular it will consider a range of paintings from the mid-nineteenth century, which allegorized what many considered to be the inevitable extinction of indigenous peoples.

Artworks by such artists as Eugene von Guerard and Robert Dowling in Australia, Johann Mauritz Rugendas in Brazil, and Frederic Church in North America will be considered against the shifting currents of racialized thought which preoccupied natural scientists of the period. The paper will consider the influence of both Humboldt and the younger Darwin on the representation of indigenous peoples, focusing upon the production of valedictory imagery in three continents.

'We Are All United': Evolution and Organicism in the Art of Emile Gallé and the École de Nancy

Jessica M. Dandona
Department of Art, Lamar University

In 1901, the French glassmaker Emile Gallé founded the École de Nancy, a group of artists from the province of Lorraine dedicated to promoting works in the Art Nouveau style. Trained as both a botanist and a designer, Gallé's passion for the flora and fauna of his native province are everywhere evident in his work. It is in his many studies of orchids, however, that the artist fully explores the implications of evolutionary theory for an understanding of society. In a richly illustrated study of polymorphism in orchids (1900), works such as *Orchids of Lorraine* (1900), and designs for a logo to represent the Ecole de

Nancy, Gallé thus offers viewers an organicist vision of social harmony characterized by interdependence and cooperation. Drawing from this vision, this paper argues that Gallé's efforts to unite local artists and to define a regional style for Lorraine were strongly marked by the artist's understanding of evolution in terms of organicist solidarity.

Drawing upon the writings of anarchist geographer Elisée Réclus, the monism of biologist Ernst Haeckel, and the evolutionary theories of Jean-Baptiste Lamarck, the artist proposes a view of the French nation as inherently diverse yet unified by a common 'spirit'. For Gallé, this 'spirit' finds its realization in the natural world, a world characterized by both infinite variety and harmonious unity. It is this vision of organicist solidarity that, I contend, allowed the artist to reconcile his ardent Republicanism with his faith as a devout Protestant and to envision a form of national identity that protected individual liberty while it also promoted social justice.

'Healthy Tans? : Regenerating French citizens on the Côte d'Azur with Light Therapeutics, 1890-1920

Tania Woloshyn
Department of Art History and Communication Studies, McGill University

The therapeutics of tanning occupies an intersection in art and medical histories, an alternative and early history of the 'healthy tan' that promoted pigmented skin as healed, whole, closed and regenerated from the ravages of disease. From the early 1890s onwards, French physicians became increasingly fascinated by the natural healing powers of light. The primary target of both Heliotherapy (natural sun therapy) and Phototherapy (artificial light therapy) was to treat tuberculosis in its various manifestations. For practitioners light had the miraculous, natural ability to rid of the body of tubercle bacilli, to heal the disfiguring and suppurating wounds caused by them, and prevent further reoccurrences by building up the patient's physiological defences. In doing so they aided more than the individual; they were contributing to regenerating a nation perceived to be in the midst of actual annihilation. Light, air and water – especially on France's Mediterranean coast - were quickly enlisted as weapons in the battle against degeneration.

Striking in the primary material of light therapeutics are references to its social value, both curative and preventive, for the use of

strengthening a nation weak with tubercular adults and children, debilitated chronic invalids, and wounded soldiers. The aim of this conference paper is to explore, in words and images, a formative period of light therapeutics in France, during which bronzed skin simultaneously signalled the darker skins of the 'inferior races' and tantalised Eugenicists as the external manifestation of the citizen's rejuvenated blood.

Regenerating Manliness: Wrestling with Masculinity
Anthea Callen
Australian National University/ University of Nottingham/ University of Warwick

This paper addresses the theme of male contact sports, notably wrestling and boxing, focusing on the 1860s to early 1900s. It discusses these activities and their visual representation in the context of French nineteenth-century concerns about male alienism and hysteria, and the decline of masculinity as witnessed for example, in the great number of conscripts deemed unfit to serve in the French army c.1870. Considering close combat sports historically as a form of training and preparation for war as well as of heroic sporting endeavour, proof of superior masculinity and an opportunity for gambling, it examines some of the conflicted nuances of masculinity at the intersection between evolution and devolution. This includes attention to the binary of civilization versus atavism in sporting representations of 'manly health' versus pugilistic barbarism.

A lynchpin artwork in this discussion is the anonymous Antique sculpture, *The Wrestlers* — also known as *The Two Wrestlers*, *The Uffizi Wrestlers* or *The Pancrastinae*, the Roman marble sculpture after the lost Greek original of the third century BCE that is now in the Uffizi. This piece is viewed in its many reproductions from full scale to tabletop (as above, Bronze, c.1900), and its numerous modern reappearances as witnessed in contemporary film, where it flags up the homoerotic in Brian Gilbert's *Wilde*, with Stephen Fry as Oscar Wilde (1997), and even as a funeral effigy. In addition to *The Wrestlers,* the images examined in this paper range from paintings and drawings by Delacroix, Courbet, Degas, Cézanne, Gauguin and Rodin, Charpentier's sculpture of *Les Lutteurs,* and popular prints in sports manuals and health journal photographs.

Beauty and the Beast: Imaging Human Evolution at the Darwin Museum, Moscow, after the Revolution
Pat Simpson
University of Hertfordshire

The Darwin Museum in Moscow was, from its foundation in 1907, committed to using artworks to support stories of evolution. Nationalized in 1917 as an adjunct of Moscow State University, the museum remained under the direction of its founder, Professor Aleksandr Kots, a zoologist, ornithological expert and amateur taxidermist. He directed and supervised the creation of paintings and sculptures, principally made by Vasilii Vatagin, an artist and zoologist, to support the version of Darwinism being projected. From the October Revolution to his death in 1964, Kots ensured that the displays at the Museum were always politically correct.

This paper explores the potential contextual resonances of certain works by Vatagin and others in the early Revolutionary period. The discussion starts with an examination of a pair of monumental sculptures by Vatagin entitled *Age of Life* (1926), depicting the variations of role, behaviour and appearance of, on the one hand Orangutans (the beast), and on the other hand, human women at different stages of their lives (beauty). The paper then goes on to consider how the modes of imaging, both in these sculptures and in other works representing human evolution in this period, connected with contemporary discourses on and visualisations of Darwinian evolutionary theory, both in the Soviet Union and in Western Europe. What emerges, I argue, is a complex relationship between the images and the dialectic between contemporary Bolshevik anxieties about degeneration within the Soviet population and utopian dreams of the Revolutionary production of a new, human biologic type.

Art and Elective Sensibility: Telepathy as the Ultimate Medium of Evolution
Pascal Rousseau
Université de Paris 1, Panthéon-Sorbonne

Coined in 1882 in the context of the experiments of the British Society for Psychical Research (SPR), the term 'telepathy' confirmed the historical connection between imagination, empathy and (tele)communication. Ranging across a large spectrum of nonsensory means of exchanging information at a distance (clairvoyance, precognition, mediumism, etc.), telepathy

was considered to be a very new medium to communicate for an ultimate step of the evolution of species. Under the influence of theosophy with its spiritualist interpretation of Neo-Darwinism, brain-waves become unmediated means of emotional transmission via the amplification of an electric cerebral activity.

Because thoughts were considered to be material entities reduced to frequencies (as in the 'Thought-Forms' defined by Theosophists Annie Besant and Charles Leadbeater), the pioneers of abstract painting from Wassily Kandinsky to František Kupka were convinced that the ultimate step of modern art would be a direct communication from mind to mind, without material mediation. As the emotional impact of the work of art would become a pure sympathetic resonance and aesthetic ecstasy an ethereal transference, it would be possible to announce the obsolescence of the medium of painting. Instead, art would function by means of a new 'elective sensibility' in which colours as purely mental vibrations could be captured by the 'sixth sense' of the spectator's super-brain.

Nerves Liquefy: Dada's Challenge to Evolution
Peter Mowris
The University of Texas at Austin

This paper shall consider Dada's critical repurposing of early neurology or physiological psychology, which held that all individual and group consciousness (*Völkerpsychologie*) relied on malleable arrangements of nerves in subject or society. Shifting to non-Freudian psychology enriches the presence of science within Dada and returns the group to its cultural context of performance in Europe that art historians generally neglect, including the eurhythmics of Emile Jaques-Dalcroze, the rhythmic motion performances of the occultist philosopher Rudolf Steiner, and the experimental choreography of Rudolf Laban, whose students participated directly in Dada performances in Zürich. These reformers sought to shape the neural structures of a group into the organic bases of a new society. Public performances of rhythmic group motion presented a group that had evolved neurally toward a new consciousness.

By considering Dadaists' descriptions of chance and improvisation outside structures of social evolution or degeneration, it will demonstrate that the group in Zürich used performance to attack the social reform movements of its immediate context. Shifting focus to visual imagery, the collages of Max Ernst provide a helpful contrast to the performative ventures of the Zürich group. Ernst's work from his time in Cologne Dada engaged the rhetoric of visual objectivity in physiological psychology. In certain collages, mutation of nerves occurs outside any known taxonomies of development or degeneration. Dada repurposed science to dissolve the boundary between artist and audience and redefined artistic practice, so that art making altered the sensory and cognitive bases that once enabled constructive description of it.

SESSION 18

Modernism and the West

Majella Munro
Independent

Over the last decade Asian art has gone from relative obscurity to exceeding prices obtained by European Old Masters. But while the market is thriving, the historical and cultural circumstances which led to this are underdiscussed. The description of artists from particular regions as 'emerging' renders these works ahistorical, affecting a divorce from context. This session will challenge this by attending to the development of modern and contemporary art from these regions in an extended historical and global perspective. Unprecedented cultural dialogue during the early twentieth-century facilitated modernism; a modernism that in the West depended on a critical reassessment based on 'primitive' cultures, and that outside the West was dependent on the importation of Western art. It is this reciprocity of influence that provides fertile ground for revision, allowing a shift away from a binary West/non-West narrative, to a global model of mutual global exchange. The art histories of individual nations in Asia and South America - particularly China, Japan and Brazil - are becoming well known, but the possible links and similarities between these non-Western modernisms have not yet been interrogated. The aim of this session is to unite expertise developed within regional case studies, in order to forge a collective framework appropriate to the demands of an international audience and market for contemporary art. How mutual is the dialogue between West and non-West in the development of modernism, and what are the impacts of these trans- and inter-cultural dialogues for the globalised art world of today?

Modernity, Elsewhere: Amrita Sher-Gil and 20th Century Exoticism
Dom Nasilowski
University of Leeds

In 1934 Indo-Hungarian artist Amrita Sher-Gil painted *Self Portrait as Tahitian*, simultaneously referencing and challenging tropes of exoticism in Paul Gauguin's work. My paper will argue that Sher-Gil's painting marks a shift in the representation of the exotic, and offers a framework for understanding cross cultural exchange beyond the 'West and Rest' model.

In 1903, French anthropologist and poet Victor Segalen began to develop a critical theory of exoticism. The recognition of difference is posed by Segalen as a counter force to the cultural homogenization of industrial modernization. Drawn from Gauguin's paintings and writings on Tahiti, and later integrating his own experiences as an expatriate in China, Segalen's exoticism offers shifting perspectives that come from travel. The relationship between exoticism and modernity framed by the migrations of Segalen and Sher-Gil takes on new relevance in the emergent global models of art histories, and their postcolonial revisions.

A historical look at exoticism challenges the persistence of its nineteenth-century conception, defined by geographic distance. Reading Sher-Gil transculturally places exoticism into an expanded field, and can answer back to Partha Mitter's criticism of the 'Picasso Manque Syndrome' in modernism, which relies on categories of originality and authenticity deployed against the reception of artwork produced outside of social, historical, or aesthetic margins. Positioned between references to Tahiti and China, Sher-Gil's painting makes visible the inter-cultural weave of Europe and Asia in the construction of her own image, thereby incorporating questions of subjectivity.

The Rise of Modernism in Iran
Staci Scheiwiller
California State University Stanislaus

This paper rconsiders the rise of Modernism in nineteenth-century Iran as it relates to Modernism in Europe by reframing the discourses of modernity, photography, and the privileging of sight. In relation to nineteenth-century Iran, the discourses of Art History have placed its figural, secular painting under the rubric of declining 'Islamic Art'. Yet, this labelling of figural painting should be revisited in order to create a more nuanced version of Iranian Modernism. As in Europe, photography in Iran played a major role in constructing artistic modernism, as well as creating an interest in everyday experiences. Artists such as Kamal al-Mulk, who had studied in Europe, began depicting realistic mundane scenes of Iranian life. A photorealist aspect also emerged in Iranian painting that had not been seen before the introduction of the camera to Iran during the 1840s. Although one cannot directly apply what happened in Paris to Tehran during the nineteenth century, it seems that the discourses of Realism and Impressionism pertain to modern Iranian art more than the discourses of Islamic Art, which have deemed Qajar art as degenerate and lacking quality. In fact, there is no reason to frame secular art in Iran as 'Islamic'; rather, it is Modern. When this Islamic rubric is in place, Modern Art in Iran has an arrested development, which traditionally begins in the 1950s with the Coffeehouse Painters and the Saqqakhaneh. The Islamicising of Iranian art of the late nineteenth- and twentieth centuries actually reinforces the dominance of European Modernism and relegates Modern Iranian Art to a moment when the avant-garde is in the last throes of its lifespan.

Exploring Central Asian identities in modern art
Alexey Ulko
British Council

In this paper I will discuss approaches to the exploration of multiple identities in modern Central Asian art and the relationship between artists, society and art as a whole in the region and more specifically, in Uzbekistan.

The end of the first decade of the twenty-first century, marked by a worldwide crisis, signalled the end of one era and the beginning of another in Central Asia, with the first generation of people born after the collapse of the USSR coming of age. Culture, art and individual artists in the region are coming under pressure from three sides: the lingering Soviet legacy; the ethnic and traditional heritage; and the demands of the modern globalised world. These players apply pressures to artistic communities in different proportions and combinations, seeking to establish various kinds of identities (e.g. national, ethnic, regional, stylistic), attempting to prescribe what Central Asian culture *should be* and ignoring by and large the analysis of what it really *is*.

Artists' reactions to these kinds of pressure are twofold: compliance and resistance. The external forces and responses cause some new art forms and images to appear (e.g. installations) while more traditional ones are being transformed in

new contexts (e.g. traditional architectural forms used to underline the ethnic roots of modern Central Asian regimes; or traditional silk fabrics produced to suit Western customers' taste).

I will consider two descriptive approaches to the relationship between identities and art: one, identifying the way different identities are expressed through art forms and the other, focusing on different artistic genres to discover the identities reflected in them, arguing for a more holistic and integral, 'cluster' way of exploring these complex relations.

Indian Art in a global context, 1960s-1970s
Devika Singh
University of Cambridge

The history of Indian art during the colonial period, and especially that of early twentieth-century Bengal, has been the subject of several influential studies. At the other end of the spectrum, the recent boom in the Indian art market has led to much interest in the contemporary art scene. But questions central to the development of India's artistic institutions and practices between independence in 1947 and the liberalization of the economy in 1991 have not received the scholarly attention they deserve. Moreover, emphasis on the linkages between art and nationalism in the colonial period and after independence on the creation of national institutions has coincided with the neglect of the international ramifications of the history of Indian art in the four decades after independence.

The dissemination of British and increasingly American culture within elite circles, India's cultural relations with Russia and other East-European countries and its place within the Non-Aligned Movement remain largely ignored. This paper addresses India's central position in the international circulation of art and ideas by focusing on the artistic impact of these three under-acknowledged dynamics during the pivotal decades of the 1960s and 1970s. It tackles the theoretical and historiographical implications of the transnational study of Indian art and attends to some of the key historical developments of the 1960s and 1970s. These include artistic exchanges between India, the US, the UK and URSS, the conflict between abstract and figurative art and the enduring influence of the Triennale India exhibitions, which presented artists ranging from Richard Serra and Louise Nevelson to the Gutai group founder Jiro Yoshihara and the Brazilian Mira Schendel, in addition to many influential Indian artists.

Foundations of Modernism: Alfred Barr and the Japanese Avant-Garde
Majella Munro
Independent

Increasing anxieties around globalisation foreground the difficulty of conceiving of a modernism that is non-Western. Modernisation has become synonymous with Westernisation, a situation exacerbated by the rise of international art fairs, which are increasingly agents for homogenisation rather than for exchange. Paradoxically, the resultant globalised contemporary art is championed as a source of revitalisation in a Euro-centric art world, not necessarily because it articulates an alternative to this centrism, but because 'emerging' regions provide a much needed source of new products and collectors to sustain the market, a need that is becoming more urgent. The term 'emerging art' in itself reveals how discourse is overly dependent on economic models: 'emergent' describes the state of these industrial economies, not of their cultural production, the history of which is deliberately obfuscated. Alfred Barr's work is foundational in that curious paradox, the history of modernism, but one of his most important assertions is glossed over: that the formative influences on European modernism are exclusively non-Western, suggesting a longer history of intercultural exchange, and revealing that anxieties over cultural influence are not unique to contemporary globalisation; rather modernism, in all periods and contexts, always issues from elsewhere. This paper will draw on theories of acculturation to interrogate the binaries Western/indigenous and traditional/modern, and to examine the reception of Barr's model in the non-West, particularly amongst avant-gardists and Surrealists in Japan, arguing that in both the West and non-West modernity presents a rupture that is not only temporal but also geo-cultural.

International Voices in the 'Dance of Absolute Darkness': Butoh and the West
Lucy Weir
University of Glasgow

The dance/theatre hybrid Ankoku Butoh encompassed a deconstructive and often grotesque range of performative activities, an art form that shocked Japanese audiences with its often-controversial subject matter. Today, the term 'Butoh' has come to signify a collective of avant-garde performance art-related movements. However, it is significant that Butoh remains a relatively marginalised art form in its

native Japan, while garnering both appreciative audiences and even generating imitation in the Western hemisphere, particularly in Germany and the United States.

This paper will challenge the assumption that Butoh as an art form is 'uniquely' Japanese in character, and will attempt to re-position Butoh in the history of 20th century dance as part of an international, reciprocal dialogue. It will begin by tracing the history of Butoh from its emergence in late 1950s Japan, before going on to explore its engagement with Western modern dance. This paper posits that Butoh owes more to the legacy of German *Ausdruckstanz* (expressive dance) than traditional Japanese performance such as Kabuki or Noh, and that Butoh fits more comfortably in the framework of postmodern dance history than that of Japanese theatre practice. Focusing on early Butoh practice, particularly that of Tatsumi Hijikata and Kazuo Ohno, this paper seeks to prove the contemporary Butoh aesthetic owes a significant debt to its early practitioners' engagement with Western avant-garde performance and literature, and consequently argues that Butoh ought to be included in the canon of twentieth century dance history alongside comparable postwar movements in Europe.

Negotiating the 'west" and 'non-west': Francis Alÿs, Santiago Sierra and Tania Bruguera

Andrés Montenegro
University of Essex

Francis Alÿs's, Santiago Sierra's and Tania Bruguera's artistic practices occupy an 'in between' space decidedly lodged between western constructions and non western counter-narratives, activated as a site for transcultural dialogues. Born in Belgium, Francis Alÿs moved to Mexico City in the late 1980s. Similarly, in the early 1990s, the Spanish artist Santiago Sierra also relocated his artistic practice to Mexico City. Inverting this migratory pattern (from North to South), in the late 1990s, Cuban artist Tania Bruguera left the island for the United States. These physical displacements, along with their ensuing cultural dislocations, have effectively exposed these three contemporary artists to different notions and understandings about the benefits and shortcomings of both the ideology of modernity and the historical construction of 'the West'. This paper seeks to explore how these narratives have been resisted, appropriated and

criticized by works such as *Politics of Rehearsal* (Alÿs), *9 persons paid to remain inside cardboard boxes* (Sierra), and *Tatlin's Whisper* 5 (Bruguera). By paying close attention to each work's contexts and conditions of possibility, I will investigate how each work articulates the complex process of imbrication, and its ensuing tensions, between the hegemonic discourse of the 'west' and local, site specific discourses.

Who is Afraid of the West? Comparing the 1998 São Paulo Biennial

Camila Santoro Maroja
Duke University

My paper questions the label 'non-Western art' by comparing two biennials. The first, the 24th São Paulo Biennial, was organized in 1998 using the national concept of antropofagia. The curator Paulo Herkenhoff appropriated the term from Brazilian writer Oswald de Andrade's 1928 'Anthropophagic Manifesto', the most celebrated methodology for creating national cultural identity. Like the Tupí cannibals who devoured their rivals during Brazil's colonization, de Andrade called for artists to appropriate imported references to create a hybrid culture. Informed by the post-colonial theories and geopolitics of the intervening seventy years, Herkenhoff used antropofagia to display international art from a Brazilian and implied Latin American perspective. The second exhibition, the Mercosur Biennial, was envisioned to affirm Latin American nations as a unified group. It was originally conceived as an alternative to the São Paulo Biennial in 1997, one year before Herkenhoff's curation. Ten years later, in 2007, the Spanish-born and UK trained critic Gabriel Pérez-Barreiro was invited to 'internationalise' the perceived regional limits of the biennial; he proposed the poetic theme Third Bank of The River, referencing the famous Brazilian novel by João Guimarães Rosa (1962). The exhibit's 'third bank' signalled the interstitial position that Latin America occupied in the art world. Problematic as the Latin American label can be, it became a commonly claimed identity in the art world. In a field dominated by U.S.-European discourse, a unified Latin American identity worked as a useful counter-position in a narrative built according to Western binary logic. Contrasting the two biennials, I examine the advantages and the detriments of claiming a homogeneous category for Latin American art, in order to oppose it to the West.

SESSION 19

Sculptural Film: Before and Beyond Richard Serra

Katerina Loukopoulou
University College London

Has process sculpture stolen the idea of the sculptural film? Richard Serra's *Hand Catching Lead* (1968) has become the *locus classicus* with which recent writings have engaged in order to reflect on the sculptural possibilities of film, screens and time-based, light-emanating media. In a 1978 essay Benjamin Buchloh deployed the term 'sculptural' apropos Serra's films, and pointed to László Moholy-Nagy's *Lightplay* (1930) as their only precursor; since then, this genealogy has been reiterated in writings about sculptural aesthetics and the moving image.

Sculptural film has thus been mainly conceptualized in relation to a limited scope of artistic movements and historical moments: from interwar modernism to postminimalism. This session proposes to disentangle sculptural film from this narrative; its papers pursue alternative lines of enquiry about the ways that sculpture and cinema have been in dialogue with each other within specific historical and geographical contexts before and beyond the process sculpture paradigm. The session aims to offer new historiographical, theoretical and conceptual propositions on sculptural film matters and reflect (directly and/or indirectly) on the following questions: To what extent (since their early days) have the 'new' media of photography and cinema turned to the 'old' medium of sculpture in search of models of reproducibility, monumentality and three-dimensionality? Why did Brancusi place his sculpture Leda on a turnstile and film it? What can we make of Agnès Varda's statement that she aspired to depict emotions in film as subtly as Henry Moore's rendering of solidity within transparent holes? How can we approach screen and light installations, which offer new types of sculptural constellations by knowingly pointing to aesthetic registers from pre-cinematic eras?

Metamorphoses: Stereoscopic Photographs of Sculptures at the 1862 International Exhibition

Patrizia Di Bello
Birkbeck College, University of London

This paper focuses on the photographs of the 1862 International Exhibition taken by the London Stereoscopic Company, in particular of the statuary placed throughout the space of the Exhibition. Like photographs, these sculptural objects had an uncertain status: some were 'originals', some were 'reproductions'; some were exhibited as fine art, some as manufacture; some were exhibits, and some were part of the decor. Of the hundreds of photographs taken by the Stereoscopic Company of the profusion and confusion of things at the Exhibition, about a third seems to have been of sculptures, and successful enough to warrant several reprints, including a special set of the 'Statuary In Exhibition' published by the New York branch of the Company. What did stereoscopic photography 'do' for sculpture? What did sculpture 'do' for stereoscopic photography? Why were these images successful, given how unstable they were – and still are – both materially (three-dimensional photographs become so only in the head of the viewer), and discursively (art or industry? original or reproduction?). Focusing on three of the 'greatest hits', sculpturally speaking, at the Exhibition – Monti's veiled female figure *The Bride*, Gibson's 'tinted' *Venus* and Magni's over-detailed *Reading Girl* – this paper explores the metamorphoses or transformations enacted, reenacted, staged and dramatised by the interactions between sculpture and stereoscopic photographs, back and forth between big and small, realism and idealization, attention and boredom, vision and touch, movement and stillness.

Moving Statues: Capturing Lehmbruck's Die Kniende

Kathryn Floyd
Auburn University, Alabama

In 1937, Arthur Grimm, a Nazi photojournalist and stills photographer for the film industry, documented Wilhelm Lehmbruck's expressionist sculpture *Die Kniende* (*Kneeling Woman*, 1911) at the infamous Degenerate Art Exhibition in Munich. His photograph, a strange confabulation of elements that 'reanimates' the condemned sculpture, conjures the early criticism of the work by sympathetic authors who discussed its ability to 'speak' and 'move', and alludes to the phantom-like object's fraught life of appearances

and removals in both physical space and two-dimensional imagery. Most important, Grimm's visual interpretation of *Die Kniende*, captured at this destructive exhibition, operates much like a film still. The static photograph raises the spectres of cinema's power to breathe 'life' into inanimate objects, a theme taken up in a number of early films that engage the trope, originating in myths like 'Pygmalion and Galatea', of the living sculpture. In 1936, Grimm had experienced first-hand a translation of this ancient theme when he worked alongside Leni Riefenstahl as she filmed the opening sequence to *Olympia* in which marble sculptures 'transform' into living, moving athletes. This paper joins these threads of influence to provide a deep reading of Grimm's very 'filmic' image of Lehmbruck's 'moving sculpture', an object that disappeared again just days after it was photographed. Beyond its meaning within the context of National Socialist visual culture, this mysterious collision of film, photography, and sculpture also suggests broader questions about the complex interactions of these media.

Through the Lens of Modern Science: Alexander Calder & Sculptural Film

Vanja Malloy
The Courtauld Institute of Art

With the introduction of kinetic sculpture, the relationship between sculpture and its space comes to a pinnacle. The presence of the fourth-dimension of space-time in sculpture sharply rose to prominence in the 1920s, largely indebted to developments in modern science, which fundamentally changed our understanding of space, such as Minkowski's fourth-dimension and Einstein's bending of space by matter. These scientific developments were absorbed by the avant-garde resulting in the 1936 Dimensionist Manifesto, which called for sculpture to move into the fourth-dimension and was signed by a number of prominent artists. This new concept of the fourth-dimension revolutionized sculpture, creating a significant relationship between sculpture and its movement. A signee of this manifesto, Alexander Calder was a famous kinetic sculptor known for his Mobile. To capture his works outside of the gallery setting, Calder relied on photography and films, many of which were produced by his lifelong friend and neighbour Herbert Matter. For instance, in 1949-50 Matter directed, filmed and edited The Works of Calder for the Museum of Modern Art. In addition to his working relationship with Matter, Calder also participated in collaborative films such as Hans

Richter's 1947 Dreams That Money Can Buy, which juxtaposed his sculptures with that of other Dimensionist artists such as Duchamp. By taking a closer look at Calder's use of sculptural photography and film, I will examine how these mediums are informed by the conceptual ideas of modern science as promoted by the Dimensionist Manifesto.

The Third Meaning: Sculpture, Film and the Still between Warhol's *Sleep* and *Large Sleep*
Thomas Morgan Evans
University College London

In 1965 and 1966 Warhol made a series of silkscreens on Plexiglas. The first– *Large Sleep* – derives from inverted consecutive frames from the 1963 film *Sleep*. This paper is not so much about a film, but a sculpture derived from a film which I argue can be understood as a film in two ways. Firstly relating to Roland Barthes important essay on cinema's essence, 'The Third Meaning', and secondly in terms of Warhol's work's formal values, issues of repetition, desire and temporality both in the work itself and in relation to the film *Sleep*. *Large Sleep* figures the vertiginous quality of Barthes's still time by casting the film frame in actual space, one can move around it, see it backwards, see *through* its clear plastic. It renders the moving image static while at the same time animated by the duration of phenomenological encounter. The Plexiglas works share the theme of the 'retirement' pieces with Warhol's *Silver Clouds*: they are lenses of retrospection through which one might literally 'look back' on other examples of Warhol's work. *Large Sleep*, both sculpture *and* painting, could also be considered a 'loop' of projected film, a giant film acetate comparable to the fixed shot from which it derived, extending the five-hour duration of *Sleep* to infinite proportions. If this work is a reflective component of Warhol's body of work one can say that *Large Sleep* is also a work of art-historical reflexivity. If Duchamp's fastidiously worked-out *Large Glass* renders vision a sexual practice, Warhol's work is 'generative' to the power of one. It is the same man in relation to himself: both homosexual and narcissistic sexual act, echoing the self-referential status of the work.

Sculpture and New-Wave Cinema
Helena Bonett
Royal Academy of Arts
Jonathan Law
University of Kent

In this paper we argue that understandings of sculptural form were essential in establishing the key identities of western cinema, at a time when academic film theory was in its formative stages in the post-war decades. The paper takes as its starting point André Bazin's seminal 1945 text, 'The Ontology of the Photographic Image'. In the essay Bazin uses a number of sculptural metaphors – particularly of statuary, death masks and mummification – to describe the temporal and representational properties of photography and cinema. This text proved influential to a new generation of European filmmakers – including Jean-Luc Godard, Chris Marker, Alain Resnais and Roberto Rossellini – who went on to use sculptural forms in their films in order to commentate on the essential nature of cinema. We will explore a variety of static images of the human form in sequences from key films, including *Les Statues meurent aussi* (1953), *Viaggio in Italia* (1954), *Hiroshima mon amour* (1959), *L'Année dernière à Marienbad* (1961), *La Jetée* (1962) and *Le Mépris* (1963). These images of sculptural forms foster correspondences between the films in which they appear, so creating a web of references that relates cinema to sculpture in both mediums' exploration of time, absence, materiality and the body.

The Rodin Time Machine: Sculptural Moments in *Les Deux Anglaises et le Continent*
Mark Broughton
Independent Scholar

Except for a brief shot of a Welsh cottage, the epilogue to Les Deux Anglaises et le Continent (François Truffaut, 1971) is set entirely in the garden of the Musée Rodin, in Paris. However, in a sense, it is also set in Calais, in the mind of Balzac and right outside the gates of hell. It takes place in the early 1920s, but, on another level, it also takes place in the 1280s, 1347, the nineteenth century and 1971. By shooting on location at the museum, Truffaut created a network of allusions, via Rodin's work, to other narratives and historical events, to different times and places. The epilogue features four of Rodin's sculptures: The Burghers of Calais, Ugolino and his Children, Monument to Balzac and The Kiss. All of these capture moments from history and, apart from

Sculptural Film: Before and Beyond Richard Serra

The Burghers of Calais, they all refer directly to literature. As the camera tracks around them, zooming in, the film's action is excluded from the frame and the sculptures' forms and themes are foregrounded. Their relevance to the film's narrative ensures that they never completely displace the film's plot, even when the voiceover narration pauses. Nevertheless, the sculptures briefly evoke other narrative worlds, other texts. At key moments in the film, then, Truffaut not only adapts Henri-Pierre Roché's novel via Rodin, but also adapts Rodin's sculpture in order to raise questions about history and storytelling. This paper will analyse how the film explores historiography through Rodin's sculptures. In doing so, the paper will consider Truffaut's conception of the relationship between sculpture and film, and how the temporal plasticity in his film responded to essays written by his contemporaries.

SESSION 20

'Your Photographs on our Walls': Public-Generated Photography in Art Exhibitions

Alexandra Moschovi
University of Sunderland

Areti Galani
Newcastle University

A hundred and twenty years after George Eastman launched his Kodak box camera with the slogan 'You press the button we do the rest', the sweeping developments in the areas of mobile-phone technology and the Internet have revolutionised amateur image making anew. In this digital universe the means of production, (micro)publishing and displaying of photographs have come to the hands of the people at the largest ever scale, enabling a new culture of making and consuming photographs, and thus breathing new life (and afterlife) into vernacular practices. Although at an institutional level vernacular photographic practices had traditionally been excluded from the official history of photography, and the museum as a consequence, since the mid-90s several large-scale exhibitions have attempted to recontextualise the historical vernacular in the museum. In recent years the participatory nature of 'crowdsourcing' afforded by social media platforms has also captured curators' imagination, leading to an increasing number of exhibitions that either focus entirely on public-generated photography or accommodate public-contributed photography within a wider exhibition concept. So what makes vernacular imagery so appealing to curators and art museums today?

This session articulates the institutional and curatorial motivations that underpin the integration/ assimilation of such imagery and its mundaneness and renewability in art exhibitions online and onsite. This is pursued through academic and practice-based papers that explore current display practices around public-generated photography, the existing tensions between art and non-art artefacts, and the role of public-contributed photography in the formation of more inclusive and perhaps subversive curatorial narratives.

Introduction: 'Your Photographs on our Walls': Public-Generated Photography in Art Exhibitions

Alexandra Moschovi
Areti Galani

In spring 2002, MoMA, New York held a photographic exhibition about the city of New York under the title *Life of the City*. Next to the artworks proper drawn from the museum's masterpiece collection, in an installation continuously changing throughout the duration of the exhibition, featured photographs contributed by New Yorkers responding to the museum's open call. Yet, the arresting centrepiece of the show was the projection of a constant stream of photographs collected by the post-September 11 project, 'Here is New York: A Democracy of Photographs' that was initiated 'as an alternative way of looking at and thinking about history' proposed 'by the people for the people'.

It is, however, within the changing digital media landscape that museums increasingly look at social media as a means to diversify their activities and to reach new audiences. In this context, museums such as the Tate Gallery have favoured the familiar and 'democratic' medium of photography in combination with online image sharing applications to address these challenges and to increase their relevance to their target audiences.

This introductory presentation explores the recent curatorial fascination with public-generated photographs as published through social media applications, and sets questions about the changing relationship between producers and consumers of meaning and the renegotiation of authored discourse through the deployment of polyvocal narratives and participatory practices.

Mass-participatory Photography and the Critically-engaged Practitioner: Commissioning and Exhibiting Contemporary Photography

Carol McKay
University of Sunderland
Arabella Plouviez
University of Sunderland

The focus for this paper is on the increasing prevalence of public-generated photographic content in museums and exhibitions, and also the emphasis given to participatory practices in the commissioning of new photographic projects and art works. These new commissioning and curatorial agendas impact on photographers in more complicated ways, perhaps, than on other forms of contemporary visual art practice. The

participatory aspects of contemporary exhibition-making mean, for instance, that public-generated or 'amateur' photography can occupy the same cultural sphere as specially commissioned and/or curated photographic imagery. New relationships are established — spatial, institutional and conceptual — that potentially blur the boundaries between 'amateur' and 'professional', artist and audience.

How have critically-engaged photographers responded to these changing curatorial and commissioning agendas, and what tensions emerge in the process? In developing new participatory modes of working, for instance, are photographers simply responding to specific funding priorities, or are there more complex and more creative strategies that can be unpicked? The examples we examine sit variously within exhibition and commissioning contexts, and they suggest some of the diverse ways in which photographic practitioners are thinking about and engaging the public-generated image and participatory processes in their work. They do this without rejecting completely the territories of the physical world, the book and the gallery, and without denouncing the authority of the role of producer/author, whilst still involving people in more complex relations with photography than simply as viewer/audience.

Tracing Value: Photographers, Flickr, Funders, Policies, the Gallery and Visitors

Helen Graham
University of Leeds

Motivations for galleries to incorporate public-generated photography in exhibitions do not come from one source. New expectations flowing from the web 'read-write' culture (Lessig 2008) or the dynamic possibilities offered by the museum as a participatory "platform" (Simon online; Simon 2010) come together both with older debates around polyvocality in displays (Mason, Whitehead and Graham 2011a; 2011b), democratizing exhibits or 'sharing authority' (Lynch and Albert 2010) and articulations of social benefit within government and funders' policy and guidance (e.g. Heritage Lottery Fund).

This paper will draw on research conducted as part of the Arts and Humanities Research Council-funded project 'Art on Tyneside'. The 'Art on Tyneside' project worked with twenty members of the public directly through photograph projects and forty people through a Flickr competition to develop photography for inclusion in the Laing Art Gallery's new permanent display 'Northern

Spirit: 300 Years of Art in the North East' (opened October 2010). To make visible the competing logics that underpin the use of public-generated photography, this paper will use the concept of **'value'** (financial; social; aesthetic; conceptual) and ask whether there are ways of being open about these multiple 'values' in decisions over interpretation and display.

Curatorial contradictoriness

Helen Ennis
The Australian National University

There is a photograph by the Australian modernist photographer Olive Cotton that provides the metaphorical springboard for this paper. It depicts a group of children sitting on a bench at a kindergarten in an inner suburb of Sydney, focusing on the group as a whole rather than any individual child. I will argue that this idea of egalitarianism – of democracy in action - provides a useful basis

for a radical curatorial practice that embraces vernacular photographies and brings them into dialogue with mainstream art photography.

As a case study I will use my recent curatorial interventions into the National Library of Australia's vast collection of vernacular and art photography, elaborating on some of the exhibition strategies generated by the idea of egalitarianism and associated notions of ordinariness and the mundane. The strategies include developing non-iconic displays, working with the 'relational', constructing multiple layers and forms of narrative, and adopting ruptures or 'breakouts'. I will conclude by proposing a form of curatorial contradictoriness that aims to extend debates about photography, history and national myth making. This involves working in a way that does not privilege single photographs, which simultaneously constructs and undercuts narrative structures and which embraces disunity.

SESSION 21

Feminisms of Multitudes

Angela Dimitrakaki
Vicky Horne
Harry Weeks
The University of Edinburgh

This session looks at the new alliances imagined, pursued and actualised by contemporary feminism in the fields of art practice, theory and activism. Here, the 'contemporary' describes a world order based on the full globalisation of capital from the early 1990s to date, where conflict, crisis and resistance are all deepening. It is in this context that feminist scholars such as Nancy Fraser and Hester Eisenstein have, both in 2009, put together powerful critiques of capital as a force that has co-opted second-wave feminism. On the other hand, feminism as a politics of non-violent overturnings, of the intimate and the everyday is often invoked as an emancipatory narrative by critics of global capital. Michael Hardt and Antonio Negri's elaboration of a 'multitude', a global productive force of singularities rather than individuals, where identity is at least temporarily suspended and transversal struggles enacted, may be seen to extend significantly the possibilities of feminist social praxis. The emphasis on intersectionality, the convergence of queer and feminist methodologies, new imbrications of anarchist and Marxist radical politics with feminist thinking complicate and expand further the scope of feminist politics in the early 21st century, suggesting at least the possibility of a feminism of tactical or spontaneous 'togetherness'. But the revolutionary potential of the multitude has also been critiqued by feminist scholars who have noted the poverty of gender analysis in dominant theorisations of the concept, or who continue to see benefits in strategic separatism. The session provides an opportunity to think closely about how such developments impact practices that cross through art and its contexts, including the writing of an engaged art history. The broader question asked is: is feminism in a process of reinventing a politics of solidarity in emerging cultures of protest, of enacting or contributing to multi-directional resistance within multitudes? Where is this evident and how is it relevant to progressive political thinking in, through, about art? Exploring what is at stake in fighting oppression from what we (may) have in common, the session's speakers address issues such as activism, work, reproduction, biopolitics, pedagogy, ethics, solidarity and overcoming the political deadlock of post-feminism.

Session 1: Gender, Production, Reproduction

Women Art Technology: Subjects of Convergence

Jennifer Way
University of North Texas

Until feminism fully registered in the Western art world, its longstanding histories of privilege and sexism in canons, institutions and hegemonic narratives of discovery and invention made activism in art history veritably oxymoronic. Now, as technology pervades the art world and functions ideologically by serving as the index of our vanguardism, it too drags along historical and contemporary conflations with patriarchy, masculinity and power. Furthermore, whereas governments, NGOs, and educational institutions seek to advance women's access to and standing in technology professions, today's art world pays no heed to studying women using technology within the visual arts. In response, I will discuss Women Art Technology, a project I started in 2009 to generate information about contemporary women using technology in the art world. The project would resist, if not critique, the growing conviction that from technology arose a convergence aesthetics comprised of, and constituting, a socially activist, comprehensive, even equitable polity. By continuing to conduct oral history interviews inquiring about their definitions, perceptions about, uses of, comparisons regarding and training to use technology in and outside of the art world, Women Art Technology perpetuates an ongoing, open-ended ethnography that digitally records and archives women speaking as subjects who live at the cultural and social convergences of discursively freighted art world and technology forms and practices. I will share examples of the interviews, review the project's origins in feminist approaches to the history and theory of technology, and evaluate challenges and failures in regard to some of its activism.

Learning from Affective Revolts: Social Reproduction & Political Subjectivisation

Stevphen Shukaitis
University of Essex / Autonomedia

Despite the importance of autonomist feminism in the development of autonomist politics, it is commonly relegated to little more than a glorious footnote of figures emerging out of *operaisti* thought. And yet organising around gender, affective labour and issues of reproduction posed important questions about forms of class struggle that focused exclusively on the figure of the waged industrial worker. Revolts of housewives, students, the unwaged, and farm workers led to a rethinking of notions of labour, the boundaries of workplace and effective strategies for class struggles: they enacted a critical transformation in the social imaginary of labour organising. By drawing on these histories, this paper will explore some lessons that can be learned from this a(e)ffective insurgency.

Taking these lessons seriously is critical because, as Ailsa Del Re argues, attempting to refuse and reduce forms of imposed labour and exploitation without addressing the realms of social reproduction and housework amounts to building a notion of utopia upon the continued exploitation of female labour. Furthermore, the often cramped positions that organising forms of affective labour and social reproduction (housewives, sex workers, etc.) occupy become all the more important as these processes become further integrated into contemporary capitalism. But how does one refuse caring labour? Strategies for organising around the latter - what *Precarias a la Deriva*, of the 21st century, have called a 'very careful strike'- can help achieve what in the 1970s Mariarosa Dalla Costa and Selma James described as 'higher subversiveness in the struggle'.

Session 2: Pedagogy and Struggle: Where, How, with Whom?

Tania Bruguera: From Exilic Self to the 'Body of the Multitude'

Harry Weeks
University of Edinburgh

While the work of Cuban artist Tania Bruguera has, for over twenty-five years, retained a strident political character, the manner in which she has conceived of both her practice and her agency as an artist has altered vastly. Most notable is an attitudinal and positional shift in the conception of herself as an atomised subject to one whose productive capacities are articulated in a dialectic with social struggles. Her early work displays a preoccupation with issues of identity and individuality, most visible in her eleven-year project 'Tribute to Ana Mendieta' (1985-1996) in which she re-enacted the work of her legendary compatriot of whom Gerardo Mosquera said: 'I do not know of any other case where artistic creation is so deeply linked with individual existence.' In recent years, however, Bruguera has prioritised issues such as precarity, globalisation and migration, and been an active and central participant in the Occupy Wall Street protests, casting herself and her work in a social role

that displaces the self (as atomised experience) to make room for the 'body of the multitude'. The shift, from an emphasis on what Hardt and Negri describe as 'the limiting logic of identity-difference' to the 'open and exclusive logic of singularity-commonality,' provides the basis for this paper (M. Hardt and A. Negri, *Multitude*, 2004). The broader question posed is how such shifts in artistic practice can today be approached through art historical analysis and to what effects. How can we negotiate the political meaning of such shifts in thinking about a contemporary socially engaged art history?

Feminist Pedagogies: Knowledge Production and Art History in the 21st Century
Vicky Horne
University of Edinburgh

'In 1985, a period of severe cuts in education and frightening levels of unemployment, feminists have to reconsider sexual politics as they intersect within art history.' L. Nead, in Rees and Borzello, *The New Art History* (1986), 122.

Lynda Nead's remark remains as apt in 2012 as it did at the time of writing, owing to the renewed threat faced by UK research universities from government funding cuts. If feminist politics are to offer a way of thinking through these circumstances, it is (as Nead suggests) necessary to reconsider the historically situated place of feminism within the academy. Feminism's assimilation within the university has evolved alongside the increasing privatisation of that institution, therefore this paper will add to Nead's suggestion that feminists have to reconsider sexual politics as they intersect with art history, *whilst remaining attentive to the effects of global economy on the production and dissemination of (feminist) art historical knowledge*.

Throughout the 1970s feminist artists and educators worked successfully within the university space and, in particular, courses such as the Feminist Art Program of 1970-72 allowed women to articulate a gendered politics that related consciousness-raising, social critique and history writing through art practice. Today such collaborative programmes are usually found in non-institutional platforms, such as the Malmö Free University of Women (MFK). My paper will look to this second-wave history and the MFK in considering how we can politicise feminist pedagogy (as a collaborative form of knowledge production) within UK universities, so that feminist art histories can once again respond explicitly to the transformation of wider social conditions.

Session 3: Multitude – What's in it for feminism?
Incubation – Feminist Art and the Ethical Multitude
Anne Taylor
Queensland College of Art

The interdependent concepts of 'multitude' and 'singularity' introduced by Michael Hardt and Antonio Negri each nest within the other, reflecting the second-wave feminist slogan 'the personal is political'. Inserted sporadically into their exposition, feminism provides an incubation of the grassroots political activism that the authors valorise. Yet the models elaborated in relation to multitude are relentlessly masculine and theoretical engagement with feminism is perfunctory. Nevertheless, some of the concepts outlined can be seen as empowering for women, particularly that of 'immaterial labour' which includes recognition of the social contributions of reproductive and affective work. Artistic production is also acknowledged in this category and is identified as encouraging innovative thinking and access to alterity.

As a utopian project, the democracy of the multitude can perhaps be most freely explored in the hypothetical space of artistic invention. The tendency of contemporary art to incorporate ethical themes aligns with the reformative intent driving Hardt and Negri's account of a revised political, social and economic ethics. The viability of the multitude must depend on the ethical integrity of individuals and a nuanced awareness of the needs of others. Luce Irigaray's concept of 'relational subjectivity' confirms the necessity for openness and is identified by Hilary Robinson as being nurtured in women's art. Adept at the intertwining of gendered subjectivity and societal signifiers, the Australian feminist artists Julie Rrap and Sally Smart produce embodied singularities and situated multitudes.

Reflective Solidarities: 'I ask you to stand by me over and against a third'
Katy Deepwell
Editor, *n.paradoxa: an international feminist journal*

Will Antonio Negri's concepts of multitudes and singularities help us develop a feminist materialist/Marxist cultural theory post 'post-feminism'? The title quote from feminist scholar and activist Chandra Mohanty (inspired in turn by Jodi Dean's arguments about feminism 'after identity') points to how Negri could be the third term through which we open up a dialogic and

reflective space for thinking about feminisms in international contemporary art today in relation to **globalisation. In our desire to affirm a multiplicity** of feminisms (global/geo-political/cultural/social) **and a socialist-democratic politic not fixed by or** over-determined in relation to the concerns of the market for art (i.e. by what is most fashionable or current), perhaps Negri provides a shortcut for talking about other long-standing feminist concerns in contemporary art: the critique of capitalism, the shift between postmodern and contemporary, potenza as feminist activism, **imagination and creativity. However in affirming** singularity as a condition of contemporary art as

an event/a spectacle/ a property or in individual responses to art, even in relation to what we have in common (a shared system of values) or in relation to a re-periodisation of the legacies of 'modern, 'post-modern' and 'contemporary', there remains the danger that his approach will reinforce individualism as the celebration of 'greatness', even 'uniqueness' (the dominant trope of Western capitalist culture), whilst erecting new canons of 'good/bad' (feminist/ avant-garde) art and undermining feminism as a long-standing political project. This paper will sketch these relations through debates about feminist art today.

SESSION 22
Sculpture and its Exhibition Histories

Jon Wood
Lisa Le Feuvre
Henry Moore Institute

Respondent: Teresa Gleadowe
Series Editor of 'Exhibition Histories', *Afterall*

It is a commonplace that sculpture is best encountered to be appreciated and that its forms, spaces and meanings are inadequately captured by the photographic image. This session takes up this familiar complaint, arguing that over the last hundred years or so it has been through sculpture's exhibition that it has been most articulately staged, and its complex meanings and histories have been most sensitively presented. Unlike published accounts of sculpture, its exhibitions have been strikingly successful in opening up the material and formal life of sculpture, constructing arguments through presentation and highlighting the subtle, nuanced relations between objects and practices less articulated in more official, text-based readings and histories. Such presentations are to be found in exhibitions, indoor and out, particularly focused on sculpture, and in the interests of curators with specialization in sculpture, but they are also evident in broader art exhibitions in which sculpture is highlighted in relation to other media and cultural concerns.

This session takes up these issues, looking at the ways in which exhibition models for sculpture were developed across Europe from the early 1950s to the late 1980s. These were decades which also, of course, witnessed radical sculptural experimentation and a widespread reassessment of sculpture's limits and possibilities. The eight papers that make up this session each reconsider specific exhibition case studies, some well-known, others less so, asking what lessons these ambitious projects might hold for our understanding of the presentation and reception of sculpture then and today.

Neue Museen: Franco Albini and Caterina Marcenaro's Museum of Floating Objects
Graham Ellard
Stephen Johnstone
Central Saint Martins/Goldsmiths

This 16mm film and accompanying paper explores the radical, modernist exhibition designs of Italian post-war architect Franco Albini and his collaboration with museum director Caterina Marcenaro in Genoa in the early 1950s.

Albini and Marcenaro's desire was to literally 'float' art in the museum, and the film reconstructs Albini's unprecedented and extraordinary hydraulic lifting and rotating support for Giovanni Pisano's *Fragment from the Tomb of Margaret Of Brabant* (1313). This device, which now looks utterly eccentric, can be seen as one of the first examples of interactive museum sculpture display. Along with a range of innovative hinged supports that allowed paintings to be moved horizontally away from the wall, it was installed in the Palazzo Bianco in 1951 as the focal point of the post-war reconstruction of the museum. It was subsequently de-installed and put into storage in the early 1970s.

The appropriateness of Albini's device was much commented on at the time of its installation, primarily because it was adapted from a 'found' hydraulic car hoist. In defence of Albini's provocative display system Marcenaro claimed its mobility was central to 'a new museum concept' that emphasised truth, serenity and visibility.

In his survey of post-war Museum design *Neue Museen, Planung und Einrichtung* (1965) Michael Brawne indicates that Albini's designs 'were the first to question accepted methods of display" and "were to prove enormously influential later'.

Sculture nella cittá: Sculpture as (Group) Installation
Marin Sullivan
University of Michigan

In the summer of 1962, Spoleto, an ancient hillside town an hour northeast of Rome, was host to *Sculture nella cittá*, one of the most significant and experimental public sculpture exhibitions in the history of twentieth century art. Over fifty-three sculptors, including David Smith, Alexander Calder, Henry Moore, and Lynn Chadwick, contributed over one hundred works that were sited outdoors, brilliantly integrated in the streets and piazzas of the city and captured for posterity by a large body of photographs taken by Ugo Mulas. While a landmark event, *Sculture nella cittá* often serves as little more than an exotic backdrop for the creation of Smith's *Voltri* series. Smith's involvement was certainly crucial to the success and notoriety of the exhibition, but the intentions, circumstances, and resources of the exhibition enabled Smith and his fellow sculptors to create in a radically new manner. If we understand the developments of sculpture in the sixties as a breakdown of a dominant and centuries old model invested in object autonomy, as a shift to a paradigm which emphasized the relational and bodily aspects of the 'sculptural event', then *Sculture nella cittá* can and should be understood as emblematic of a crucial transitional moment. The exhibition not only presented significant work by some of the most noted international sculptors of the day, but provided a model for a new, progressive way to install, view, and experience sculpture; one which showed how sculpture is activated, not completed, with its installation.

Before the Museum: Sculpture Exhibitions in Alternative Spaces, 1966-69
David Hulks
University of East Anglia

This paper focuses on mainly London-based exhibitions of sculpture in the second half of the 1960s. It argues that the importance of exhibitions such as *The Art of the Real* (1969) and *When Attitudes Become Form* (1969) has been overstated. Art historians need to look for earlier, often surprising places where new sculpture was presented as 'alive' and 'socially relevant' before its deadening inclusion in the elite exhibiting halls of public museums. Focusing mainly on St Martin's graduates and tutors, the paper argues that the artist's studio is usually the first exhibiting space, and that we need to recall, also, the importance of the open studio phenomenon. The paper also offers examples of open air installation practices, thematic shows where 'art' is not the central point, and artist residencies leading to unconventional displays in work-based environments. 'Official' exhibition halls, billed as enabling spaces for art and artists, are also sites of exclusion and selective memory. This paper reminds us of the vitality and relevance of sculpture displays before arrival at the doors of the museum.

The People's Participation Pavilion: Documenta 5's national pavilion?
Courtney Martin
Vanderbilt University

Historicised as the introduction to Conceptual and Minimal art, Documenta 5 (1972) was a

model for the freeform, large-scale international exhibitions that followed it. Invited to curator Harald Szeemann to participate, John Dugger and David Medalla went to Kassel to import the type of temporal, craft-oriented, event-installation that defined their practice in London. Dugger erected the People's Participation Pavilion (1972) – a red structure surrounded by a trough of water on the grounds of the Museum Fridericianum. For the 100 days of Documenta 5, the temporary public sculpture was a singular form that also housed several other, smaller, installations by Dugger and Medalla. Defined by the artists as a 'participation environment', it was one of the social hubs of Documenta 5.

This paper looks at the People's Participation Pavilion's relationship to Documenta 5 and how that relationship helped to shape the initial critical response to the exhibition. Was their attempt to create an exhibition space within a larger exhibition a needed intervention into Documenta 5's sculptural exhibition practices? Their insistence on a large-scale structure that was titled as if it were a national presentation was similar to the ways in which they sought to take over public space in London. As expatriates, how might we see their installation as a specifically British concern with Conceptual art in the early 1970s that, through Documenta, became international? Further, what might their fusion of architecture, performance and installation demonstrate about the role of sculpture as a catalyst for interdisciplinarity in art: intermedia?

Sculpture "Off-Limits" at Sonsbeek 1971
Nathalie Zonnenberg
VU University, Amsterdam

In 1971 *Sonsbeek buiten de perken* (Sonsbeek off-limits) broke with the traditional format of sculpture exhibitions 'from Rodin to the present'. Due to emerging permanent sculpture parks, such as Middelheim in Antwerp and the sculpture garden at the Kröller-Müller Museum in Otterlo, the organizers of the popular open-air event at Sonsbeek park in Arnhem (NL) were urged to develop a different exhibition model. 'The moment contemporary art was in' gained importance and in order to better represent this, a promising young curator was commissioned. Wim Beeren had just organized the seminal exhibition *Op losse schroeven* (Square pegs in round holes, 1969) at the Stedelijk Museum in Amsterdam, and was eager to stimulate a 'democratization of art'.

The intention to spread art beyond its institutional limits towards the realms of reality,

which Beeren recognized in a new generation of artists, seemed to correlate with the upcoming opportunity at Sonsbeek. But Beeren's visions were ill-received and even rejected by the wider audience. The 1971 Sonsbeek exhibition was proclaimed a failure due to a comparatively low attendance. In its open exhibition format, *Sonsbeek buiten de perken*, paradoxically, explicitly delineated the boundaries of a truly 'democratized art'.' Nevertheless, through its innovative approach, the exhibition did not only contribute to the reception of a changing format of sculpture, termed 'Sculpture in the Expanded Field' (Rosalind Krauss, 1985), but also to new models of exhibition-making. I would like to examine the legendary status that this exhibition obtained in spite of, or perhaps due to its failure.

Talking Around (the) Sculpture: Artist Placement Group at the Hayward Gallery, 1971
Antony Hudek
University College London

When Artist Placement Group, or APG, organised the final outcome of its two-year 'exhibition in time' at the Hayward Gallery in 1971, it named one of the Gallery's central spaces, furnished with a large boardroom table and chairs, 'the Sculpture'. *INN70*, or *Art & Economics*, as the Hayward exhibition was alternatively titled, featured many other exhibits that were sculptural in appearance or name only: a large circle of Robin Day chairs, by Stuart Brisley; a room full of industrial metal parts, laid out by Garth Evans; and a car, recently crashed by John Latham. Following on Noa Latham's insight that *INN70* constitutes an invaluable statement on sculpture at the turn of the 1970s, this paper seeks to unpick the specifically sculptural strands within APG's development that led to the ground-breaking and still largely unknown Hayward exhibition. At a time when 'sculpture' was undergoing a profound mutation – in the work of Art & Language, Joseph Beuys, Gilbert & George, and Robert Smithson, to name a few – APG was proposing not only new parameters for sculptural practice, but also new ways of displaying such parameters: in discursive spaces ostensibly devoid of any 'art'.

This paper argues for a reconsideration of APG, by paying particular attention to its radical curatorial experiments. It further argues that these experiments shed light on how 'sculpture' was being expanded in the early 1970s in Britain to include process based work produced outside of the studio, in factories, airplanes, ships, and, not least, exhibition spaces.

Sculpture and not quite Sculpture – the framing of the sculptural in the 1983 'Sculpture Show'

Alex Potts
University of Michigan

The Sculpture Show, a wide-ranging exhibition installed in three sites, the Serpentine, Kensington Gardens and the Hayward Gallery, was an ambitious attempt to present a picture of the condition of British sculpture at an important moment in later twentieth century art. It came at a time when, in the aftermath of the conceptualism of the 1970s, materially based practices were enjoying something of a resurgence. These were reasserting themselves, however, in ways that often threw into question the continuing relevance of a distinctively sculptural way of working. The success of the show resulted in part from the diversity of its inputs, with one of the selectors, Paul de Monchaux, representing an ongoing loyalty to modernist sculpture values - albeit in an open-minded way - and another, Kate Blacker, a free and easy, postmodern irreverence towards such values. In simultaneously asserting and undercutting the idea of sculpture as a clearly definable practice in contemporary art, *The Sculpture Show* offered a picture of the sculptural that proved to be quite prescient. Sculpture was presented as a provisional assemblage of radically heterogeneous ways of working; but in evidence too was a distinctively sculptural impulse to engage with the materiality of things and to endow with significance the resulting scenarios, images and environments.

'Magiciens de la Terre': Provincialising Modernist Categories Such as Sculpture?

Lucy Steeds
Central Saint Martins

I will suggest that the Paris exhibition *Magiciens de la Terre* marks the end of sculpture as a modern and modernist category: while medium specificity was challenged as a legitimating discourse by artists in the 1960s, then merrily flouted by postmodernists, it finally became irrelevant in the global context for art announced by this 1989 show. My contention is that, in conjunction with the Havana Biennial of the same year, it is *contemporary art* that demands discussion from this point onwards, rather than *modern art* or indeed *postmodern*.

Proclaiming itself to be 'the first world-wide exhibition of contemporary art', Magiciens de la Terre set a precedent within 'Western' countries – while the 1989 Havana Biennial did likewise for the 'Third World' - by presenting work created by named individuals from all continents and according to unified display principles. Through 'Magiciens', the three-dimensional work of artists including Huang Yong Ping and Bodys Isek Kingelez, which provincialised European traditions of sculpture, was launched into the transnational exhibition circuit, and then market, for contemporary art. At the same time, certain aspects of the overall curatorial approach to the show reflect a strong enduring engagement with modernism, and particular aspects suggest an ambition to be specifically postmodern. Nonetheless, the aspiration to overcome nationality in this global exhibition announced a parallel overcoming of the modernist trope of medium specificity.

SESSION 23

From Museum Critique to the Critical Museum: Theory and Practice

Katarzyna Murawska-Muthesius
Birkbeck College, London

Piotr Piotrowski
Adam Mickiewicz University, Poznań, Poland

Since the late 19th century art museums have been targeted as objects of a stringent critique, voiced both by avant-garde artists, as well as by intellectuals and representatives of the New Museology. Unmasked as instruments of power-knowledge, they have been condemned as tools of imperialism and colonialism, as strongholds of patriarchalism, masculinism, xenophobia and homophobia, and accused both of elitism and commercialism. But, could the Museum absorb and benefit from its critique, turning into a Critical Museum? Could it become the site of resistance rather than ritual, using its resources to give voice to the underprivileged, to provide space 'for the cultures of the world to collide and hybridize'? Could it contribute in a significant way to debates on the issues most fundamental to the contemporary world? A theoretical model is provided by the notion of the Post-Museum, developed by Stuart Hall and Eilean Hooper Greenhill, which aims to empower the viewer, expose conflicts and redress social inequalities; its prototype, in turn, could be sought amongst those museums of contemporary art which are focused more on the contemporary world rather than art itself. But could such a model of the 'engaged art institution' be applied to the type of the Universal Survey Museum which, for privileging the arts of the past, is perceived as 'naturally' focused on the preservation of the cultural wealth under its care, on reproducing rather than subverting the field? This session's papers contribute both to the theoretical concept of the Critical Museum, as well as present case studies from various parts of the world.

Critical Museum Pedagogy, Conceptualised for the Universal Survey Museum
Margaret Lindauer
Virginia Commonwealth University

In this paper, I assert that the Critical Museum must articulate an educational philosophy distinct from those enacted in modernist museums, and I explain the appropriateness of 'critical museum pedagogy', an approach to exhibition development based on the educational philosophy, critical pedagogy, initiated in the 1960s by Paulo Freire. The overarching purpose of critical pedagogy is to engage in teaching and learning that redresses social inequities sustained systemically through a confluence of economic, social, and political mechanisms-structures and processes of which people may not be entirely aware. However, Freire's emphasis on dialogue and co-investigation poses a particular challenge in a museum context insofar as a facilitator (educator/curator) does not typically accompany all visitors through museum exhibitions or generate co-investigative dialogue among them. In this paper, I describe how the exhibition *Social Skin*, on display at the Anderson Gallery at Virginia Commonwealth University during the summer of 2010, addressed that challenge through curious juxtapositions of contemporary artworks and artefacts from various time periods and geographic regions – a range of objects that defines the encyclopaedic art museum – accompanied by pithy provocative text. As described in the exhibition brochure, the title *Social Skin* 'referred metaphorically to the indeterminate space that connects the physical body to the identities, communities, and societies with which a person associates and/or distinguishes one's self'. As I conclude, the exhibition not only exemplifies aspects of critical museum pedagogy, insofar as it draws viewers' attention to their own 'social skins' and how one's sense of self corresponds to variously social mechanisms; it also represents an example of how the universal survey museum can become a critical museum.

In the Belly of the Beast: The Museum as a site for critical interventions
Anna Maria Kanta
National Kapodistrian University of Athens

This presentation aims to explore the relation between diverse artistic practices that fall under the rubric of Institutional Critique, and Critical Museology. As known, the term Institutional Critique is associated mainly with artists such as, among others, Hans Haacke, Daniel Buren,

Marcel Broodthaers, Andrea Fraser, Louise Lawler, Fred Wilson, who through their work attempt to unmask the supposed political, racial and gender neutrality and autonomy of art institutions and reveal their actual practices of operation. Nevertheless, the term itself resists canonisation, as it has been recently deployed to describe and encompass artistic and political strategies that move beyond the critique of art institutions (suggestive from this point of view is Transform, a three-year (2005-8) research project of the European Institute for Progressive Cultural Policies).

It will be argued that an investigation of the discursive and institutional framework surrounding these artistic practices and their reception (i.e. magazines, museum exhibitions, conferences, publications) reveals both the theoretical richness and complexity in the conceptualisation of 'Critique'. Institutional Critique shall be approached as a field of interdisciplinary enquiry between Museology and Contemporary Art Theory. Through the exploration of specific examples, the presentation will mainly focus on the relation between the deployment and institutional reception of Institutional Critique strategies, but also on the subversive possibilities of working against the institutional field of the museum, within it. It is the speaker's contention that such an approach might contribute to a theorisation of the Critical Museum.

The Museum and a New Politics of Objects
Karen van den Berg
Andrew McNiven
Zeppelin University, Friedrichshafen

Discussion around the museum-as-ritual is mostly critical in tone, emphasising synthesised realities and repressive mechanisms. Traditional museum culture is increasingly equated with bourgeois affirmative culture (Marcuse) so that the museum's transformation into a discourse platform (Kravagna) seems to be the only plausible strategy to avoid this perceived obsolescence.

This being the case, what, then, could be a genuine epistemology of the museum? The re-conceptualisation of the museum as a discourse platform underestimates that museums evolved both to configure the bourgeois subject *and* to experience material culture and embodied knowledge. Georg Simmel wrote about the alienation from material culture within the modern and identified that as material culture becomes increasingly complex the world of emotions is simplified. Based on his theories

and theoretical and practice-led considerations about displaying and revealing we would like to reflect possible epistemologies of the museum. In doing so one can reformulate the museum as a field of practice for material communication where visitors experiment relative to the material and sensorial and cultivate the museum's distinctiveness from other institutions – universities, for instance. In this respect that mute ritual is not simply a repressive symbolic act, but an opportunity to locate ourselves in a material field of objects and unfamiliar social settings – such as those created by Tiravanija or Halilaj. Therefore we would like to give some examples of how the ritual of the museum can be transformed into a place for experimental encounters within a prescribed arena and an expanded sensory culture, in which one could develop one's own knowledge about material communication.

Museums of War as Universal Museums: Critique or Celebration of War?
Gabriel Koureas
Birkbeck College, London

Museums of war and their art are usually given very little mention in museological discussions which tend to concentrate on the universal art museum or ethnographic collections. This is to the detriment of war museums and their important role in conveying to their public certain ideas and issues associated with war. This paper will aim to address this imbalance by looking at some contemporary artistic work exhibited in war museums and the dialogues that this provides with the permanent exhibitions in order to ask the degree to which such art can challenge the its surroundings in order to provide the possibility a critical museum of war.

Rethinking Postcolonialism: The Museum as a Place for Intercultural Dialogue
Rui Oliveira Lopes
University of Lisbon

In June 2006, Musée du quai Branly was inaugurated in Paris as a museum *where cultures meet in dialogue*, featuring indigenous arts, cultures and civilizations from Africa, Asia, Oceania and the Americas. In the opening ceremony, Kofi Annan, former Secretary-General of the United Nations, made a speech remembering that this museum was conceived 'to preserve, study and promote understanding of the works of humanity in all their richness and diversity and to promote fresh dialogue and exchange between cultures, enabling each of us to understand in a

more objective way both our own roots and the profound unity of humankind'.

Two years later, the Museu do Oriente (Oriente Museum) was opened in Lisbon as a museum committed 'to the promotion of evidence whether of the Portuguese in Asia or the respective and distinct Asian cultures'. The museum was conceived to present the 'interest dealing not only with popular culture and Oriental religions but also the most varied aspects of the Portuguese presence in Asia throughout over five centuries'.

Portugal, as well as France, has a historical record of colonial experience and intercultural dialogue. During the last decades both countries found in museum practices the way to replace the ideas of cultural hegemonies by bridges for understanding. Using the exhibitions and events programmes from both museums, such as permanent collections, temporary exhibitions as well as other educational materials, I develop an analysis of postcolonial museum practices committed to the dialogue or the confrontation between cultures.

'Is the Contemporary Already Too Late?' (Re-)producing Criticality in The Global Contemporary
Jacob Birken
ZKM/Centre for Art and Media, Karlsruhe

In my paper, I would like to discuss the notion of a 'Critical Museum' taking our exhibition *The Global Contemporary* at ZKM Karlsruhe as a case study, in whose conception and organisation I had been involved since 2009. The large-scale exhibition's aim to survey contemporary art as the ideological and geopolitical *status quo* of worldwide artistic production touches many issues relevant to the redefinition of the museum as a place of critical discourse; when the 'contemporary' is understood as a political category – *con-temporaneity* as an utopia of communion and immediacy – it stands in direct opposition to the museum's modes of collecting, ordering and displaying art as historicised and auratic artefacts. Thus, the contemporary art exhibition should be necessarily critical of its institutional framework; a fact that we tried to account for by implementing various strategies for rendering this framework accessible or dynamic, with varying results – making the exhibition (at least) a test bed for critical tools. Part of an overall shift in the ZKM's programme from displaying technology-based art towards exhibitions focussing on a self-reflection of the global art system and media, the exhibition revived many unresolved issues from institutional

critique and post-colonial discourse during its realisation, but also provokes the question of whether critical strategies have not become a mainstay for being admitted to the (commercial) art world. With the experience from our exhibition as a backdrop, I would like to address related questions of criticality as commodity, and the (self-) historicisation of the contemporary.

Experiential/Collection: Contemporary Manchester Museum
Alpesh Kantilal Patel
Florida International University, Miami

Formerly the North West Federation of Museums and Art Galleries, NWFED is one of ten federations in the UK that exist according to the organization's website 'to support all people working in, or with a professional interest in, museums, art galleries and heritage organisations in the North West and Isle of Man'. Under the leadership of the intrepid Piotr Bienkowski, NWFED has also become a think tank of sorts producing quasi-manifestos, such as 'Rethinking the Museum'. The latter notes that by 2030 most museums 'we know and love today' will be distant memories, and that the museum as collection should shift to one as 'experiential'.

This paper considers the manner in which Bienkowski - while Deputy Director and Acting Director of Manchester Museum, England - began to implement innovative programmes and forge partnerships with non-traditional groups that would inevitably (if implicitly) feed into the aforementioned think piece. For instance, he was integral in bringing in the activist work of queer-identified South Asian woman into the museum in 2006 and 2007; and inaugurating a programme in which the 'experiences' and interactions of museumgoers with objects would not only be posted on online platforms like YouTube but also be archived as part and parcel of the object. In the end, I consider 'Rethinking the Museum' in the context of Stuart Hall's 'Post-Museum' to argue

for the strong possibility for a Universal Historical Museum such as Manchester Museum to function as a Critical Museum.

Post-critical Museology: Theory and Practice in the Art Museum
Victoria Walsh
London South Bank University

Many of the key texts that continue to underpin Museum Studies programmes have their roots in the academic project to 'reveal' art museums as ideological constructs and agents of the state. While the value of these Foucauldian models of analysis have significantly opened up the studies of the art museum in the academy to more detailed analyses of specific activities such as marketing and branding (Sandell/Janes 2007), exhibition production (Macdonald/Basu 2007), and learning practices (Pollock/Zemans 2007), and to more interdisciplinary interests as testified in the scope of current readers (Macdonald 2011), this paper will argue that the limited impact of such studies on the art museum's own practice over the last two decades does not derive from a position of institutional resistance to the practice of 'critique', but rather arises out of the limitations of institutional critique which in itself represents the historic limitations of the relationship between the academy and the art museum; i.e. between theory and practice. With reference to the case study of the 3-year AHRC funded research project 'Tate Encounters', the paper will argue that the art museum is significantly 'critically engaged' with the social and cultural realm, not through hierarchal structures of organization, but through disparate and disconnected networks across curatorial, learning and marketing practices which themselves are increasingly coming into tension as the exhausted narratives of nationhood, Modernism and representation meet the expanded visual field of the everyday mediated through the processes of digitisation and globalisation.

SESSION 24

Tattoo Art History: Examining the Vernacular Body Arts

Matt Lodder
University of Reading

Gemma Angel
University College, London

Tattooing and other practices understood as 'body arts' (including but not limited to branding, scarification, piercing and even body painting and cosmetic surgery) have long been a source of popular and academic fascination, most usually discussed in anthropological, criminological, psychological or sociological contexts. Yet though the common phrase 'body art' used to describe tattooing and its coincident technologies is familiar and comprehensible, scholarly work which deals with the vernacular body arts using methodologies which are explicitly art-historical and art-theoretical has been all too infrequent.

Papers in this session apply the critical approaches of art history and material culture studies to the body as an art object beyond a delineated artistic context, in reference to specific case studies and in the context of broader theoretical concerns. Speakers will address tattooing and other body arts and bodily practices, their practitioners, their practices and their products, and will consider, for example, questions of aesthetics, authorship, ownership, value and the status of the body as an artistic object; the applicability of artistic methodologies to the lived body; tattooing in performance art; and tattooing and other body-art imagery in historical contexts.

Spectacular Tattooing: The Tattoo as Public Performance at the Early Twentieth Century Fair

Gemma Angel
University College London

In 1904, British soldier and tattooist Tom Riley caused a sensation when he publicly tattooed the entire body of an Indian water buffalo at the Paris Hippodrome. This incident may be regarded as a precursor to both the now well-established Tattoo Expo phenomenon, and performance art practices within a Western art context more generally.

Whilst it had been common practice amongst early anthropologists to transport the body of the native to World's Fairs and Exhibitions during the late nineteenth century, this soon gave way to the collection and presentation of artefacts which were ultimately destined for museum collections whose visual material came to stand as metaphors for anthropology. Living tattooed 'wonders' also made their appearance at side-shows, carnivals and circuses during this period, stoking a public imagination which was both enthralled and repelled by the exotic and strange skins of the tattooed man or lady.

My contribution will discuss the context and reception of Riley's 1904 tattooing performance, and discuss the extent to which tattooists such as Riley traded on sensationalism and the perceived exoticism of tattooing to court a largely middle class audience during the early development of the profession in the West. Attention will also be paid to the artefact of the performance itself - the tattooed animal skin - which may be considered to be a peculiar form of trophy creation, enacting cultural ideologies of colonialism, exoticism and the mastery of culture over nature.

Gadamer's Hermeneutical Aesthetics & The Art of Tattoo

Kimberley Baltzer-Jaray
University of Guelph

Hans-Georg Gadamer put forward one of the most developed hermeneutical philosophical methods in Western philosophy in his magnum opus *Truth And Method*, and his aesthetics offers a deconstruction of the traditional philosophy of art and beauty, championed by the likes of Plato, Kant and Hegel, as well as the construction of a theory that wishes to focus on the cognitive ways we experience art and the meanings we come away with when encountering art. For Gadamer, something worthy of being deemed 'art' has the power to say something directly to us: art addresses us and makes a claim. This claim can be shock, surprise, anger, excitement, or joy — any emotion we are capable of feeling. One is never a disinterested onlooker when approached by art; instead one is deeply affected and has a dialogue with the work where understanding is constantly renegotiated.

Because Gadamer's hermeneutical aesthetics focuses largely on experience, meaning, and interpretation rather than definitions and concepts, and because it is dialogical in character, I believe it can account for modern forms of art that traditional aesthetics cannot and will not: specifically here I am speaking of tattoos, and of course other forms of body modification. Gadamer's aesthetics has the ability to capture and highlight the experiential uniqueness tattooing possesses - for the tattoo artist, the tattoo recipient, and the interested onlooker - and thus is a necessary component to any discussion of tattoos as significant and necessarily forms of (beautiful) art.

'Don't let me be misunderstood' - The Picture on The Body: About the Non-Image-Compliant Representativeness of Tattooing in the Western World

Jennifer Daubenberger
Karlsruhe University of Arts and Design

Our culture considers pictures as reproductions of reality, which means that the material substance of an art work, its medium, must disappear behind its subject – otherwise the established reception of the picture will be disturbed, and incomprehension of the picture on the part of the spectator will be evoked.

This paper proposes that this disturbance might serve as an explanation for the negative attitude often taken towards tattooing. The medium of the tattoo image, the human body, is a glaringly obvious and meaningful factor in its construction. Furthermore, the process of 'painting' on the body evokes an unusual relationship between body and picture - the body becomes an image for itself, a point at which the picture stands in conflict with its own corporeality.

With a picture on the body, the traditional distance between body and image is lost, because the spectator's view is inevitably drawn to the body. This negotiation of a common pictorial convention makes it difficult for tattooing to be accepted as an artistic, pictorial practice.

This paper tries to establish a link between the traditional conception of 'body and image' as it is understood in Western culture, and the possible causes for the difficulty in understanding tattoos as artistic pictures.

Recovering a Visual History of Western Tattooing, 1500-1850

Anna Friedman Herlihy

School of the Art Institute of Chicago, Art History, Liberal Arts, and Visual and Critical Studies; University of Chicago, History of Culture

How do we recover a visual history of an art form that is largely ephemeral? The vibrant history of Western (European and, later, Euro-American) tattooing from the early 1500s through the mid 1800s has resisted much analysis due to the difficulty of finding detailed, descriptive evidence. Texts may mention that someone had a tattoo, but only rarely do they offer any sort of substantive ekphrasis.

Visual images of early tattoos are even rarer still—a few images of pilgrimage tattoos survive as do rudimentary sketches of motif arrangements in seaman's description books. We only begin to get a rich visual history when 'flash' — drawings for tattoos prepared by artists to sell their services — come into common usage circa 1860 to 1880 with the increasing professionalization of tattooing that emerges from itinerant battlefield artists and the establishment of tattoo ateliers in major cities.

When someone like Monsieur Diéreville, a surgeon who spent a year travelling in Acadia in 1699 and viewed tattoos on French fur traders, relates that their chosen motifs included 'all types of images, crosses, the name of Jesus, flowers', one cannot help but wonder what these bodily inscriptions actually looked like. To help envision historical tattooing, this talk will blend such textual accounts and the very few extant images of tattoos from the pre-flash era with visual evidence from other then-contemporary art forms such as embroidery, scrimshaw, coins, metal-engraving (especially on weapons), print illustrations (especially political cartoons), religious medals, souvenir buttons, and wallpaper stencils.

The Anatomical Man: AIDS, Tattoos and Photography

Richard Sawdon-Smith

London South Bank University

The tattooing of people with HIV warnings as a way to identify and make visible the virus have been branded about by right wing politicians, religious leaders and homophobic thugs for decades, so it might seem surprising that some people living with the virus see the tattooing of themselves to announce their status as a legitimate expression of their identity and being in the world. In fact there appears to have been in general an explosion of tattooing, piercing and other forms of body manipulation, made explicit in various pieces of performance art works, since and in direct response to the discovery of AIDS.

This paper presents a recent body of my own visual work (The Anatomical Man), which explores the AIDS body as a site of contest and sits between performance and photography where the skin has been tattooed (a process that draws blood) with medical illustrations depicting veins and arteries, the veins that the nurse seeks to draw blood from to test for signs of (ill)health. A basis of this research is the desire to establish an identity by making sense of experiences of health and illness, using the tattooing of the body and its photographic representation as a way of exploring this shifting identity.

The relationship between photography and how it has been used as a tool to define notions of the modern body are paramount to this study. The research treads a thin line between countering the perceived objective nature of photography, denying its ability to reveal some hidden truth with its ability to provide a positive endorsement of the subject's position in the world.

Skin and the Body as Canvas. Material Specific Aspects of the Art of Tattoo

Ole Wittmann

University of Hamburg

Tattooing has long been part of academic debate, but was discussed mostly in contexts of the social sciences. An explicit art-historical approach has not yet developed, apart from a few notable exceptions. This paper deals with the human body as an image carrier for tattoo art with regard to the body's specific characteristics when used as artistic material. Unlike conventional media, skin is a living organ: an image bearer that is subject to different conditions than commonly employed media and bases used for painting, printmaking or drawing. As an image carrier skin involves certain qualities which play a decisive role concerning the possibilities and limitations of artistic production.

Skin as material has been investigated within the field of the iconography of materials in twentieth century art at the University of Hamburg for more than a decade now. In contemporary art practice, the interdependence of skin and tattooing has been the subject of conceptual art and performance art since the 1970s. It has been examined in relation to questions of meaning, gender, symbolism, stigmatisation or self-injury. Rarely has a tattoo itself been seen as an actual work of art and been treated and analysed with art historical methods as a self-contained art object in terms of artistic realization, quality and material-specific characteristics. Tattoos need to be discussed independently from art institutional conditions, psychological motivations of bearers or social meaning.

SESSION 25

Copies and Translations: Re-placing the Original

Lauren Barnes
Edward Payne
The Courtauld Institute of Art

The term 'translation' offers an alternative approach to investigating the 'copy', one that probes deeper into this issue than merely considering notions of value and originality. Recalling the title of Roger Fry's 1917 exhibition, *Omega Copies and Translations*, this session proposes to go beyond the 'original / copy' dialectic in order to interrogate the problems concerning copies and translations throughout the history of art. Central to our inquiry are translations that cross temporal, geographical and material boundaries. Case studies range in period, from the sixteenth to the twenty-first century; in location, from Europe and North America to India and China; and in media, from paintings and manuscripts to video and performance art. The linguistic connotations of translation invite us to regard 'copying' not as an activity peculiar to texts or images alone, but rather as one that unites the two, as in the emblematic case of ekphrasis. The act of translation can be understood as a collaborative enterprise, which involves working with a predecessor in order to create a 'new' work of art. But to what extent does this combined practice also entail rivalry? What are the limits or extremes of translating and how might it be considered a subversive activity? Papers will address the nuances between copies and translations from a variety of perspectives, considering issues such as re-enactment, plagiarism, the 'untranslatable' and 'de-translation'.

I. Trans-mediality

Re-Framing the Still Life. Ekphrasis in contemporary video art: the case of Ori Gersht and Sam Taylor Wood

Hava Aldouby
Hebrew University of Jerusalem

In *Writing and Filming the Painting* (2008), Laura Sager Eidt was the first to apply the concept of ekphrasis to film, proposing a useful taxonomy for theorizing the transposition of painting onto the screen. The question of ekphrasis in new-media art, particularly digital video, begs further critical attention.

This paper approaches the critical concerns at stake via a 2002 work by Sam Taylor-Wood, and a video trilogy by Ori Gersht (2006-2008). The works under discussion transmedialise masterpieces of the still life genre, from Chardin to Fantin-Latour, by means of HD photography and digital manipulation. Misleading painterly structures, coupled with apparent motionlessness, leave the viewer unprepared for subsequent interventions, which destroy the stillness and formal integrity of the composition.

The questions that ensue are unique to this type of video-ekphrasis, yet tangential to the cinema/painting interface and its tensions. An obvious ontological shift is involved in translating still life into time-based media. Moreover, the translation of material paint via an information-based medium, in this case digital video, begs further attention. Unlike film, video works are exhibited in a gallery context. Sharing the cultural and aesthetic domain traditionally reserved for painting, they are already implicated in the 'agon' associated with ekphrasis. Are these works to be considered in terms of postmodern pastiche, as in Cindy Sherman's 'art-historical' masquerades, or is a new brand of ekphrasis emerging, which signals a profound reassertion of painting in the aesthetic of new-media art?

Ignore the Gap? How may translation theories elucidate intermediality in contemporary works of art?

Ruth Pelzer-Montada
University of Edinburgh

My paper takes seriously the activity of 're-placing' an 'original' image by exploring the intersections between drawing, printmaking and other media forms in the work of three contemporary artists: Christiane Baumgartner, Oscar Muñoz and Regina Silveira. All three artists work across various media and hence, material boundaries. In Baumgartner's case this entails video and the wood cut, for Muñoz it is photography and (in the chosen example of his work) screen printing with charcoal dust on water. Silveira's *Mundus Admirabilis* (2008) appropriates eighteenth- and nineteenth-century entomological print forms, combined with ceramics and textiles, to transform architectural spaces with plotter-cut vinyl. Often the operation, that is the aesthetic, political and affective charge, of such works is subsumed under the notion of an all-encompassing but ill-defined 'expanded practice' or an unproblematically understood 'post-medium condition'. Alternatively, such artworks are conceived in terms of a simple mirroring of a multi-medial socio-cultural environment. My paper starts from the assumption that in these works certain conventions and systems of value, which are associated with materials and images, undergo a change that is comparable to linguistic translation. How then can the concept and theories of translation be productively employed to investigate such works' interpictorality or, rather, 'intermediality'? What might such an approach add to these concepts? By the same token, the question is asked whether artistic operations such as the ones selected, in their turn, are able to 'remediate' notions of translation.

II. Diaspora and Cross-Cultural Translation

Persian Faith, Deccan Fortune: The Khalili *Falnama*

Rachel Parikh
University of Cambridge

In the mid-sixteenth century, Safavid Persian ruler Shah Tahmasp commissioned a unique manuscript known as the *Falnama*, or 'Book of Omens'. In general, the *Falnama* was used to cast horoscopes through its images and their corresponding texts. What makes it extraordinary is that the majority of the illustrations demonstrate the transformation of the sacred texts of the Qur'an into talismanic images.

What is equally interesting is the proliferation of the *Falnama* beyond Persia's borders. This paper will examine a seventeenth-century Deccan Indian copy known as the Khalili *Falnama*, which has completely eluded scholastic examination and blurs the lines between an original and reproduction. While it demonstrates links to the Shah Tahmasp *Falnama*, the majority of its character and content is not found in any of the other extant copies. I will highlight both of these aspects in my talk through analysis of iconography and text. In addition, I will point out

the influence of Islamic art and practice in the Deccan. My paper aims to show that although this copy adapted Persian artistic styles and religious ideas, it maintains a visual and cultural identity characteristic of southern India.

Cultural Translation and Memory in the Works of Chohreh Feyzdjou
Anne Ring Petersen
University of Copenhagen

How does a work of art filter and articulate transcultural experience and knowledge of history? This is a topical question in the present age of mass migration, in which the traditional notion of the culturally unified nation state has come under pressure as European societies gradually change into multicultural societies. Art history is in need of revising its nation-oriented notion of cultural memory and developing tools for analysing how cultural memory can operate at the intersection between several cultures, and how the outcome of these processes is articulated in art works. The notions of cultural translation developed in the interface between translation studies, postcolonial studies and cultural studies provide useful tools also applicable to art history where 'translation' has mostly been used metaphorically about the general processes of cultural exchange and transculturation in art. This paper will however apply translation theory on the level of the artwork, unpacking its analytical potential and limitations in an analysis of a complex of works created by Iranian artist Chohreh Feyzdjou while she was living in France. The *Products of Chohreh Feyzdjou* reflect on **'copying'** as fundamental to commercial mass production and 'translation' as a basic *modus operandi* of the diasporic artist, thus creating a thought-provoking tension between 'copy' and 'translation'. The paper will revolve around the proposition that Feyzdjou's *Products* perform a translation between aspects of Iranian, European and Jewish culture which allows the untranslatable to surface as a conspicuous part of the artist's articulation of diasporic experience and transcultural memory.

III. (De)translation as Opposition

Reinventing the Copy in the Art of the Bloomsbury Group
Lauren Barnes
The Courtauld Institute of Art

The copy is an undervalued category in established histories of modernism. It serves as concrete evidence against the modernist painter as a spontaneous, radically individual genius, participating in a progressive development away from representation and performing a total break with the past. Yet the widespread production and exhibition of so-called copies in the Bloomsbury group and the Omega Workshops under the leadership of Roger Fry (1866-1934) require a fundamentally different understanding of the copy. The existing examples of copies have either been ignored or discussed purely in terms of learning by emulation and Bloomsbury's self-conscious connections to the art of the past.

This paper focuses on Fry's 1917 *Omega Copies and Translations* exhibition arguing that the practices of copying in the Omega Workshops, and in Bloomsbury art more widely, attest to these artists' participation in sub-cultural, anti-establishment modernism. The paper will argue that these objects, described by Fry as 'independent works of art', resist the modernist 'original/copy' dialectic that conceives of the original as superior to its copy. It will be proposed that the practice of copying itself takes on an oppositional role, and can be understood as an element of avant-garde practice. This is not to deny the decorative inclination of Bloomsbury paintings and the domestic environments they occupied, but to reframe the notion of the avant-garde in broader terms.

De-translating the 'original': Zhang Dali's *A Second History*
Lotte Johnson
The Museum of Modern Art, New York

This paper will focus on *A Second History* (ongoing project), by Chinese artist Zhang Dali. Dali is widely known for his graffiti works, which have become an 'indigenous part of Beijing's urban landscape' (Meg Maggio, *Zhang Dali; Demolition & Dialogue*, Beijing: 1999). In *A Second History*, he turns from the physical urban fabric of Beijing to the constructed social fabric of the city. Taking material from the Beijing archives, he deconstructs published images that had been doctored by the Chinese government during the Mao era, re-printing the original negatives alongside them. In this paper, I will explore how Dali exposes how the government engaged in a process of copying, collaging and, in effect, 'translating' this material into its own projected vision of China. Dali returns to the 'original', painstakingly 're-translating', or even 'de-translating', these pieces of propaganda. China's identity has been mapped and re-mapped by the Chinese government, and now by Dali himself. The

artist's physical intervention into these images takes on a multi-layered conceptual agenda; by lifting the surface of the city's image, Dali's work addresses issues of identity and constructions of history. He draws attention to a pre-Photoshop practice, which he is able to reverse and subvert, offering a contrast to the seamless processes of erasure now available in contemporary media, in which we often lose sight of the original. Many of the images he uses are digital scans and he stamps each work with a fake seal reading 'China History Photography Archive', adding further complexity to the question of authenticity.

IV. Re-enactment as Translation

William Merritt Chase's Photographs of *Tableaux Vivants* in the Mass Market Press

Dorothy Moss

National Portrait Gallery, Smithsonian Institution

Analyse the impression you get from two faces that are too much alike. You will find that you are thinking of . . . two reproductions of the same negative—in a word, of some manufacturing process or another.

Henri Bergson, *Le Rire* (Laughter), 1900

In the 1870s, as American colleges and universities began to develop the first art history departments and museums were defining their missions, critical response to American artists' replicas and interpretations of European paintings fluctuated among ambivalence, praise, and condemnation. As imaging technologies advanced, new kinds of facsimiles and reproductions emerged: as chromolithographs, photographs, live performances and photographs of those performances, and eventually as motion picture films. These new media, along with the applications and contexts of the copies, prompted heated discussions in academia, museums, and the press.

This paper examines a series of photographs of influential art patrons staged by William Merritt Chase in a series of *tableaux vivants* at Philadelphia's Horticultural Hall. These photographic variations on European portraits, published in *Harper's Weekly* in 1905, are pastiches verging on the burlesque. In their social and historical context, Chase's photographs would have been perceived as oscillating between vaudeville theatrics and the art museum's 'sacred space',' between painting and photomechanical reproduction, between authentic originality and theatrical mimicry. Through the context,

medium, and circulation of these images, their 'manufacturing process' would have been seen as the bridge between seemingly disparate worlds that collided on the pages of the popular press. Significantly, on those very pages we find this strangely humorous view of the social elite struggling to navigate a blurred landscape of collapsing cultural distinctions that would soon dissolve in the wake of new imaging technologies.

Fidelity to Failure: Re-enactment and Translation in *Fresh Acconci* and *Day is Done*

Milena Tomic

University College London

This paper will address current debates on re-enactment with reference to Mike Kelley and Paul McCarthy's video *Fresh Acconci* (1995) and Kelley's feature-length film *Day is Done* (2008), which incorporates #2 to #32 of his ongoing *Extracurricular Activity Projective Reconstructions*. Re-enacting and remixing five performances from the early 1970s, *Fresh Acconci* "intentionally misrepresented" the acts shown in the black-and-white videotapes by appropriating the style of soft-core pornography. Although this work is usually read as a parodic rebuttal to the spectacularised body art of the 1990s — what Kelley has called a 'specialized sub-cultural erotica for the art world' — a focus on translation enables us to rethink it as a complicated investigation of failure. *Fresh Acconci* features a diversity of actors inhabiting the same roles and exchanging places in much the same way as Vito Acconci once inhabited empty 'positions' in his earlier 'scheme works'. In doing so, the work translates the latter's interest in the failure of adaptive strategy, bodily transformation, and intersubjective connection, as well as that of ordering systems in general. As a development of Kelley's engagement with themes of the failed and pathetic in the 1980s and 1990s, *Extracurricular Activity Projective Reconstructions* all start out as faithful re-enactments of photographs from old high school yearbooks depicting grotesquely costumed teenagers who represent a variety of monsters and cultural stereotypes. *Fresh Acconci* demonstrates how fidelity to Acconci's 'event' — to borrow a term from Alain Badiou — need not entail a perfect mimesis, paving the way for Kelley's more recent translations of found images that explore the ethical dimension of failure.

V. Possibilities and Limits of Translation

Even better than the real thing: Translating 'world ornament' in the designs of Owen Jones
Lara Eggleton
University of Leeds

In the early 1830s Welsh born designer-architect Owen Jones visited the monuments of Egypt, Constantinople, and Islamic Spain, meticulously documenting examples of ornament that he felt most accurately captured the style of each culture. He subsequently became an important authority on the subject of 'Oriental' art in Britain, and was commissioned to build an architectural reproduction of an Alhambra palace court at the Sydenham Great Exhibition of 1854. While many assumed that his court was a replica of the original in Granada, it was in fact a compilation of selected elements intended to demonstrate the way that geometric patterns could be repeated and used interchangeably to create new designs. This was a principle Jones outlined more fully in *The Grammar of Ornament* of 1856, and later applied within his commercial work.

Pre-empting the ethos of graphic expression adopted by Roger Fry and the Bloomsbury group in the following century, Jones used commercial reproduction to expose designers and the public to the abstract forms of Islamic art. However, through his reproductions the ornament of the Alhambra became diluted and homogenized, resulting in a generic Orientalist style known as the 'Alambresque'. In this paper I follow the transition from Jones' fastidious copying of the original palace to the stylized rendering of its ornament within his wallpaper and print designs. Drawing upon postcolonial and linguistic models of hybridity, syncretism and translation, I problematize the original/copy binary within the context of mechanical reproduction and an emerging 'grammar of world ornament' within Victorian Britain.

Tradurre e' tradire: tracing treason
Emilia Terracciano
The Courtauld Institute of Art

The word 'translation' derives from the Latin 'tradúcere' which means "to carry from one place to another"; from 'trans' *al di la'* (on the other side) and 'dúcere', *condurre* (to guide). The word 'translation' shares the same root as that of the word 'tradire', meaning "to betray". Postcolonialist scholarship has emphasised the fragility of translations, especially those

transgressing the limits of the West. The historian Dipesh Chakrabarty has analysed how rough translations efface the latent life of connotative residues that furtively invoke indigenous concepts, thereby assimilating the opaque life worlds of non-western societies to transparent western abstractions: *tradurre e' tradire*.

In this paper, I consider a V&A print titled *The offending shadow* (1921) by Indian artist Gaganendranath Tagore. The print depicts a westernised Bengali gentleman (*babu*) in a domestic setting, who violently smashes his own mirrored reflection with a hammer. The design of the print has been copied from the innocuous Japanese *ukiyo-e* (1849). Here, plagiarism of a Japanese colleague's design is carried out to weave a powerful critique of colonial society. Recalling the argument proposed by Benedict Anderson in *Imagined Communities* (1983), who forecloses the dynamic reconstitution of nationalist imaginings by setting up a hierarchical relationship between origin and copy, I suggest that with 'endless *repetition* there is always the normative demand for *difference'*. The dynamic impulse underpinning global expansion and capitalism both Europeanised the conceptual universe within which the rest of the world operates, but also de-Europeanised the very concepts that constitute global thought forms of modernity: it is imperative to misplace the original.

VI. Collaboration and Rivalry

Translation as Interrupted Collaboration in Fluxus Performance
Jessica Santone
Kalamazoo College

In a 1992 interview, Fluxus artist Eric Andersen stated, 'it becomes a weakness if the person who set up the procedure performs the piece as a solo. It is much better when other artists perform the pieces based on suggestions or proposals'. Fluxus artists sought to produce novelty by interpreting each other's performance instructions. This approach to performance was experimental and collaborative, where originality might be understood as contingent on the translation from one artist's concept to another artist's execution. Fluxus performance scores, the instructional texts composed in advance of live performance, often used dedications to indicate who should perform specific pieces. The purposes of these dedications varied; some used another artist's body as material, while others parodied an artist's signature style or mimicked another performance.

In my paper, I address these interpreted performances, where the 'original' work does not simply come *after* the concept, but is also produced by someone else. I consider too the manner in which performance dedications compromised originality in pursuit of kinship and networking. In both cases, I argue, relationships between artists are foregrounded in the process of executing the performance, and the work gains significance largely by virtue of their collaboration. Because of the translation between media, from text to act, the artists' collaboration in the process of the performance is invisible. Translation effects an interruption between collaborators.

Courtiers in Translation: Rubens' 'Copy' after Raphael's *Baldassare Castiglione*

Edward Payne

The Courtauld Institute of Art

Around 1516, Raphael painted a portrait on canvas of his friend Baldassare Castiglione, author of the influential *Book of the Courtier*, published in 1528. This portrait, now in the Louvre, was subsequently 'copied' by Rubens, his translation on panel currently in The Courtauld Gallery. Rubens undoubtedly saw the painting by Raphael in Venice during his Italian sojourn (1600-8);

however, scholars have argued on stylistic grounds that the 'copy' was not executed until later (c.1630), as its texture is smooth and lacks the characteristic impasto of Rubens' Italian years. The term 'copy', therefore, remains problematic, as Rubens did not work from the original but probably followed a replica by another artist, or a record which he himself may have made in Italy. The Courtauld painting is thus a copy of a copy, its subtle, yet significant transformations suggesting conscious, calculated changes, which complicate the interpretation of the work.

By investigating the tensions between the different objects in question — Rubens' 'copy', Raphael's portrait and Castiglione's book — this paper will demonstrate how Rubens' painting problematises the notion of visual translation in early modern Europe. It will argue that the 'copy' is not merely a portrait of one person but, rather, a conflation of four presences: the figure of the courtier in general; the personage of Baldassare Castiglione in particular; and the two court artists Raphael and Rubens. The painting ultimately represents a paradigm of collaboration and rivalry that defines the genre of translation, one which is 'made' through multiple hands, objects and media.

SESSION 26

Out of Time

Rosalind McKever
Kingston University

James Day
Courtauld Institute of Art

The date an artwork was produced does not seal it off from the rest of time, indeed historical readings might trace how an artwork intersects different times. Conservation, exhibition and writing connect artworks diachronically and link artists to predecessors, contemporaries and successors. Narratives of art chart traditions and innovations, historians source-hunt for influences and appropriations and suggest retroactive effects. Artists are identified as precursors and rebels, periods are labelled renaissance and movements avant-garde. The changing interests of art history also affect practice contemporary to it as research, excavations, restorations, discoveries and exhibitions alter the canon, art education and the sources of appropriation available. Artworks also might revise the lens through which we look at the past.

This session then addresses art from different periods, particularly works which do not belong to a period. We interrogate the temporality of art history by focussing on the premature, the belated, and the anachronistic. Through emphasising the connective, disjunctive, repetitive and disorientating potential of an artwork's date we hope to join specialists from different periods.

Prematurity and Timelessness: Frédéric Van de Kerkhove (1863-1873), the 'Child of Bruges', and the Myth of Original Creation

Jan Dirk Baetens
Katholieke Universiteit Leuven

This paper is not concerned with art that does not belong to its time, but with art that does not belong in time in general — art as the result of an autonomous, autogenerative act of creation, regardless of time and place. It discusses the controversy around Frédéric Van de Kerkhove, an infirm child genius from Bruges who created a sensation in the 1870s. The existence of the prodigious 'child of Bruges' was revealed shortly after Frédéric's death, when claims were made that he had produced hundreds of brilliant and stunningly original landscape paintings between the ages of eight and ten, which made him one of the greatest masters of all times. A campaign was mounted to exhibit his work, followed, however, by a polemic in which non-believers cried fraud or disputed the originality of his paintings. Frédéric's champions reconstructed his life along the Vasarian tropes of the precocious child genius. Yet he was more than simply ahead of his time in their eyes: in a sense he did not belong to any time in general. Indeed on a deeper level, the controversy around Frédéric revolved around issues of originality and influence, convention and naïve artistic instinct. For his supporters, the young and unlearned painter embodied, in a proto-modernist twist, the autonomous principle of artistic creation itself: his work demonstrated the existence of a primitive creative force independent of time and place, training and influence; a mythic creative principle ingrained in nature itself, spontaneously budding as the birth of life itself.

A Personal Expression: The Anachronistic Nature of Christian Waller's Art

Grace Carroll
The Australian National University

Australian artist Christian Waller (1894-1954) produced a body of work that was anachronistic with her time. Her graphic art and stained glass express a repertoire of decorative styles informed by English and European art movements of the late-nineteenth and early-twentieth centuries. Waller's response to these movements was belated, as evident in the works produced from the 1920s through to the 1950s. Her espousal of Arts and Crafts working practices and initial commitment to a medieval aesthetic, combined with her self-imposed isolation from society and immersion in esoteric literature, imbued her œuvre with a decorative and spiritual quality not shared by her leading Australian and European contemporaries. A devotee of Theosophy, Waller did not follow the trajectory of other artists, such as Mondrian and Kandinsky, who pursued abstraction as a means of expressing their interest in this philosophic belief system. Her magnum opus, the printed book *The Great Breath* (1932), with its combination of decorative stylisation and Theosophical themes, is exemplary of the artist's exceptional yet arcane art.

This paper examines the anachronistic nature of Waller's art. Her disinterest in the 'real' world, and personal translation of English and European art movements and esoteric beliefs systems, instilled an abstruse quality to her œuvre that has problematised analysis of her art, given its resilience to standard art history timeframes. As such, this paper situates Waller's œuvre within an alternative reading of these histories that considers the artist's subjective response to the movements and belief systems with which she engaged.

The Crossing Lab: a Contemporary Gaze to the Art of the Past

Jorge Egea
University of Barcelona

This paper wants to introduce the methodology of research of The Crossing Lab from the Department of Sculpture (University of Barcelona), a methodology that links theory and art practice as a interpretative way to read the art of the past in order to present new meanings in classical art to contemporary onlookers.

From projects undertaken in several museums (*Dopo il Museo* - After the Museum, Museo Archeologico Nazionale di Napoli (2008); *Trans·formare*, Museu Frederic Marès, Barcelona (2011); *Et in Arcadia…*, British Museum & Museum of Classical Archaeology (coming soon in 2012), we will exhibit a collection of works based in part on the works of the museum. Using the capacity of art not only for re-creation of nature, but also for re-creation of art itself, we aim to create new iconographic and reflexive discourses.

These projects propose a complementary point of view to archaeology and art history, and also have a didactic role in explaining the sense of the art of the past to the visitors using the experience of art practice in the present.

Nineteenth-century artists went to museums to make copies; nineteenth-century archaeologists went to archaeological sites to discover classical

art. Our archaeological place is the museum, and we go to the museum just as artists in the past went to the archaeological campaigns, not with the aim to copy, but to interpret classical art, because we believe that art is not just the product of a style, but a place out of time.

'The star of hesitation and delay'
Louise Garrett
Central St. Martins, University of the Arts London

This paper looks at an autobiographical fragment by Walter Benjamin titled 'Agesilaus Santander' as a rehearsal for what Michael Ann Holly characterizes as the melancholic art of art history – by wresting objects 'out of time' and dwelling on the fleeting moments of our encounters with art, art historical writing practices a kind of delayed response to our experience of loss of artistic objects. Written in 1933 while Benjamin was in exile on Ibiza, 'Agesilaus Santander' is configured around a circuitous revisiting of Benjamin's past in Berlin via memories of one of his most prized possessions – a small ink drawing by Paul Klee titled *Angelus Novus*, which inspired Benjamin's meditation on the angel of history. Due to its highly personal tone, mystico-theological content, coded references, hallucinatory imagery and marginal status, falling somewhere between a memoir, a contemplation and a dedication, 'Agesilaus Santander' is a slippery text which evades both categorisation and interpretation. Perhaps because of this, it offers insight into the methodologies Benjamin developed to approach and work through his objects of study. One phrase captures his meandering and tentative approach: 'I came into the world under the sign of Saturn – the planet of slow rotation, the star of hesitation and delay'. I argue that figures of uncertainty implied by 'hesitation' and 'delay' are embedded in both art practice and conditions in which we encounter and interpret works of art. This type of positioning is commensurate with a form of art-(critical) writing unmoored from the sureties of epistemological foundations or first principles and is, rather, a performative mode of excavation uncovering the open-endedness and uncertainties of interpretation.

Time After Time: Pilgrimage, Spectacle, and Cultural Memory in Contemporary Florence
Andrea Kann
Coe College

Contemporary Florence is a city out of time—a place that performs its present as an amalgam of its multiple pasts. Every year, tourists come to the city as pilgrims seeking contact with this history, but the past as represented in the present is constructed from an almost mythical aura. The Florentines themselves embrace this fetishisation, with historic sites such as churches, museums, and piazzas becoming actors in the performance of contemporary cultural identity. Florence is exceptional because of its connections to ancient Rome and the Renaissance, and this exceptionality is manifested in the physical objects of this remembered past, from paintings to piazzas. Historic objects thus acquire an aura or residue of meanings accumulated over time and extending beyond their original contextual significance. Considered across time, these objects become inextricable from Florence as a site for the performance of collective identities, the manifestation of what anthropologist Edward Spicer terms persistent cultural systems.

My paper considers the city of Florence as an art object composed of multiple nodes of meaning connected across time. Just as medieval churches protected and presented relics to the faithful, so Florence performs a past made present for an audience seeking connection to the roots of Western culture. Examining Florence from World War II to its role as present-day tourist mecca, I will demonstrate how this site is the tangible manifestation of a persistent cultural system, a place where preservation of the past becomes a locus of collective identity in the present.

Preposterous Surrealisms: Mieke Bal's Visual Intertexts
Catriona McAra
University of Huddersfield

In 1999 the Dutch narratologist Mieke Bal (b.1946) published *Quoting Caravaggio: Contemporary Art, Preposterous History*. Her notion of 'preposterous history' is deliberately anachronistic; the linear before-and-after narrative theoretically reconfigured to *after then before*. It develops Michael Baxandall's observation in *Patterns of Intention*: 'if one says that X influenced Y it does seem that one is saying that X did something to Y rather than that Y did something to X' (1985, 58-9).

Bal's importance for the discipline was brought to the fore in a special issue of *Art History* journal edited by Deborah Cherry in June 2007. However, Bal's potential for the history of Surrealist art is yet to be firmly acknowledged. Though she has tended to focus on the work of seventeenth and eighteenth century Italian, Dutch

and French painters, most notably Caravaggio, Rembrandt, and Jean Baptiste-Siméon Chardin, on separate occasions she has discussed the work of the Surrealist-associated artists Balthus and Louise Bourgeois, and the Surrealist-influenced photographer Francesca Woodman. The 'legacies' of Surrealism, as the late Centre for the Study of Surrealism and its Legacies has tended to define the aftermath of the movement, suggests an 'inheritance' from a series of predecessors. Focusing on Bal's three 'Surrealist' studies, in relation to her other writings, this paper proposes 'preposterous history' as another useful framework with which to discuss a research-orientated movement like Surrealism; its *pre*-cursors and its *post*-Surrealist cycles.

Never the Same River
Kirstie North
University College Cork

Simon Starling's recent curatorial project *Never the Same River, (Possible Futures, Probable Pasts)* at Camden Arts Centre (December 2010 - February 2011) juxtaposed a range of works from CAC's past exhibition programme with works by younger artists as Starling anticipated a possible future for the centre. This show which aimed to destabilise the present by looking into the past and future (of CAC's exhibition programme), was a theme also encompassed by each individual work, which as Starling writes, was selected due to its ability to 'worry at the borders of our understanding of time'. Starling adds that these works are reflective of an ongoing sense of temporal instability, and 'the sense that our increasingly unanchored, fluid lives are at odds with the artificial construct of linear chronology'. Sean Lynch's *DeLorean Progress Report*, 2010, and Jeremy Millar's *The Man who Looked Back*, 2010 were two works of the same year that made their debut, both works exploring the theme of time travel. Lynch's project on the DeLorean references Steven Spielberg's *Back to the Future,* trilogy, 1985/90 while Millar's project makes reference too both Chris Marker's La *Jetée*, 1962 and the myth of Orpheus for whom 'looking back' had tragic consequences. Through an analysis of this exhibition and the works by Lynch and Millar this paper will argue that the concept of linear chronology is being revised and interrogated by these contemporary artists who are registering shifts in our sense of temporality in the postmodern period.

Bill Viola's The Passions: Pathosformel and Repetition
Magdalena Nowak
Polish Academy of Sciences

Aby Warburg's notions of *Nachleben* and *Pathosformeln* were invented to analyse the reappearance of Antique forms in Renaissance culture. This theory showed Warburg's awareness of the importance of time and temporality of works of art and his interest in those that seemed to be 'out of time'. He tracked the ancient formulas that Renaissance artists chose to repeat. According to him the forms survived and reappeared in culture so as to represent and transfer their inner emotional value. I would like to apply Warburg's idea of survival to the contemporary video art of Bill Viola. The exposé will comment on *The Passion* series of the artist in which he is re-creating the old masters' paintings from the Middle Ages, Renaissance and Baroque periods. Influenced by devotional art and religious paintings Viola uses old *pathos formulas* to depict deep emotional states and evoke such in viewers, thus incarnating Warburg's *Nachleben* theory. The meaning of *The Passion* pieces emerges from the relation between old and contemporary works, between old *pathos formulas* and their new representation. The paper will analyse this example of evoking old traditions in art, of re-awakening ancient questions that seem 'out of time' at the beginning of the 21st century. Nevertheless, this temporal distance is crucial in their interpretation. Also the old master oeuvres acquire new meaning thanks to Viola's video art. The paper will also show how old art can be analysed in an anachronistic way through contemporary works.

The Burlington Magazine: ancient art, scholarship and the art market in the early 1900s
Barbara Pezzini
The Burlington Magazine

The early 1900s saw the death of the Victorian art periodical and the rise of small magazines concerned with contemporary art and wilfully detached by the constraints of the market and the continuity with the visual traditions of ancient art. In opposition to this trend, in 1903, *The Burlington Magazine*, which aimed to study the art of the past with a historicist approach and with strong links to the artistic commerce of the time, was founded. Interpretations of the early years of *The Burlington Magazine* have so far focused mainly

on the work of one of its founders and editors, Roger Fry. The *Burlington*, however, was founded by a group of British artists, collectors and writers who aimed to revive the art of the present through the study of the past. These dialectical dynamics between criticism, historicism and commerce in the Magazine have not been yet fully investigated. In this paper I will explore how the *Burlington*'s interest for the past intersected with the present. I shall first focus on how this magazine has been instrumental in the renewed interest for Early Renaissance Italian and French Eighteenth Century art. I will then investigate how this interest affected - and was affected by - artistic contemporary practice in the cases of Charles Holmes, Charles Ricketts and D. S. MacColl. Finally, I will explore how artists later considered anachronistic, unfashionable and firmly concerned with the art of the past, such as Charles Conder and Marc-Louis Solon, were either represented in or contributed to the pages of *The Burlington Magazine*.

Dialogues between past and present
Raél Jero Salley
University of Cape Town

All newly produced art is of its moment, and of its time, but things are not what they used to be. It is apparent that in an aftermath of modernity, art is now made with a widespread (yet not universal) sense that currency and contingency is all there is in the world, and maybe all that there may ever be. Such issues of currency and contingency appear behind failures of universalism and the absence of historical guarantees. Forms of art respond to the issues with assertive propositions and provocative anticipations, of and for the present. Some visual forms go further by questioning the conditions of both contemporaneity and chronology from multiple vantage points. Issues of chronology appear in art forms in extremely wide-ranging ways, but they take specific shape in the sites and spaces of South Africa. The argument offered in this paper is shaped by encounters with such distinct artworks (by Dineo Bopape, Lerato Bereng and Ismail Farouk). My specific examples anticipate a present by offering what I call *flexible chronology*: inventive modes of temporal awareness and narrativisation. A stronger sense of awareness opens into negotiations between self and other in relation to political, cultural and ideological forces, including transformation. Such are the productive tensions that are present for artists in South Africa, perhaps more than ever before.

'Halfway Between the Classical and the New': Henry Moore's Post-War Families
Robert Sutton
University of York / Tate

'Henry Moore's sculpture represents a stage about halfway between the classical and the new', wrote Clement Greenberg in a review of the sculptor's 1947 MOMA show, 'his attachment to the past … somehow discounts the actual presence of modernist calligraphy'.

What might we now make of Greenberg's invocation of these terms 'classical' and 'modernist', and what might they tell us about Moore's post-war efforts? That they transcended such polarities, occupying a temporal space three millennia wide? Moore's 'modern' style, like so many of his contemporaries, has long been accepted for its 'attachment to the past', and his return to figuration at the start of war - prompted by his involvement with the War Artists' Advisory Committee - was as appropriate an artistic language, both visually referential and socially astute, as was the call to order in France after WWI. His public works of the period, particularly, display an apparent legibility appropriate to their purpose alongside a visual and cultural literacy both broad and deep. What remains missing from scholarship on this period, however, is an attempt to unpick this rich visual language; one which responds to both artistic and social concerns at a moment of immense social change and accounts for the works' anachronistic relation to the new artistic avant-garde.

This paper will present a reading of the origins of Moore's *Family Group*s from this period - for which maquettes were exhibited at MOMA - in order to locate Moore's achievements within that temporal gap.

Mystery Repeats Itself: An examination of René Magritte's discursive engagement with Early Netherlandish painting
Janet S. Tyson
Independent art historian

Although art history places René Magritte's oeuvre in the category of surrealism, its potential for reception exceeds that recondite classification, and challenges historical surrealism to embrace heretofore unacknowledged or under-acknowledged precursors. This paper addresses one such group of prospective predecessors — Early Netherlandish panel paintings — and proposes that Magritte, knowingly or not, established a diachronic connection with those period works

that enhances the sense of mystery in his own imagery. It proposes that, in a substantial number of his characteristic images, Magritte translated the spiritual mystery of fifteenth-century paintings into a secular mystery intended to restore wonder to twentieth-century lives increasingly mired in bourgeois materialism.

To support this thesis, a representative selection of Magritte's pictures will be analysed in relation to paintings by Jan Van Eyck, Petrus Christus, Roger van der Weyden and Hugo van der Goes, among others. A number of compositional devices common to both bodies of work will be interrogated with respect to their potential for mysterious operations, including: construction and fragmentation of pictorial space; focus on banal details of domestic interiors; and metaphorical use of and references to grisaille and/or petrification.

Magritte's discursive employment of Early Netherlandish compositional elements breaks the temporal encapsulation of those works, and demonstrates their imminent discursive capacity. In their turn, van der Weyden's richly hued *Annunciation*, the Master of Flemalle's grisaille *Holy Trinity* and other pictures from that period enrich Magritte's oeuvre, refreshing our appreciation of his achievement and further opening up definitions of surrealism.

Historicism or Just a Rummage Through the Attic: Rococo revival in mid-19th-century Austrian painting

Nóra Veszprémi
Hungarian National Gallery

The 1840s saw the emergence of the '*zweites Rokoko*', a current of Rococo revival in Austria. Its impact on interior design has been thoroughly discussed by scholarship, but not much attention has been paid to the manifestations of the second Rococo in painting. By analysing some examples, I aim to show the wide range of new meanings the art of 18th-century Rococo took on in mid-19th-century Austrian culture. The Rococo was the symbol of old Austria – and thus something well-known and homely – but was at the same time also identified with a suspicious 'Other': France. It signified stately magnificence, but was also seen as lascivious. As many objects from the 'first' Rococo were still around at the time, in a way the second Rococo was not as much a revival as a return to the fashion of the 'good old days'. In magazine articles, caricatures of old-fashioned, backward nobilities are accessorized with Rococo objects – but so are the most fashionable young

ladies and gentlemen. Painters of the time, such as Josef Danhauser (also a designer of Neo-Rococo furniture) and Friedrich von Amerling played with these meanings in their conversation pieces, entangling old and new in a most intriguing way. This also included witty pictorial allusions to (Neo-)Rococo prints in circulation throughout Europe; thus, the paintings often blurred the lines between high and popular art. The threat some reviewers saw in this is best exemplified by the reception of paintings of the Vienna-based Hungarian artist József Borsos.

Ana(Beyond)*khronos*(Time): Arrested Temporalities in Titian's *Pietà* (c. 1570-76)

Ivana Vranic
University of British Columbia

The *Pietà*, considered to be Titian Vecellio's last painting, makes visible series of repetitive and contrasting elements that come into appearance through incessant encounters with the stratified layering of varying hues of impasto and glaze, in turn binding the viewer and the painting's re-presentation into an overtly temporal blurring of historicities. Continuously reaching backwards and forwards, this blurring is informed by the interplay between what is (in)visible and (il)legible on the surface of the canvas so as to prolong the process of looking.

First to be encountered are the architecturally framed Virgin and Christ, while St. Jerome turned back calls attention to a votive panel and the Vecellio coat of arms propped against a pedestal protome, one of two that support sculptures of Moses and Hellespontic Sibyl. In contrast to the triad of figures a striding Magdalene moves towards the viewer, while an angel peeks into her ointment vase and another floats diagonally above. Framing the foot of the canvas an inscription bears two authorial claims, those of Titian and Palma il Giovane, causing other characters to come into visibility.

By tracing the painting's historiography, my paper investigate the ways in which the fragmented, and yet formally interconnected temporalities induce the viewer qua art historian into a hermeneutic exercise, a search for (visual and literary) sources, in anticipation of assembling a holistic narrative. However, I argue that this interpretive process is experiential, mediated through successive encounters with the painting's visibility, creating a caesura that is beyond time as (past) history.

SESSION 27

Permeable Boundaries: Music and the Visual Arts

Tim Shephard
Worcester College, University of Oxford

Diane Silverthorne
Birkbeck, University of London

Artists have been inspired by music as metaphor, object, subject and practice throughout history. Music can supply an attribute for a portrait, a symbol for an allegory, or a suitable subject for the practice of perspective. Since the Renaissance at least, and in particular since the nineteenth century, the audible experience of music and sound has been drawn into the aesthetics of the visual arts. Issues of medium specificity, medium impurity and the formal concerns of music have featured prominently in modernist discourse. From the subjects of painting to the live engagement of performance and the ephemera of the recording industry, music is inescapably ingrained in visual experience. Musical performance always entails the manipulation of the visual world, and a multi-sensory experience for the audience.

In what ways do the ideas and practices of music and the visual arts converge? What critical approaches should be used in the investigation of musical concerns in the visual arts, and visual concerns in music? What aesthetic and historical perspectives are illuminated or occluded by terms such as synthesis, multi-disciplinary and hybridity? How we respond to such questions is useful in furthering our understanding of both disciplines, and the permeable boundaries between the two.

The fruitful interaction between music and the visual arts is an expanding area of research, but work is inevitably dispersed across several disciplines. This session aims to bring together scholars interested in the engagement of music and the visual arts, and the critical language required for the examination of such issues, in all periods.

Making and Entrance: Manet's *Still life with Hat and Guitar*

Therese Dolan
Temple University

Manet's first extant still-life painting, his *Spanish Hat and Guitar* (1862) served as a decorative overdoor for his studio. Touching and stroking are most intrinsic to the sounding of the guitar, and it is the *touche* and *touchettes* - the fingerboard and frets of the neck – that Manet extends outward from the basket of clothes. It is also by means of touch – the unique style of the application of paint by his hand – that Manet would announce his modernism. The traces of touch are recorded as manual remains of acts of performance on the surface of the guitar, a lasting visual vestige of a transient acoustic event. Manet inscribed his touch as a mark of pigment on canvas and, when it congealed and was allowed to remain, the touch became part of a referential system of appearances. Both a musical instrument and a painting resonate either literally or metaphorically through the means of the artist's touch. Manet appeals to a multisensory viewer in his still life with a musical instrument. Scanning the painting from left to right causes the viewer to test the difference between likeness and difference, between the denotative legible pattern on the left and its connotative abstract analogue on the right, a movement of scansion from visual consonance to dissonance. Music's freedom from the referential aspects of nature spurred Manet to begin considering what was most unique about his own medium of paint.

Modernism's Muse? Masking Music, Playing Painting: Constructing *Commedia dell'Arte* c.1900

Charlotte De Mille
Courtauld Institute of Art

Of ancient heritage, the *commedia dell'arte* serves as a genre of art that exemplifies the twisted combinations of the visual and the aural. Pierrot and Harlequin are forever identifiable by costume; players are masters of symbolic action, often masters too of music. For them, as for Maurice Ravel, there was 'only one art, not several.' This paper uses the mode of the *commedia dell'arte* as a productive example of a synthesis of visual and aural to unlock the qualities of their inter-relation. Although Norman Bryson has written of the connections between Jean-Antoine Watteau and Claude Debussy, scholars have not looked to commedia dell'arte depictions contemporaneous with Debussy's piano

pieces and song settings of Paul Verlaine's *fêtes galantes* which engage with the subject. Doing so poses some intriguing questions, for on the surface at least, the sentiments of the Verlaine-Watteau of Debussy do not always accord with the examples available for consideration: Degas' *Two Harlequins*; Cézanne's series of four harlequins; or rose period Picasso. Commencing with Debussy's only direct study of Watteau's work, *Isle Joyeuse* (1904) inspired by *The Embarkation for Cythera* (1717), the paper contests the significance of the *commedia dell'arte* for a modernizing synthesis of the arts, where the theatrical mask is a double bind that performs the shifting multiplicity of media: visual art and music, music and text, text and visual art. The bind however is not at its foundation a formal endeavour but one that seeks to retrieve meaning beyond the games and chances of making.

The Audiovisual Dimension of Fluxus-Events

Lisa Bosbach
Academy of Media Arts, Cologne

In my presentation I will focus on the first crossover concerts of the Fluxus movement in 1962 – Fluxus Festspiele, Internationale Festspiele Neuester Musik, Kleines Sommerfest, 'Après John Cage' and 'Neo-Dada in der Musik'. Retrospectively, Fluxus can be described as the first real international intermedial movement of the 20th century. In September 1962 George Maciunas planned the first Fluxus festival, Fluxus Festspiele, Internationale Festspiele Neuester Musik in Wiesbaden as a sequence of fourteen concerts. According to the musical context the events were called concerts and the contents were written in form of a score. Even though Fluxus has its origin in the New Music, from the very beginning Maciunas pursued an intent to broaden the traditional scope of classical music. Therefore a Fluxus concert is not comparable to a classical musical event. It may only correspond in a broader sense to a classical concert because it equally consists of dance, theatre, poetry and the visual arts. Fluxus artists derived their inspiration from music but their performances were more closely related to actions than to sounds. Fluxus scores also distinguish themselves from a classical music score in various ways. They often make use of written texts, drawings or signs on different kinds of material. Beyond all traditional delimitations of genre the process of the sound production turns into a visual event. As part of this session, I will present and discuss these extraordinary acoustic and visual experiences of the Fluxus movement.

Riffing on the Index: Romare Bearden and the Hand of Jazz
Nikki A. Greene
Wellesley College

Jazz musicians and visual artists have similar approaches to perfecting their art forms — both use the standard of individuals before them, usually by way of copying, as an avenue for formulating their own style. Improvisation gives a musical piece its structure, which provides intervals and repetitions, imbued with individual, creative touches. Romare Bearden (1911-1988) not only portrays music as a central theme or subject matter within his complex and innovative series of collages in his Projections series of 1964, but he also utilizes improvisation as a basis for a new technique of arranging images. In other words, Bearden's understanding of the role of music in African-American self-expression, jazz in particular, demonstrates that he found a way to translate jazz structures into visual terms. In jazz, African-Americans created extensions of spirituals or "sorrow songs" that transformed the dominant forms of Western traditions into a distinctive African American sound and style. A look at Romare Bearden's use of music to translate his own images along with an understanding of the semiotic theory of indexicality, will reflect how he thus transformed the modern technique of Western European and American collage and photomontage with African-American structures in music — such as jazz and visual art — to unify and represent fragments of the black experience.

Artist as Producer: *Mise en Scène* in Postwar Germany
Samuel Adams
University of Southern California

Historians and musicologists have been the most prolific contributors to the scholarly discourse on opera production. Their bodies of knowledge and methodological approaches are essential to the study of earlier moments in performance history, but in Cold War Germany, the visual played an increasingly dominant role in opera; in many cases the artist responsible for designing the set subsumed the role of the director completely. This paper builds on the Frankfurt School critique of mass culture and on a theory of social distinction by Pierre Bourdieu to argue that as artists followed nouveau-riche patrons over to the realm of opera, the radical experimentation taking place in the visual arts entered opera houses across the country. Many artists in Germany and abroad in the 1960s into the 70s experimented with large-scale installations and environments, performance pieces, and pushed for the elimination of former artistic boundaries and hierarchies. In the late 1970s and 80s when influential artists turned their energies to operatic production, they placed their visual language in the service of reinterpreting Classical and Romantic operas. As a result these productions brought canonical composers into new light. In Germany this phenomenon was specific to the conditions of the postwar economic miracle, and musicologists refer to it as *Regietheater* or director's theatre, epitomized by the nonliteral staging of classical texts and opulent visual effects. In this paper I shall make explicit reference to the imagery and sets from operas produced in both Germanys by Achim Freyer and Wilfried Minks, two artists who drew on their world of contemporary art to interrogate established musical and intellectual traditions within the opera house.

Images of Idols and the Makings of Musical Celebrity: Printed Portraits of Musicians in the Romantic Era
Alan Davison
University of New England

This paper will present a case for the historical significance of emerging forms of visualized fame in the first half of the 19th century, arguing that printed images in particular of 19th century musicians played a key role in the development of a pre-modern culture of mass-market musical celebrity. Portraiture's impact was the result of an as-yet little understood amalgamation of key components within printed media: a public sphere increasingly visually-influenced; widespread beliefs regarding physiognomic appearance; and the public's increased alienation brought on by print media's 'information overload' and real distance from their idols. This paper considers the processes and mechanisms that relate to musical fame, publicity and relationships occurring in the public sphere. The modern manifestations of musical celebrity have their roots in the early Romantic period in Europe, firstly in London before spreading more widely throughout Europe, with printed portraiture playing a fundamental role in this development. It will be argued that images of celebrity musicians provided a distinctive form of 'discursive' presence within which debate, contemplation and dissemination of music could occur, and so would have also possessed a mediating function between the celebrity musician and the increasingly alienated

consumer. New methodologies for engaging with musical imagery, especially portraiture, within historical and cultural studies – specifically what I term 'synaesthesic awareness'. More broadly, the hope is that studies such as these will open up new possibilities within musicological, historical and cultural studies by developing innovative methodologies and by contributing to our understanding of the socio-cultural history of music more generally.

Musical instruments as media of sexuality and gender identity
Daniela Roberts
University of Leipzig

The paper aims to explore what part musical instruments played in the representation of sexuality and gender in Early Modern Europe. On the basis of a wide range of paintings, engravings, and emblem books the research will outline the diverse concepts and developments in the first half of the 16th century. The emphasis will lie not only on musical instruments as attributes in portraits but on interactive situations displaying couples and joyous companies making or listening to music. Here the question posed will be which choice of musical instruments are considered as adequate past time occupations for the nobility and appropriate to pose with for a painting. It is essential to analyse to which extent daily practice diverges from the ideas implemented in represented identities. Often lute playing is associated with the theme of the naked Venus and other allegories of love, against which the portrait of the nobility must try to define itself. This seems crucial in the sense that music making prepares the setting for lovers, couples making music and love alternately. Music making was not only associated with amusement, festivity and excess. The individual musical instruments could also comprise symbolical qualities representing male and female sexuality and their gender conduct in partnership. An interdisciplinary approach including poetry and song writing from the 16th century will be used to interpret the visual mode of depiction, exploring how other disciplines can provide a missing link and how visual media create their own topoi as distinct from a social relevance.

Silence and Invisibility in Medieval Devotional Practice
Beth Williamson
University of Bristol

This paper considers the relationships between art and music, in terms of how we might use the conventions of responding to, or analysing, one to reflect upon the other; in particular it looks at what happens when music is presented visually, rather than performed as something to be heard. The paper opens with an analysis of Domenico di Bartolo's *Madonna of Humility* (Siena, Pinacoteca, 1433), which contains a series of inscriptions evoking epithets and invocations of the Virgin, and text and notated music referring to the '*Adoramus te Christe*', which is performed by accompanying angels. The paper explores how the graphically notated music here might condition the experience of the viewer, perhaps stimulating the inner senses, rather than the outward, physical sense of hearing. There follows a consideration of 'silent music'. This can be understood in two ways: instances where music is presented graphically, or moments of silence between instances of sounding music; each can form an important part of the devotional experience of music, prompting the inner senses, prompting the devotee to listen with the inward ear, rather than with the outward, physical senses.

The paper then considers whether images can, to some extent, explicitly engage with a realm beyond the visual. It concludes with a consideration of invisibility, and whether invisibility might operate in relation to visual images in a similar way to that it which silence operates in relation to sounding music, as a prompt to the consideration of inward seeing, with the eyes of the mind.

Classical Music in Jannis Kounellis' *Tableaux Vivants*
Steve Pantazis
Independent Scholar

Greek artist Jannis Kounellis, who left Greece for Italy at the end of the 1950s to establish himself as an artist, from 1967 onwards is considered one of the main exponents of Arte Povera, led by the curator and art critic Germano Celant. Kounellis has made an impact universally with his elemental and anti-elitist art, created through the use of humble materials, which evoke the reality of the present but at the same time carry the weight of history and memory. Furthermore, the use of live animals and the participation of people, transforms his art into a breathing entity with a performative dimension. In a number of his works he incorporates classical music. In one case he has musicians playing live in the gallery space musical fragments of Verdi's *Nabucco*, while in another he has painted a fragment from the Tarantella of Igor Stravinsky on a large canvas and next

to it a violinist plays the fragment incessantly, while a ballerina dances a pattern repeatedly in front of the canvas. By focusing on his *Tableaux Vivants*, where music is a strong element blending with performance, painting, installation and the surrounding space, my aim is to present in this paper why Kounellis is attracted to classical music, negating the use of contemporary music or the creation of sounds as in the case of other artists such as the Futurists or John Cage.

The politics of music and image in contemporary Iranian art
Kirstie Imber
Birkbeck, University of London

The long-standing and well-documented debate over music's permissibility and 'theocratic-legal' status in Islam continues to play out across the cultural landscape in Iran. In non-religious contexts, the display of music making, singing and performance by women causes the most debate, supporting recent claims by ethnomusicologists that social anxieties over music are paralleled with social anxieties about gender. Moreover, the belief in the infallibly visual, embodied dimension of music making and performance locates these anxieties onto the surface of women's bodies: women are thus veiled and silenced in anticipation that acts of creative expression could incite *fitnā* (unlawful distraction, discord and chaos). The incorporation of music, vocality and performance into the visual arts is therefore a highly contentious strategy for women artists, especially for those choosing to work and exhibit in Iran. Mandana Moghaddam (b. 1962) and Bita Fayyazi (b. 1962) both incorporate suggestive uses of music and vocality in their sculptural installations, destabilising accepted paradigms that code women and music as discursive 'Other'. Yet their works also signal towards the systems of limitations and conventions within which they must operate.

Drawing on the critical methodology employed by ethnomusicologists, who have recently examined music as a site of social control in Iran, this paper will investigate the visual imaging and manipulation of music and performance dramatized by artists such as Moghaddam and Fayyazi. It will explore the notion that interdisciplinary art practice enables women to critique the subtle, yet profound power relations inscribed in discourses surrounding the site and sight of music and image.

SESSION 28

Walking Otherwise: One Foot After Another

Beth Williamson
Tate

This conference, like The Open University, calls for openness to people, places, methods and ideas. This session, therefore, seeks to explore the practical business of walking as one of the most open, accessible and democratic activities engaged in across art making, museum going, conducting art historical research and teaching art history.

The historical associations between art and walking are well known. From Baudelaire's flâneur or Benjamin's botanizing on the asphalt, to artists such as Francis Alÿs, Sophie Calle, or Richard Long, and the commitment of groups such as the Situationist International, for example. Whilst all these are of interest, this session also seeks to go beyond any straightforward consideration of walking in or as art, or even historical and theoretical accounts of walking. To that end, it hopes to walk otherwise. For, as visitors and students walk, or are led, around the museum, what importance does that journey take on? What of the walk around historic sites, buildings or monuments? And what might be the significance of walking within art-historical research? What can we learn about a particular place by simply walking through it? How can aesthetic and philosophical considerations of walking assist us in our endeavours? In short, might walking better equip us as reflective practitioners of one sort or another? This session remains hopeful that artists, art historians, museum professionals, students and teachers can walk together, one foot after another.

One Art School After Another: Walking Between the Concrete and the Ideological
Beth Williamson
Tate

This paper emerged in the course of researching the histories of art education across seven London art schools post-1960. Visiting the different schools across the city, the idea of walking between them took hold. A route was planned from Goldsmiths (SE14) to Wimbledon (SW19) via Camberwell, Chelsea, the RCA, the Slade, and Central St. Martin's. Walking is, perhaps, much more about process than any other mode of travel. Rather than train, bus or underground, where our mind is fixed on the approaching destination, in walking we cannot help but experience our surroundings. Whilst this is marked, partly, by the act of observing what is there to be seen, it is, perhaps, more about affect and experiencing the environment within which we are travelling. This becomes even more pronounced when we reach our destination - the art school. For, what we discover is not simply something concrete, a fixed location, a set of buildings, teachers and students. Rather, the art school exists as a palimpsest, embodying its own histories, traces of what went before and a sense of a community that has been shaped over time. To paraphrase Tim Cresswell, places display an uneasy and fluid tension between the concrete and the ideological. Therefore, what can we learn about particular sites of research by simply walking between, through and around them and opening up an experiential aspect to our research?

Freud on Holiday: a cavernous defile
Sharon Kivland
Sheffield Hallam University and Wimbledon College of Art, University of the Arts London

I have been following the holidays taken by Sigmund Freud. I call my holidays that are not quite holidays 'Freud on Holiday'. This distinguishes them from vulgar tourism allowing them to be eligible for financial support from external sources, to whom I must demonstrate my holidays – Freud's holidays – as value for money and as scholarship, explaining my methodology and proving its outcomes and dissemination. I publish the accounts of my holiday, hoping they will be stimulating. To undertake my work efficiently I have read many rail and ferry timetables of Europe. I know a great deal about rolling stock. I follow city maps and I try to stick to the itinerary. I have consulted many travel guides, including the famous Baedeker. I have referred to my impossible

reconstructions as an act of ventriloquism, and indeed, as far as speech is concerned, this is true. Not only do I attempt to speak for another or others, but also I follow in their footsteps, trying to match my step and gait with theirs. It is not easy, for Freud was an indefatigable walker, and I struggle to keep up. I am diverted, despite my best intentions, digressing too readily. My next holiday will lead me to the Hotel du Lac, to Trentino and Lavarone, to alpine walks and mushroom gathering, to several Lucias (dead and alive), to a woman with an uneven pace. My presentation will be a walking tour, a ramble with *revenants*, guided by knowledge of sites and sights.

From Centre to Suburb: The female walker in the work of John Atkinson Grimshaw (1836-1893)
Simon Knowles
University College Cork

This paper considers the extent to which the solitary female observer, present in a number of Grimshaw's paintings of nocturnal city streets, provides a vehicle through which the connotative codes carried by the locations within which she is placed could be pictorialized.

Beginning with a mid-nineteenth-century text that discusses the walking habits of William Hogarth and the establishment of this practice as a means of urban observation and representation in eighteenth-century London, this paper argues that this strategy was a well-established practice in London by the middle of the nineteenth century. This practice is then given visual form by Grimshaw in a series of paintings made during the last quarter of the nineteenth century through his inclusion of the solitary female figure who has stopped to observe the street. The locations for these images include famous city centre streets, a common feature of urban representation of the period, but also, more unusually, the anonymous suburban lane. By contrasting the function of this figure in relation to the location, this paper argues that the presence of this figure in the newly emerging suburb was used by Grimshaw as a means to amplify characteristic features of suburban life, such as the suburb as a feminized space offering the opportunity for domestic security. In contrast to Baudelaire's famous formulation of the urban male walker as observer of the crowd, and by implication the public sphere, Grimshaw's solitary female figure draws attention to the private spaces of the suburban home.

'Trips, Crossings, Trudges': Walking as feminist strategy in the film works of Agnes Martin and Tacita Dean

Ruth Burgon

University of Edinburgh

Caminhando (Walking) (1964), by the Brazilian artist Lygia Clark, is both an action and a proposition that begins with a white strip of paper formed into a Moebius strip. 'Now take a pair of scissors,' Clark invites us, 'pierce and start cutting from the middle of the strip and keep cutting in the direction of its length. When you have made a complete turn in the Moebius strip, make a choice of a new cut on the right or left side from the previous cut. […] As we keep cutting along the strip becomes narrower and you will see that it unfolds and interweaves in itself.' The scissors' blades, like legs, 'walk' around the paper strip, at once destroying and creating anew, narrowing and lengthening the strip, delicately turning one path into many. Not only is this multiplicity achieved but it is created from such a mathematically singular or whole object, the Moebius strip, in which inside and outside are one and the same.

I propose to explore this as artistic paradigm using the writings of Hélène Cixous, from where my title comes. Clark's action is productively understood using Cixous's model of multiplicity and mirrors the process of cutting and editing filmstrip, in a neat parallel with the works that will be my main focus: Agnes Martin's 1976 film *Gabriel* and Tacita Dean's 2003 film *Boots.* I seek to understand these artists' destabilisation of masculine tropes of walking and models of artistic inheritance as a generative practice, an opening out of new paths within what were previously singular expressive agendas.

Walking towards Empathy: Developments in the Spaces and Sculpture of European War Memorials

Helen E. Beale

University of Stirling

Traditional memorials typically distanced the spectator by their vertical design and formal aesthetics; increasingly, these have given way to more horizontally organised and more informally expressed commemorative spaces. Where, previously, sculpted surrogate figures positioned on the memorial plinth (Manzu, *Monumento al partigiano*, Bergamo, 1976) offered a conduit for grieving, that experience is now more immersive and pre- cognitive. These developments arise partly from the changing nature of the events commemorated, foregrounding the victims of political persecution, racial deportation or genocide, and from a more democratic, less hierarchical conception of remembrance activity.

The paper analyses a range of examples including Pingusson's crypt-like *Mémorial des Martyrs de la Déportation* (Paris, Ile de la Cité, 1962), where descent through inimical surfaces and exiguous spaces communicates a sense of the menace, disorientation, and loss of self undergone by deportees. The 'enormity' of the Holocaust is apprehended in Eisenman's labyrinthine *Memorial to the Murdered Jews of Europe* (Berlin, 2005), deploying anonymity, haphazardly uneven terrain, narrow pathways; Lys Hansen painted a demonstrably connected 'family group' obliged to visit in single file (exhibited 2008). Recently the national French Resistance memorial at Mont-Mouchet (1946), traditionally- styled, inaugurated walk trails attracting a new generation to the vicinity.

This paper argues that, in an era of increasing commodification of historical and heritage sites, taking one's own time to 'walk otherwise' through the new commemorative landscapes deepens empathetic remembrance and comprehension of past time.

Pacing the Night, Starred and Unstarred: The eye's complicity in the withdrawal of the hesitating foot from the threshold of affirmative realizations of a non-visual aesthetic

David Feeney

University of Edinburgh and Edinburgh College of Art

This paper volunteers a differential perspective on the pleasures of mobile observation as they consistently feature in critical accounts of leisurely wayfaring experience. It takes as its point of departure an investigation of the impact of visual impairment on a person's mobility, on the relation of the experience of individuals with low vision to mounting critical tendencies towards what Tim Cresswell refers to as the 'end of sedentarism and the rise of foundationless nomadism'. An account of the importance of order and route-learning in the pedestrian experiences of individuals with visual impairments is posited between what Robin Jarvis refers to as the stroller's 'freedom to resist the imperative of destination' and Guy Debord's re-attribution of an element of purposefulness to the practice of *flânerie*, before the absence of the concept of 'potential reach' is applied to the historical correlation between pedestrianism and the

picturesque. Comparative appraisal of sighted perspectives on non-visual aspects of the walking experience as manifest in night-walking, aural *flânerie*, and the 'sound-walk' and the walking experiences of individuals with visual impairment is then mapped onto a broader inventory of the challenges faced by sighted endeavours to resist visual criteria when contemplating, facilitating and imaginatively rendering the aesthetic experiences of individuals with visual impairment. The paper places the multi-sensory environmental engagement afforded by the pastime of walking at the centre of an interdisciplinary application of James Winchester's contention that aesthetic understanding across cultural divides requires sustained sensitive attention to the worlds out of which the sensibilities in question emerge.

The Disembodied Voice as Embodied Experience of Place: Soundwalking as a research method in rethinking the art colony in St Ives

Philip Reeder
Jeanie Sinclair
University College Falmouth

This paper discusses a collaborative research practice, developed with art and design historian Jeanie Sinclair and sound artist Philip Reeder, which combines locative technology with site-specific audio to create a post-digital hybrid? research methodology.

This research examines notions of 'creative community', rather than 'art colony', to describe the links (and disjunctions) between diverse creative practitioners, communities, places, and spaces in which they operate. Using the Memory Bay oral history archive in St Ives (a collaboration between UCF, Tate St. Ives, St. Ives Archive, Leach Pottery and Porthmeor Studios) has been a catalyst for on-going research exploring how art and cultural practice, past and present, connects individuals and communities, and how memory and identity is intertwined with and performed through space and place.

Through walking, the text of oral history is juxtaposed with the materiality of place, creating connections, links and associations. The disembodied voice and schizophonic sound becomes part of the embodied assemblage of walking; a performance of a narrative that is non-linear, performed and re-performed through the action of walking, as one place filters through the ears of another. The walker is searcher/researcher, writer/reader, audience/actor, listener/voice.

Walking becomes a physicalisation of archival research, enacting a performance that hopes for serendipitous encounters. The act of walking assembles stories from fragments of memory and embodied encounter of place. Both research and dissemination, the walk enacts both the rhizomatic nature of the archival search and the nature of connections of community and place.

The Kin-aesthetics of Garden Walks: Vernon Lee, Edith Wharton, and Dumbarton Oaks

Robin Veder
Penn State University and Dumbarton Oaks Research Library, Harvard University

The 'walks' of my title are double: aesthetically-designed spaces for walking bodies, and historically-specific kinaesthetic conditions and techniques of bodies walking. When historians consider movement through designed landscapes, we usually focus on the semiotic viewing experience or the designer's plan for traffic flow. I propose that the body of the walker is itself a historically-specific and contingent subject.

In 1934, anthropologist Marcel Mauss called attention to the 'American' style of walking that Parisian girls copied from Hollywood movies. Mauss's point was that kinesthetic habits are learned within time, place, and culture; he called them 'bodily techniques'. The timing of Mauss's analysis corresponds to forty years of accumulated study by European and American physicians, educators, and dancers, in kinaesthetic-awareness techniques for fundamental movements such as walking. It also corresponds to sixty years of experimental psychological and philosophical enquiries into physiological aesthetics, which asserted that viewers respond to art primarily through muscular, vascular, and nervous systems. The intersection of these two fields is the subject of my recent and current research, and provides the context for this case study.

In this paper, I identify physiological aesthetics in Vernon Lee's writing on Italian gardens, Edith Wharton's prescriptions for Italianate gardens, and the extant Italianate Dumbarton Oaks garden in Washington, D.C., built by Beatrix Farrand for Mildred Bliss. (They were connected through friendly, family, professional, and aesthetic relationships between the 1890s and 1920s.) In each written/built text, I identify how bodily experience and landscape design merge in kin-aesthetic garden walks.

SESSION 29
Fashion, Vision and Visuality

Caroline Evans
University of the Arts London, Central Saint Martins College of Art and Design

Andrea Kollnitz
Centre for Fashion Studies, Art History Department, Stockholm University

This session looks at representations of fashion across media and contexts, spanning art and industry, still and moving images. It will investigate the role of fashion in the cultural imaginary, and ask whether its representations solicit a particular kind of visual pleasure. How, for example, might the spectator's embodied experience of fashion and cloth create specific viewing competences, and what currency does the idea of a haptic gaze have in the consideration of images of fashion? Do representations of fashion create the possibility of different visualities and/ or new ways of seeing? The session explores fashion primarily as image but also investigates how such images relate to fashion in other fields and forms: as object, as performance, as part of the experience of everyday life. It sheds light on the fashion image in relation to cultural competence, identification, and the look. Topics include fashion, pleasure and seduction in eighteenth and nineteenth century portraiture, the role of fashion in the visual culture of modernism, self-fashioning as part of modern artistic promotion, fashion and national identity, the power of fashion magazines and the diffusion of fashion imagery via new media in contemporary culture.

Self-reflexive Spying, or, Why the Mask Fan is more than the Sum of its Parts

Allison Goudie
History of Art, University of Oxford

The fan was an indispensable accomplice in what Marcia Pointon has called a network of 'gazing games' that saturated eighteenth-century European culture. It catered to the delight in spying that reigned during this period, functioning as a screen to shield wandering eyes, as well as a framing device to trap them, thereby complicating the traditional scopic hierarchy between active subject and passive object of viewing. What happens, however, when a fan actually incorporates real, blinking, spying, gazing eyes in its design? This paper takes as its subject the unique object of visual culture that is the mask fan, and considers how it participates in a theorization of the gaze. While contemporary prints and paintings show us that the pairing of mask and fan had a longstanding history by the eighteenth century, understanding the amalgamation that is the mask fan takes more than simply combining the existing scholarship on masks with that on fans.

Through an investigation of the self-referential illustrations that adorn remaining mask fans, the paper will reveal how an ostensibly utilitarian conflation of two existing elements of a woman's repertoire of accessories was in fact much less practical in its motivation and application than it was psychological. In a world awash with 'Heteropticks' and 'Ladies Starebuck' the mask fan offers itself as a tool by which we may unpick the complexities of what it meant to look and be looked at in the emergent public sphere of eighteenth-century society.

Scandalous Trendsetters: Courtesans, Fashion, and the Influence of Painted and Printed Images, 1757-1765

Petrine Knight
Stockholm University

Courtesans - high-class prostitutes that serve a selective clientele - played an active role in the social life of eighteenth-century England, as they mingled with an exclusive set of vivid characters ranging from politicians to aristocrats to literary luminaries. Portraits of these women, and the subsequent prints made after them, were incredibly popular not only among those who belonged to this set, but also with British society on a whole. Although frequently looked at through the lens of male interaction with such images, the aim of my paper is to investigate how these pictures influenced the fashionable choices of upper-class women. Just like that of today's celebrities, courtesanal fashion was scrutinised and copied, and this interesting dichotomy between dress and morality is only one of the aspects investigated by this paper. Other questions that I ask include: were prints, more so than painted pictures, especially adept at swaying women's sartorial choices? How do these images compare to the visual output manufactured by today's media outlets? I use the cases of two women in particular, Nelly O'Brien (d. 1768) and Kitty Fisher (d. 1767), to answer these queries. The engraved portraits of O'Brien are a visible testament to the influence of the printed medium, and Fisher's ability to generate sartorial hysteria testifies to her status as a style icon. Visual and textual analysis of both eighteenth-century and contemporary sources provide the basis for my arguments, as well as give context to how the above issues relate to current fashion and art historical discourse.

Fabric, Body and Fantasy in the Imaging of Neoclassical and Romantic Fashion

Susan L. Siegfried
University of Michigan

This paper looks at specific ways of visualizing fashion in paintings and prints from the first half of the nineteenth century. A '*goût nouveau*' took hold across metropolitan Europe during the later 1820s that gave rise to a new regime of fashion: the neo-classical mode, in which clothing clung to the body, yielded to a romantic one in which clothing moulded the body into artificial, triangular shapes and sprang from it in abundance. Representations of fashion in paintings and prints from each of these regimes suggest that the spectator's embodied experience of fashion and cloth took different forms: the haptic gaze of neoclassical fashion was preoccupied with the body, its movement and exposure, whereas the haptic gaze of romantic fashion was preoccupied with fabric, its textures and profusion – not a surprising shift in view of innovations in textile production taking place at the time. The fashion plates and engravings that proliferated in the period fostered an element of fantasy but this was checked by their obligation to document styles that dressmakers could copy in an age before ready-to-wear. Oil paintings could indulge in a less controlled level of fantasy. These paintings suggest that the representation of fashion solicited a particular kind of visual pleasure. The selection and staging of evocatively dressed character-

types in oil painting increasingly took its cue from the illustrations and stories in women's journals, making evident the element of free aesthetic play that animated the visual culture of a nascent fashion industry.

The Slit Skirt: Fashion and Empathy in the Tango Era

Alessandra Vaccari
University IUAV, Venice

Tango has induced one of the most revolutionary changes in 20th century's fashion in terms of intimacy, empathy and eroticism. It brought an unprecedented level of body contact into the public scene by the means of new gestures, movements and views. It was also the earliest dance associated with scandal and transgression, with a significant contribution made by fashion. A key role in connecting tango, fashion and modernity was performed by the slit skirt at the eve of the First World War. The slit skirt facilitated movements and, at the same time, made legs visible. From the analysis of European and American fashion plates and other visual materials the paper investigates the slit skirt as a fashion contribution to modernist aesthetics. Particularly, it analyses the slit skirt in the light of the Art Nouveau discourse on the relationships between line, form and sensibility; of fashion-related body abstraction; and of body contact as empathy in the representation of tango performance.

The Anti-Aesthetic Fashioning of an Avant-Garde: Dress at the Proto-Vorticist Rebel Art Centre in 1914

Bernard Vere
Sotheby's Institute of Art, London

This paper examines the media presentation of the Rebel Art Centre, a short-lived venture immediately preceding Vorticism. As Wyndham Lewis's investor Kate Lechmere recalled, 'velvet jackets and floppy ties were not encouraged by Lewis and we were to be anti-aesthetic'. This attitude to dress comes close not only to that of the Italian Futurists (dressing in sober suits at the same time as promulgating vividly coloured clothing) but also to the ideas of figures such as Adolf Loos, for whom the velvet suit denoted not an artist 'but a buffoon or merely a decorator', and Karl Kraus, who urged that the artist should adopt 'the costume of the average as a sort of mimicry'. The carefully considered presentation of the Centre resulted in press articles in mass-circulation newspapers. The 'costume of the

average' disrupted the press expectation of the look of an avant-garde with *The Daily Graphic* declaring that reporters who went to the Centre 'expecting to see strange freaks of artistic human nature must have been sadly disappointed, for the weird inspiration which finds expression on canvas was absent in the artists themselves. They were just ordinary human beings – outwardly'. But the anti-aesthetic still *was* an aesthetic, as Lewis's (justified) anxiety over the future of the bowler hat makes clear: 'May the top hat, the bowler hat, never appear intensely romantic to some 'Slade' student two centuries hence! But to us nothing should seem so admirable, in its geometric blackness, so simple and apropos'.

Vogue Magazine and the Anxiety over Surrealism

Rachael Barron-Duncan
Central Michigan University / Yale University

This proposed paper examines *Vogue* magazine's uneasy courtship of Surrealism over the course of a decade, from the late 1920s to the late 1930s. Pulling from Edna Woolman Chase's files at the Condé Nast archive, this paper weaves together interoffice memos that passed between *Vogue*'s editorial staff and the shifting paradigm of editorial photography in the pages of the magazine, to show a profound ambivalence. *Vogue*'s pages promulgated a chic modernity. The magazine demanded a certain visual literacy from its readers, and in the 1920s, aimed at a reader capable of sophisticated visual nuance. The readership of *Vogue* was understood to overlap with the audience for avant-garde art. Surrealism was initially brought into the pages of *Vogue* as a sign of sophistication and high culture. In the 1920s, *Vogue* celebrated its overlap with the avant-garde by highlighting the fine art contributions of their staff photographer, Man Ray. By the mid 1930s, the relationship between Surrealism and fashion had soured. Interoffice memoranda discussed the presence of Surrealism in fashion photographs as 'harmful' and 'very dangerous for *Vogue*'. There were concerns that the majority of the readership would not be able to decode the imagery created by their current celebrity photographer, Cecil Beaton. The magazine's art director, Dr. Agha, saw Beaton's work as an attempt to 'deny everything *Vogue* has worshipped for so many years.' This paper charts *Vogue*'s elastic acceptance of the avant-garde and its shifting conception of the role of the fashion photograph, the fashion magazine, and the fashion reader.

Fashionable sensuality and national identity: Swedish 1960s fashion in American press

Patrik Steorn

Stockholm University

Accounts of Swedish dress of the post war era state that Sweden had an ambivalent attitude towards fashion-clothing, that its design and marketing industries in this field were relatively under-developed due to local patterns of production and consumption. (*Swedish Fashion* 2008) The 1960s is in fact notable for a significant domestic fashion culture with a group of creative designers and an innovative designer-maker industry which produced fashionable goods that were commercially successful in the global sphere. Together with the textile exports themselves, an image of a 'fashionable' and contemporary Sweden was exported, through a combination of the material and the symbolic effects of 'fashion'.

There are several overlooked sources that speak about the interactions within the American-Swedish fashion relations in particular. This paper will analyse how textile and bodily sensuality and liberation were staged in representations of Swedish fashion within American fashion journalism of the 1960s. 'Swedishness' in images and quotes can be understood as a mythology, a narrative complicit in the creation of constructed ideas that come across as neutral or natural. (Barthes 2006) The fashion magazine is designated as a site of this transformative power, where image and text in dialogue form mythologies.

Photography and writing in American fashion- and life-style press brought ideas of Sweden as a progressive and modern society together with conceptions of a candid culture with a moral without boundaries. Against this background sensual qualities of dress and of models were transformed into alluring images of Swedishness.

New Fashion Time: Fashion and Digital Media

Agnès Rocamora

London College of Fashion, University of the Arts London

Since their appearance at the beginning of the twenty-first century, fashion blogs have established themselves as a central platform for the circulation of fashion related news and information. Often the creation of fashion outsiders, they have entered the mainstream fashion media, bringing to light the shifting nature of fashion journalism. The paper focuses on the fashion blogosphere. Particular attention is paid to the idea of time. Where fashion time was once neatly paced by the twice yearly collections and the monthly publications of glossies, now fashion time has accelerated, fragmented into a series of moments that have shattered its orderly pace. Pre-collection, pre-fall, cruise, resort, high summer, and Christmas collections are all new moments in this restructured fashion time, a time ruled by the imperative of immediacy Tomlinson (2007) has identified as constitutive of today's 'culture of speed'. The recent creation and rapid proliferation of new media such as fashion blogs has supported, as it has been supported by, this culture of 'immediacy' (Manovich 2001). Based on an analysis of a series of fashion blogs, the paper looks at the way time is represented and embedded in the flow of images and words. Theories of acceleration are appropriated to unpack the social construction of time in new fashion media, thereby shedding light on their role in contemporary processes of acceleration.

SESSION 30

Towards an Inclusive Sixties

Jo Applin
University of York

Anna Lovatt
University of Nottingham

This panel seeks to explore the continuing fascination with what Susan Sontag dubbed the 'mythic era of the sixties' by revisiting the decade's artistic and critical production, its evolving historiography and its prominent place in the contemporary imagination. Moving beyond the dominant narratives of the period, we hope to establish new frameworks of reference by drawing upon a more expansive set of practices and forms of cultural work than has previously been considered. Neither setting out to recover 'forgotten' artists nor to suggest an alternative historical or theoretical lineage, we are interested in those moments when no single narrative seems to suffice. Open and inclusive in scope, this panel seeks to broaden our understanding of what 'the sixties' mean to us today. Some papers focus on work that evolved beyond the established circuit of cities, institutions, dealers and publications. Others explore the relationship between 'high' art and popular culture, which – beyond its most obvious manifestation in Pop Art – is often obscured in accounts of the decade. Key questions the panel asks include: how might we map the trajectory of the visual arts during this period, and account for the subsequent 'return' of the sixties in contemporary criticism and practice? What might an account of the sixties look like now, considered as an open and inclusive category of art historical investigation that is expansive in its geographical, temporal, political, formal and theoretical reach?

Another Route to Postmodernism: beyond centre/periphery and high/low art in the work of Christoforos Savva in the 1960s

Antonis Danos
Cyprus University of Technology

In the 1960s, a group of artists in the newly established independent state of Cyprus (former British colony) set out to 'synchronise' local art with international developments – part of the wider effort to establish a modern, Western-type democracy on the island. These artists adopted geometric abstraction and Minimalism as the more suitable vehicles for the desired modernisation of Cypriot art. Christoforos Savva (1924-1968), produced a more multi-faceted oeuvre, part of which concerned an imaginative dialogue among various traditions – folk and Byzantine art, as well as early 20th-c. European modernisms – and more current trends. His work developed as much within abstraction as within representation, while it incorporated a wide range of materials. An especially important group of creations were his '*ifasmatografies*' (appliqués or patchworks), which he began in 1959 and continued up to his premature death in 1968. In these works, Savva appropriated a tradition of 'female' crafts (weaving and needlework), incorporating it into the space of 'fine arts' – a process which was to become important in international feminist artistic practice almost a decade after Savva created his first '*ifasmatografia*'.

This paper will situate Savva's oeuvre within a framework that offers an alternative narrative in the development of modernism and post-modernism in the 1960s, one that exposes possible upsets in the dominant centre vs. periphery discourse, and offers possible alternative routes to a post-modern 'agenda', different from, or parallel to those offered in the dominant historiography.

From kitchen to nightclub: Marisa Merz's *Untitled (Living Sculpture)*, 1966

Teresa Kittler
University College London

This paper explores the concept of the living through the lens of Marisa Merz's *Untitled* (Living Sculpture). I trace the different permutations of the work from its installation in Merz's kitchen to the environment of the architecturally innovative Turin Piperclub. *Untitled* (Living Sculpture) soon exceeds its own serial nature, invading a range of spaces which in turn reflect back on its potential for self-regeneration and self-expansion. Tonino De Bernardi's film *Il Mostro Verde* (1967) transforms

Untitled (Living Sculpture) into a monster, suggesting one of the ways in which it could be shown as being brought to life. The sculpture not only lives, but further defines the notion of the living – the living as biological organism but also as a form of bodily engagement that is necessarily sexual, political and technological. Merz's 'domestic practice', in terms of which much of her work has been characterised, demonstrates provocatively the different kinds of relations that can be mediated by this expanded notion of the living. This occurs both through the work itself and the way it inhabits and occupies the space in which it is created. The complex web of meaning comprising the term 'living' holds together the related notions of the everyday, habitation and political involvement. I want to offer this as an alternative mode for thinking about materiality, making and gender, incorporating the Italian avant-garde into an expanded model of sixties sculpture which emphasises 'process' as vital and in a state of becoming rather than entropic.

Breaking out of the studio: a reconsideration of the Moscow Nonconformists

Ruth Addison
Freelance Art Historian, Moscow

The Moscow Nonconformists, a loose grouping of artists, started to form towards the end of the 1950s, as Khruschev's brief 'thaw' led to a flourishing of the arts. Artists were desperate for contact with the outside world but the closed nature of the USSR forced a focus on the internal. They met in each other's studios and kitchens to show and discuss their work, as other opportunities to do so did not exist for unofficial artists. Kitchen culture was a marked intellectual phenomenon in the USSR, beginning in the 1960s.

Most publications in English and Russian set the Moscow Nonconformists within the context of Soviet politics. This despite the fact that the artists themselves were largely apolitical and were involuntarily 'politicised' by their existence outside the mainstream. The continuing focus on narrow geo-political contextualisation keeps the Nonconformists confined to their studios. Of living artists who were active in the 1960s only Ilya Kabakov has found international acclaim, arguably because he made overtly political work post-emigration.

This paper will consider the Moscow Nonconformists within the wider cultural context of the 1960s. It will look at kinetic artists such as Slava Koleichuk, 'pop artists' such as Oscar Rabin, with his iconic depiction of Soviet consumerism in

a land of shortages, expressionists such as Vladimir Yakovlev and 'performance artists' such as Anatoly Zverev.

Fluxus and the power of dispute: antagonism as a creative force in collaborative art
Magdalena Holdar
Stockholm University

The past decade has shown an increased interest in Fluxus art and artists related to the Fluxus network, such as George Maciunas, Yoko Ono, Nam June Paik, and Dick Higgins. Curators, researchers, and artists have found inspiration in this global network that seems to blend so well with practices like relational aesthetics, do-it-yourself projects, and collaborative communities. The strong ties between the Fluxus artists come forth as crucial for the survival of the network. But when diving into the archives and looking at correspondence, scores, and manuscripts, an image that contradicts this master narrative begin to appear: instead of friendly affirmation we find envy and expulsion; instead of unity we find antagonism. The aim of this paper is to examine the strong presence of controversies and debate in the Fluxus network. It will discuss the network's expansion in the 1960s and 70s in spite of – not thanks to – its heterogeneous cluster of artists. I will show that antagonistic tendencies were not only present in the communication between artists but also coloured the artworks. Antagonism and a constant negotiation of art's aims and artists' responsibilities were present in every vein of the Fluxus structure, from artwork, to private letters, to joint events. Highlighting this would mean acknowledging Fluxus' complexity and the fundamental differences to contemporary practices that claim affiliation to it. Thus, was antagonism a key feature in Fluxus democracy? And would this mean that Fluxus was more influenced by the political movements of the 60s than has previously been recognised?

Evading Eros: Robert Smithson and the De-Eroticization of the Late Sixties Avant-Garde
Tom Williams
Watkins College of Art, Design, and Film, Nashville, Tennessee

In the midst of his famous essay on the monuments of Passaic, New Jersey, Robert Smithson took a moment from his deadpan presentation to describe and then disavow what he called the 'homosexual tendencies' of the landscape. One of these monuments, he claimed, was like a sex organ at the moment of climax. But after entertaining this 'crass anthropomorphic conclusion', Smithson reversed himself and privileged literalist description over symbolic interpretation. 'I will merely say',' he added, 'it was there'. In the context of his work, these comments were not only a rejection of the expressive anthropomorphism in monument proposals by an artist such as Claes Oldenburg, but they also represented a rejection of the eroticism (and frequently the homo-eroticism) of his early drawings and collages. Throughout this paper, I argue that this disavowal was implicated in a broader rejection of sexuality (and camp, quite notably) among a generation of artists that emerged (or re-emerged, in Smithson's case) in the wake of a so-called 'deluge of erotic art' during the mid-1960s. Putting his work in relation to a few of his contemporaries, I discuss this evasion of Eros as reaction to early-1960s efforts to blur the boundary between art and life. I also address the considerable and persistent tension between the avant-gardes (particularly those associated with literalism and conceptual art) and the countercultures of the late 1960s.

Poetry Written in Gasoline: Black Mask and Up Against the Wall Motherfucker
Gavin Grindon
Kingston University

This paper will examine Black Mask/Up Against the Wall Motherfucker, two overlapping radical collectives in New York between 1966-1969. Black Mask emerged from the post-Beat milieu of independent poetry magazines and the abstract painters' collective Group Centre in 1966, to experiment with new forms of public and activist art. Producing an eponymous magazine, posters and various notorious and much-mythologised performance actions, they identified themselves as allied to social movements and opposed to the institutions of art through a reiteration of Modernist avant-garde ideas which placed them close to the Situationist International. They disbanded in 1967 to form Up Against the Wall Motherfucker, augmenting their reworkings of Futurist and Dadaist aesthetics with increasingly militant and confrontational direct action, whilst simultaneously producing striking full-page montages for independent and radical newspapers which projected a seductive and influential imaginary of the anarchist militant as hero, rebel and other.

Though marginalised in many histories of the 1960s, their work can be found at key points in many myths and projections central to what are

often competing narratives of the cultural politics of the 1960s and its legacies, across histories of art, social movements and subcultures. Examining their poetry, montages, paintings, and actions, this paper will attempt to draw out the history behind more mythological accounts of these two collectives and explore their use of notions of identity, subalterity, refusal and negation across the worlds of art and activism, and the influential imaginaries they constructed between them.

More than Free Love: Reconsidering, Meat, Madness and Eros in Carolee Schneemann's Meat Joy (1964)
Sylvie Simonds
McGill University

Carolee Schneemann's live performance *Meat Joy* (1964) is often regarded as a work of art that captured the zeitgeist of the 1960s. Both contemporary art historians and 1960s scholars have championed her performance for its display of 'free love' and explicit use of nudity. Recently, Jonathan Katz argued that *Meat Joy* was a reflection of a utopian lost community whereby the participants and spectators did not internalize gender and sexual difference. In 2005, Alice Mahon explained that Schneemann's art, and *Meat* Joy in particular, 'had liberated female sexuality'.' Subsequently, this performance has come to symbolize a 'mythic' interpretation of the 1960s that favours a narrative of 'free-love' and sexual liberation. However, this view does not critically address how the work explicitly deals with the 'unspeakable' mystified and violent psychic repressions that equally characterize the period. In order to demythologize the 1960s, it is important to ground *Meat Joy* within a larger social, artistic and political context from which it emerged.

My paper addresses a critical gap in art history by examining the relationships between *Meat Joy* and the British anti-psychiatry movement. I tend to critical differences between Schneemann and **R.D. Laing's theories of madness, liberation, the** self and the body. Unlike the strategies that were practiced within anti-psychiatry, I argue that her performance does not appropriate 'madness' or the body as a tool for political liberation. Rather, *Meat Joy* sheds light on the 'blind violence' that surfaced within 1960s notions of 'free love' and political liberation.

Star Wars: Return of the Sixties (or why Martha Rosler brought the war home yet again…)
August Jordan Davis
Winchester School of Art

When American artist Martha Rosler revisited her 1960s anti-war photomontage series ("Bringing the War Home") in the 2000s, some critics, such as Jerry Saltz, accused her of trading on / merely revisiting her 'radical heyday'. Yet was this return to a previous project simply nostalgia or, rather, a sly meta-narrative on reruns to be found in contemporary American foreign policy manoeuvres? This paper considers Rosler's anti-war photomontage practice, unpacking the project's changing status, intentions, and targeted audiences. Most particularly, it explores how the concept of the reboot – as borrowed from comic book and sci-fi film franchise-refreshment – best expresses both the operative meta-critique of Rosler's activist art as well as the Bush-administration's strategy (building on previous revisions by the Reagan and Bush-père administrations) of attempting to favourably rewrite the 'Vietnam script' in its current 'foreign adventures'.

SESSION 31

AAH Student Session 2012
The Everyday and the Extraordinary:
Art History and Material Culture

Gemma Carroll
University College London

Art washes away from the soul the dust of everyday life. (Pablo Picasso)

Art objects not only range from the everyday, such as a piece of furniture or a photograph in a newspaper, to the extraordinary, a heavily jewelled illuminated manuscript, but the places these objects are found also differ widely, from our daily encounters on street corners to the singular magnificence of a gothic cathedral. The physical creation of art can also be understood as spanning this chasm from commonplace household objects, ephemera and preparatory sketches to lapis lazuli, gold and exquisitely finished works. In addition critical approaches to art understand it variously as an autonomous agent or as a site of exploration and perhaps intervention in the life praxis.

This session will openly investigate art objects from sugar sculpture to furniture design and actions to waste, readdressing and examining traditional divisions between applied and fine art and notions of artist, artisan, author, designer and producer. Exploring how everyday items make the transition into art objects and how 'fine' art has been brought into the everyday, the session will also examine the historical specificity of terms, such as, the 'everyday' and the 'extraordinary', questioning whether the emphasis on the everyday means that we no longer place value on the extraordinary or vice versa. Finally, the concept that the everyday and the extraordinary co-exist within all art objects will be considered.

The Art of Everyday Life and Politics of Resistance in Rirkrit Tiravanija's *Untitled (Free)*, 1992

Lauren Rotenberg
University College London

This paper proposes to rethink the relation between art objects and the everyday through a case-study of Thai artist Rirkrit Tiravanija's *Untitled (Free)*, 1992, exhibited at 303 Gallery in New York. Rather than producing a material object to sell, the artist cooked and freely distributed Thai curry to gallery visitors, emphasizing the everyday activities of cooking and eating, and catalysing social relations through the gift of 'free' food. Yet photographs of the exhibition, leftovers of the meals that remained on display, and the recent purchase of *Untitled (Free)* by the Museum of Modern Art in New York complicate clear notions of the art object produced by *Untitled (Free)* and within recent paradigms of 'immaterial' and socially-engaged art practices.

Untitled (Free) exemplifies 'immaterial' art that has proliferated since the '90s – that which favours the production of social encounters over objects by eliciting audience participation through interactive art forms. Tiravanija's emphasis on the ordinary nature of everyday activities such as cooking, eating, and socialising seems to undermine historic notions of art-making as an extraordinary, autonomous mode of production. The politics of resistance within *Untitled (Free)*, proposed by gift-exchange and collaborative art production, are historicized in relation to previous avant-gardes that aimed to merge art and life, such as Fluxus and Happenings. This critical intersection of the everyday, art, and material culture is also assessed in relation to the changing role of artists as 'immaterial' producers within a service and knowledge-based economy.

Setting Up Home with Bill and Betty, Avoid the Tragedy of the 'Bad First Buy'

Ness Wood
University of Brighton

Setting Up Home For Bill and Betty was an exhibition held at the Whitechapel Art Gallery in 1952, in conjunction with Oxford House, a centre for religious, social and educational work. The event was viewed as ground-breaking and collaborative, the 'East London's Ideal Home Exhibition' with the emphasis on value for money, good workmanship and the best use of space in the home. Arising out of the experiences of two social workers married whilst at Oxford House, the

exhibition was founded on the moral aspiration to support newlyweds to spend limited funds wisely. Exploring the processes of home making in the 1950's through the perspective of an exhibition space, and considering the implications of advice given by affluent 'experts' to a less affluent public, *For Bill and Betty* reminds us that 'good design' is not neutral or objective reality, but a subjective concept, inscribed by social values and hierarchies, including those of class and gender. The Whitechapel Gallery, although used to showing art, was not a stranger to exhibitions of everyday objects. In 1911, *House and Home* was staged there and in the 1920's the Design and Industries Association held *An Exhibition of Household Things*, promoting the manufacturing of 'better goods'. The *For Bill and Betty* exhibition reveals key debates concerning consumption, design and encounters with objects in an art space, including minimal versus ornamental and the importance of function, durability and aesthetics.

Searching for Sugar Sculpture in Early Modern England

Louise Carson
University of Nottingham

Sugar banquets in sixteenth and seventeenth century England were exclusive events which occurred after grand feasts, and featured masquing, drinking distilled waters, eating sweet-meats and viewing sugar sculpture. 'Marchpanes', as sugar sculptures were known, were shaped, either using moulds or by hand, to form 'outlandish confections', representing human figures, 'castles' and 'forts', 'sundry flowers, herbs, trees, forms of beasts, fish fowls and fruits,' baked and then gilded or coloured. Sugar work was considered a necessary accomplishment for aristocratic women, and there is evidence that the sugar banquet became a well-known cultural form, indicative of high status and wealth.

Due to their ephemeral nature, sugar sculptures from this period are not extant. Worse still, and in contrast to the continental record, there are no surviving images of English marchpanes. How, then, might the scholar approach these objects? This paper explores methodologies for investigating Early Modern sugar sculpture in its absence, utilising existing related material culture and textual accounts in order to focus on the ways in which sugar sculpture was used to provoke conversation, articulate status and create obligation in the early modern period.

Rather than being seen as an obstacle, sugar sculpture's ephemerality is considered as its

defining quality, emphasising the banquet host's wealth and largesse. A focus on the ways in which it was used to forge relationships and assert status is advocated, as opposed to attempts to recreate its appearance, which are likely to be misleading.

Pulp Factions: Paper and Public Decency in Chicago 1968

Katie Anania
University of Texas at Austin

This talk focuses on the theoretical stakes of paper as a component of corporate life in the 1960s, using an instance of artistic censorship as both a case study and fulcrum for this problem. In 1967, the Chicago Museum of Art invited Carolee Schneemann and several other artists to mount works for its *Made With Paper* exhibition. The exhibition took place in tandem with another exhibition, *Dan Flavin: Pink and Gold*, which gave visitors the opportunity to purchase a catalogue and watch it print automatically on an IBM 402 accounting machine. The American Container Corporation sponsored the production of Schneemann's work, *Illinois Central*, by contributing fifteen reams of paper free of charge. When the ACC discovered that Schneemann was shredding the paper, mixing it with paste, and using it to 'clothe' her otherwise nude performers, however, they withdrew their sponsorship immediately.

A closer look at the ACC's actions reveals the political stakes of paper-as-waste in this period. Paper companies sought to promote a 'clean' image for pulp products following a series of municipal solid waste reforms in major U.S. cities, and Schneemann's project, which she referred to as 'an erotic human collage', violated the ACC's public relations goals and undermined the idea of paper as indispensable to contemporary life. Schneemann's journals and correspondence with the ACC reveal two divergent notions of paper as an essential material: the one as a fulcrum of corporate life, and the other as a re-formed natural substance with unstable aural, olfactory and volumetric characteristics.

Between the known and the unknown: Questioning the everyday in nineteenth- century paintings of Ireland

Mary Jane Boland
University of Nottingham

'The everyday offers itself up as a problem, a contradiction, a paradox: both ordinary and extraordinary, self-evident and opaque, known and unknown, obvious and enigmatic.'

(Highmore, *Everyday Life and Cultural Theory: An Introduction*, 2003)

Although the mundane materials and activities of daily life are now a frequent feature of twenty first-century art exhibitions, in the early nineteenth century the elevation of the quotidian to the realm of high art was relatively shocking and avant-garde. During this period (c.1800-c.1830) artists across Europe increasingly began to turn away from classicist and historical themes in favour of an art that portrayed the daily struggles of ordinary people.

Similarly, in Ireland, artists increasingly painted images of country markets, religious rituals, village fairs and domestic trivialities. Although recent studies of nineteenth-century Irish art have acknowledged that a rise in demand for everyday imagery took place, few have considered the reasons why.

This paper will firstly interrogate the term 'everyday' and define its parameters in the context of early nineteenth-century Ireland. It will then investigate the reason why everyday life became such a popular subject for nineteenth-century artists and audiences. It will argue that painting daily life provided an ideal forum for artists to contemplate the conflicts of the new nineteenth-century world: conflicts between modernity and tradition, between the rural and the urban and between imperialism and nationalism. Everyday life was the arena where many of these conflicts were encountered - a place where societal values could be both propagated and subverted, where order could be both upheld and challenged, and a place where the people were both familiar and unknown.

The Sacred in the Everyday Life of Renaissance Rome: the Miraculous Madonna of S. Maria della Consolazione

Frances Cook
Birkbeck College, University of London

In Rome c.1470 the extraordinary was made manifest. An unremarkable image of the Virgin and Child, frescoed on a granary wall in the heart of the city's old cattle market by the gallows, began to perform miracles. This image, which for roughly eighty years had presided over the comings and goings of traders, prisoners and the infirm, was apparently roused into miraculous activity by the fervent prayers of a young man and his mother, saving the innocent young man from the noose. The consequences of this divine intervention, channelled through an unexceptional image in an undesirable part of the city, were immediate

and dramatic. In less than ten years, the image was enshrined in the church of S. Maria della Consolazione, was overpainted by a renowned artist and had attracted its own confraternity and hospital. This paper will argue that the process of enshrinement was an ambiguous institutionalisation. The astonishing nature of this miracle story which focused on ordinary people, anomalous in Rome at this time, was, in a sense, gradually diminished through its systemisation in a frame and in the conventional setting of the church built in its honour. Even the familiar image was transformed into a more fashionable version of itself, divesting it of its origins. The translation of the previously embedded image to the high altar in the late sixteenth century to conform to the dictates of the Council of Trent can be seen as the culmination of this process of mitigating the miraculous.

SESSION 32

Museum & Exhibitions Session
Performativity in the Gallery:
Staging Interactive Encounters

Outi Remes
New Ashgate Gallery/Richmond, the American International University London

Marika Leino
Oxford Brookes University

This session explores participation, liveness, interactivity, process-based performative practices and performance for the camera in interdisciplinary practices, presented in visual arts gallery space. Live art and other multi-art form works that combine visual arts with performing arts such as dance and physical theatre have an intricate relationship with the canon of art history. Art history has been wary of live art's tendency to encourage increased formal and conceptual risk taking and its interdisciplinary nature. Time-based performances have also challenged the conventions of documentation and the viewer's access to art experience. A live art practitioner has yet to win the Turner Prize.

The session focuses on the new research into the intricate relationship between art history, live and performing arts and museum and gallery space; what it means to present, curate and create interdisciplinary performative work for gallery space. The Museums & Exhibitions Group represents a wide range of practitioners, including art historians, curators and artists, considering performativity in gallery space.

Negotiating contracts. Participative or relational art in the gallery
Kaija Kaitavuori
Courtauld Institute of Art

Art which invites people's participation in the making or in the display, may present a challenge to visual art galleries and museums in (at least) two ways:

Firstly, as their production is collective, it means not only managerial responsibilities (hosting workshops etc.) but more significantly institutional complications in terms of shared authorship: as well as non-artist participants and 'co-producers' also the institutional actors are actively defining the process and its outcome. 'Multiple authorship' presents further dilemmas for documentation, collecting and the ownership of the work.

Secondly, when presented in a gallery, interactive art or art that invites an active collaboration on behalf of the visitor contradicts the conventional exhibition-viewing mode of not touching the artworks. Instead, the gallery becomes a workshop or a stage for events and performances.

This paper suggests that a useful approach to these issues is to complement art history with sociology and to look at the projects in terms of inter-human relationships in order to understand what is going on in them. I will present a typology of participatory art, based on the types of participation and of relationships that these projects entail, and argue that each of them presents a different challenge to the *modus operandi* of museums by blurring the roles of artist-audience-curator in a specific way and by creating new relationships among and between them. These relationships are defined by contracts, written and unwritten, which need to be (re-)negotiated.

Playing Ball: Friday Late, Live Art and the V&A
Amy Mechowski
Victoria and Albert Museum

In this paper I will consider the ways in which the V&A's Friday Late programme generates a type of live art, consisting of collaborative performances staged by the museum and enacted by members of the public and staff. Incorporating interactive theatrical and musical performances, these evening events invite visitors to dress in costume and pose within the gallery space in time-based performances which are documented and made accessible via on-line resources. Friday Lates have often been organised in company with Days of Record — a series of events cataloguing applied

and decorative arts in relation to the body through photographs, recordings and testimonials produced with the visitors on the spot.

My focus will be a sequence of 'balls', including the Gothic Ball (2003), Surrealist Ball (2007) and Renaissance Ball (2010), organised to coincide with major exhibitions. During these events, costumed participants engaged with the art objects on display as well as the exhibition space itself. While artistic movements and historical periods are constructed by and within the museum, visitors bring to it their own knowledge, understanding and fantasies, thus locating themselves within both a physical and historical space. To what extent might such activities facilitate or limit individuals' performance of a self, reimagined in relation to an artistic past? Calling into question the issue of artistic agency and the nature of collaborative projects in which the visual and performing arts intersect, I will utilise the theories and methodologies which have been developed around both performativity and live art to interrogate these uniquely performance based events.

Inside the Gallery Space: Curating Performative Work in Johannesburg
Claudia Marion Stemberger
artandtheory.net

This paper explores the risk and reward of curating interdisciplinary performative work inside heterogeneous gallery spaces in Johannesburg. Taking a practice-led research, this case study emerges from the recent curatorial project *Alterating Conditions: Performing Performance Art in South Africa* (Bag Factory and GoetheonMain, 2011).

Both local and international scholars and cultural producers have emphasised the performative aspects of public space in Johannesburg's inner city. Frequently, performative practice in South Africa is created either in the (rather undefined or sometimes alleged) public space or at least outside the gallery space. Already in her early writing, RoseLee Goldberg argued that space is related to art practice. How would one curate performative work *inside* the gallery in Johannesburg?

The medium based curatorial approach *Alterating Conditions* presented both emerging and established South African artists whose practice addresses the medium or concept of performance. Based on the artists' interdisciplinary practice as the very starting point, the curatorial strategy intended to

challenge the art historical canonization of performing arts-related and visual arts-related performance. How would the exhibition display address the connotation of presenting performance in the black box and the white cube, in relation to a project space and artists' studios?

Finally, this paper examines how live-art practitioners deal with the particular South African *notion of residue*. Which conventions of documentation—between curatorial tactic, artistic intention or financial perspective—result from South African cultural producers' claim to emphasise a representational format that could be visible (or possibly for sale) to the viewer once the performance is past?

At Play: curatorial notes about playfulness
Cally Trench
Artist and Independent Curator
Outi Remes
New Ashgate Gallery/Richmond the American International University London

This paper presents a curatorial enquiry into the relationship between artistic freedom, play, and participation in the context of contemporary art, through a case study of the *At Play* series of exhibitions in a regional multi-art form organisation (South Hill Park Arts Centre, 2009-12). The *At Play* series has presented a range of art forms, including interactive and live work, with the stated objective of encouraging the viewer to return to the experience of play as a creative and participatory activity, as experienced in childhood, exploring a move away from the work as an *object* towards the work as an *event* being experienced by an active viewer. *At Play* asks what happens when a product of artistic freedom is brought into a gallery space and a curatorial dialogue is introduced. Making reference to J. Rancière's *The Emancipated Spectator*, 2009, this paper considers the (im)possibility of freedom in the gallery and the theatrical concept of the spectacle and the viewer.

At Play is a work in progress, and an on-going dialogue between the curators. This paper reviews the decisions made by the curators in relation to the themes for the open calls and how to present the work so as to achieve participation. It refers to the underlying context of theories about play that guided these decisions, in particular to ideas about free and rule-bound play, and to the relationship between play and creativity (with reference to theorists such as D.W. Winnicott, *Playing and Reality*, 1971). It considers what evidence there is

of participation by the viewers, and the limits to this participation, and how to evidence this in the future.

Histories of interaction and participation
Beryl Graham
New Media Art at the School of Arts, Design and Media, University of Sunderland, and co-editor of CRUMB

… at *Information* it was not the institution of the Museum of Modern Art that was staging a dialogue with its viewers: that role was now commandeered by the artist.

Mary Anne Staniszewski, *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art*, 1998.

The exhibition *Information* (1970) included Hans Haacke's *MoMA Poll*, where the audience played a highly active role. The critical vocabulary concerning types of interaction or participation however, is particularly undeveloped, and the history of exhibitions of participatory work poorly documented. How, therefore, can histories of exhibitions dealing with dialogues, interaction and participation inform the curation of new media art involving these behaviours?

Exhibitions of broadly conceptual or immaterial work such as *Les Immatériaux*, (1985) and *Information* (1970) lead to an examination of exhibitions where participation is key, including *Software* (1970), *Bodyspacemotionthings* (1971 and 2009), *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 issues of: installation; what is documented (from installation shots to audience figures); press and critical response to participation. The missing aspect of meaningful documentation of audience experience is highlighted.

Like Shadows: A Celebration of Shyness
Helen Sloan
SCAN

The title taken from the artist Gwen John's description of her own shyness and its situation in her painting, *Like Shadows* was a one day exhibition and event at Phoenix Brighton in late October 2011 aimed at investigating the role of shyness both in art practice and audience response to artworks. The thirteen artworks and performances in *Like Shadows* were curated particularly in response to a paper by the

Supporting Shyness in Pervasive Media team from the Departments of Informatics and Sociology at University of Sussex: 'Shyness in interactive art galleries and museums: inclusivity, performance and the problem of the "ideal" visitor.' Each piece was chosen for its approach to audience interaction and positioning of the interactive artwork as a communicator of ideas and new artistic models. Some works were overtly interactive while others demanded other forms of engagement from the audience through looking at and responding to the work. During the course of the day over 4000 visitors came to see work by Richard Davis, Timothy Didymus, Jeannie Driver, Anna Dumitriu, Morgan Faulkner, Tina Gonsalves with Matt Iacobini, Peter Hardie, Tom Keene and Kypros Kyprianou, Alex May, Rebecca Helen Page, Ben Swailes, Olu Taiwo and Alexa Wright.

This paper will discuss the curatorial approach to the exhibition and will place the works within the historical framework of both interactive art and more broadly art history. The paper also will touch upon the value of an interdisciplinary approach to presenting art in galleries as demonstrated in collaborations here with interactive artists, performers, musicians, sociologists, neuroscientists, dancers, computer scientists, animators and painters.

Crowd Control: negotiating art's audiences
Leah Lovett
Slade School of Fine Art, UCL

There is a well-known adage amongst actors that 'you can't blame the audience'. In the spirit of art's suspicion of theatre, this paper casts doubt on the irreproachable status of the audience in order to highlight some of the particular difficulties for artists and curators presenting performance and live art in galleries.

Referring to my professional experience, both as an artist who regularly exhibits performance-based work in gallery as well as public spaces, and also as a costume designer for the theatre, I compare art's contexts with other sites for performance in terms of their staging of the audience. This emphasis on audience-as-performer is central to my current research into invisible theatre as a means of challenging hegemonic spatial politics, and is grounded in the work of cultural theorists such as Claire Bishop (in particular her reflections on participation and antagonism) as well as the critical spatial theory of writers including Lefebvre and Jane Rendell.

Reading their insights into the socially productive condition of spatial practices across particular encounters from my own practice (in which I am seldom positioned as performer *per se*), I consider how the gallery directs its audiences and, as such, proscribes the potential of performative encounters.

Drawing conclusions from the peculiarities of the gallery context, *Crowd Control* ultimately proposes strategies for curators and artists seeking to recast the gallery as performance space.

From event to archive and to event again
Eva Fotiadi
University of Amsterdam

In my paper I want to discuss the exhibition *Recollections*, presented in two parts at the Stedelijk Museum Amsterdam (3-6/2011, 6-10/2011), which 'remembered' – to use Raisa Greenberg's term – the museum's earlier shows *Bewogen Beweging* (1961), *Dyllaby* (1962) and *Op Losse Schroeven* (1969). The three exhibitions are historical legends for having the character of live events where the public interacted with artworks (*Bewogen Beweging)*, played games (*Dyllaby)*, artists performed actions in situ, exhibits were updated daily (*Op Losse Schroeven*) etc. Neither exactly live art, nor performance: all three have been crucial in the history of how 1960s art brought live action and interaction into museum galleries.

My focus will be on the specific curatorial agendas and strategies in recollecting the exhibition events through archives and collections, and turning them into events again. In re-collecting *Dyllaby* and *Bewogen Beweging* curatorial attention was shown to the interactive and performative character of the historical shows (*Recollections* I). However the 2011 exhibition itself was a very static presentation of archive materials and memorabilia. On the contrary, while *Recollections* II about *Op Losse Schroeven* emphasised its influences on the museum's collection after 1969, the curatorial approach created a quite dynamic and layered experience. Visitors with a smart phone could take to a virtual exhibition audio tour through the rooms of the original show. Most of the exhibits in 2011 were different to those of 1969, but by the same artists. In their accompanying wall texts, the curators presented the logic behind their selection, picking on different moments and activating history between 1969 and 2011.

SESSION 33

Poster Session

Lawrence Buttigieg
Loughborough University

Rosalind Ormiston
Independent Art Historian

The Poster Session, the fourth in a series of consistently successful sessions within this category, was initiated at the 35th conference in Manchester. The Poster Session provides an opportunity for art historians to communicate visually their research into visual and material culture of the past and present, as well as one for artists to engage the art historical community via a mode of presentation that mingles images, graphical devices and texts. This year presenters explore richly diverse subjects, which include art, sculpture, music, photography, architecture and, divine inspiration.

So unhappy together – The iconography of Dante Gabriel Rossetti's relationship with Elizabeth Siddal

Maria Athanasekou
Independent Art Historian

Dante Gabriel Rossetti is perhaps the most celebrated Victorian artist, both a painter and a poet, whose personal life has often been the focal point of interest rather than his art. This seems to be inevitable since they intertwine so much that his art is largely a mirror of his perplexed reality. Rossetti had a ten-year long engagement to the fragile beauty Elizabeth Siddal and finally married her two years before she died, out of guilt for his other affairs, which affected her health and frail constitution.

This poster will discuss the autobiographical aspect of Rossetti's paintings of Siddal in which their knotty and unhappy relationship is projected. Throughout their affair, engagement and marriage, they were plagued by unhappiness and complex psychological problems, which resulted in her suicide, Rossetti's remorse, depression, and addiction to substances, attempt of suicide and death. In his mind Siddal was what Beatrice had been for Dante, his namesake hero. Dante's love for his idealised and untimely deceased lady was the role model for Rossetti's own love for Siddal, whom he even painted as Beatrice thus 'inviting' the same fate for her, an early death. In a dramatic gesture of despair, Rossetti enclosed the only copy of his poems in her coffin, only to have it retrieved seven years later. In Rossetti's paintings we follow the process of love's alteration to fixation, of hope to mental illness and romantic happiness to misery.

The Golden Hour

Sally Bream
University of Sussex

In this poster presentation, I will talk about an aspect of my practice-led Ph.D. research in progress. The working title for my thesis and photographic practice asks *Is a Cultural Identity of Englishness evident in Photographic Representations of the English Landscape?* In his book, *The Englishness of English Art*, Nikolaus Pevsner states that climate, in part, determines national character (1956: 198).

I will show some of my recent photographic work, documenting the landscape of the new South Downs National Park. A central issue for my written thesis and photographic practice is about recent concerns over climate change. Using examples of my photographic work and of photographers such as Jem Southam, Fay Godwin and John Davies, my paper will examine some issues of climate change in the landscapes of England. My photographic work in this context shows the landscape at sunrise and sunset, known in photographic parlance as 'The Golden Hour'.

The idea of The Golden Hour is also a crucial time in medical terms that identifies when action should be taken for full recovery of the patient. In the environmental context of the rural landscape, I use the phrase *The Golden Hour* as a way of exploring the landscape of the South Downs National Park in relation to its delicate ecosystem. This ecosystem is dependent on fluctuations in temperature changes.

What implications does the rural environment have for our attitude to climate change? How might a cultural identity of Englishness be influenced by these environmental changes?

Encountering the Other: the Juxtaposition of Woman and God

Lawrence Buttigieg
Loughborough University

I present the rationale underlying one of my box assemblages which, with its sanctuaried design, incorporates representations, relics and memorabilia of a particular woman. While this artwork enables me to mediate between myself and the other via a self-reflexive process of both mirroring and distancing at one and the same time, it is also a means whereby I address concepts of sacrality and femininity. This box assemblage essentially serves as an intimate receptacle for the woman's body which, through representation, I fetishistically break down, encase and enshrine with other objects. By placing these images of her fragmented body within the structure, they acquire a sacral status. As part of an ongoing process through which my relationship with the model is continuously re-fashioned and re-visioned, and also through 'relic-ing,' this artefact becomes my means of equating her body with the transcendental. Drawing on Irigaray, and mindful of the effectiveness of the box assemblage in bringing together the dismembered female body and the divine, I suggest that woman and God may share the realm of the other. Its structure is designed in such a manner that exploring it and its contents is a gradual process through which the gaze is fragmented and re-fractured. Through such an artefact the viewer is allowed the possibility of establishing a complicitous relationship, based on visual and tactile participation, with myself and

the model, whose body is boxed and apotheosized. Subsequently, it can also be construed as a means of accessing the other.

Art Schools as 'Local Centres of Civilisation'
Ranald Lawrence
University of Cambridge

In 1893, a deputation from the Glasgow School of Art visited the schools at Manchester, Birmingham and London 'to ascertain what steps were being taken in the two first--named cities to promote Technical Education in relation to Art, to consult with the Authorities at South Kensington as to what classes of work, under the heading of such Technical Education, could rightly be undertaken by this School, and to enquire into the relations of Municipalities to Art Education, and the civic control over Museums and Picture Galleries'. The lessons learned from this reconnaissance south of the border are clear in the construction of the famous art school in Glasgow from 1897--1909, hitherto credited solely to Charles Rennie Mackintosh's gift of artistic and spatial invention.

This poster will demonstrate that the origins of the 'Mack' in Glasgow can be found in large part in the development of earlier, similar, provincial schools in Manchester and Birmingham. The construction of new art school buildings in Birmingham, Manchester and Glasgow was critical to the evolution of distinctive regional influences in art school pedagogy; as well as to the development of a new public building type for the cultivation of art (alongside that of the museum and art gallery), with specific architectural qualities responding to the changing environment and spatial hierarchy of the Victorian city.

The Early Victorian Wall and the Street
Janet Snowman
Royal Academy of Music

John Orlando Parry (1810-79) was one of the most popular and sophisticated entertainers in Victorian London society. A brilliant singer, pianist and composer, he was also an amateur artist. A friend and sometime pupil of William Frith, his main legacy lies in his watercolour painting known as *A London Street Scene* (Alfred Dunhill Museum). Through posters displayed on an old London wall and adjacent hoardings, this work captures a snapshot of social and theatrical life in London in the mid-1830s. The subject of study by a galaxy of historians, in particular those interested in graphics and typography, the painting, and Parry's design for a print published in the same period

which shows the building of the National Gallery, include posters relating to, for instance, sculpture by Matthew Cotes Wyatt - the Earl of Dudley's dog, Bashaw (Victoria and Albert Museum) and the giant equestrian statue of the Duke of Wellington (Aldershot). Both the 'Street Scene' and Parry's second, larger and little-known work of 1844 reference Charles Dickens, the bicentenary of whose birth is celebrated this year.

Parry's work incorporates fashionable literary conventions in the use of, for instance, verbal cross-readings. His visual use of language, including the vernacular, is also represented in sheet music, and his bill-sticker-hero makes his own literary contribution to the life of London along with prints, playbills and broadsides. The paintings Parry employed in the early 1850s as part of his 'act' and the vertical paint-box for watercolourists which he designed (Winsor and Newton archive), owned by King Edward VII when a boy, which featured in Tate Britain's recent Landscape exhibition, also show his concern for the 'sister art' to music.

(Divine) Inspiration and the Origin of Art as approached by Interuniversal Mysticism (Erfan-e Halghe)
Mohammad Ali Taheri
Association of Faradarmani & Psymentology

It is impossible for a human to acquire any science or knowledge that is not already written in the book of creation or to make something without the design being available in this book beforehand, and likewise art, photography, music, painting and so on are derived from this book of creation at his disposal.

A person, through reading the book of creation, becomes familiar with the knowledge of the designer (God) and His power of creativity; meanwhile, we, as humans, are able to observe only a very small piece of it. The designer's knowledge is extensively much more than that of humans, and there is no human knowledge excluded within or exceeding without the great designer's vast knowledge. So, whatever we know and have created as art is taken from this book and is merely a very scanty portion of the science of this whole.

In other words, artistic creation, genesis and birth of art occur by penetrating through a wall that resembles penetrating through a sound barrier. Influencing such information is the basis of art and its existence. The way we influence this information is literally called 'inspiration'.

SPONSORS

AAH2012 gratefully acknowledge the support of its sponsors:

LAURENCE KING

Laurence King Publishing is delighted to sponsor this year's first keynote lecture by Lord Puttnam, Chancellor of The Open University, on Thursday, 29 March 2012, at 17:40-18:30. On this occasion we also look forward to presenting the John Fleming Travel Award for 2012, which is also supported by Laurence King. Launched in 1991, Laurence King publishes books across the creative arts—on art, architecture, design, graphic design, fashion, film, photography and craft.

Sponsors of the Keynote Lecture at 17:30 on Thursday 29th March 2012

WILEY-BLACKWELL

The Art History and Theory list at Wiley-Blackwell embraces the best of traditional art historical scholarship as well as myriad interdisciplinary inflections. We are proud of our long-standing relationship with Art History, the journal of the Association of Art Historians. Art History provides an international forum for original research to all aspects of the historical and theoretical study of painting, sculpture, architecture, design and other areas of visual culture. Please visit our stand to view our diverse and prestigious journals in your fields, and to take advantage of your conference discount on our full range of new and classic books.

Sponsor of the Bookfair Reception at 18:30 on Thursday 29th March 2012

We are delighted that the following publishers are in attendance at the AAH2012 Bookfair held in the Hub Theatre.

Afterall

Afterall is a research and publishing organisation focusing on contemporary art and its relation to a wider artistic, theoretical and social context. Afterall produces the tri-annual *Afterall* journal and two book strands: the *Exhibition Histories* series examines exhibitions of from the past fifty years that have changed the way art is seen and made; the *One Work* series presents a single work of art considered in detail by a single author.
www.afterall.org
Afterall, Central St Martins College of Art and Design, 1 Granary Square, London N1C 4AA

Ashgate Publishing

Ashgate's art-book publishing consists of two strands: highly specialized, scholarly research monographs and essay collections in Visual Studies, which are published under the Ashgate imprint, and illustrated art books for specialists, professionals and enthusiasts, which are published under the Lund Humphries imprint.

Ashgate's scholarly Visual Studies programme features rigorously peer-reviewed, high quality original research by authors from around the globe.
www.ashgate.com
Ashgate Publishing, Wey Court East, Union Road, Farnham, Surrey, GU9 7PT

I B Tauris

I.B.Tauris is an independent publishing house that has pioneered a distinctive approach to the publication of both general non-fiction and new scholarly writing in the humanities and social sciences. The Visual Culture list at I.B.Tauris represents our commitment to publishing fine critical writing and cutting-edge scholarship on the subjects, objects, media and environments of Visual Culture. We work with authors passionate about their subjects, who are keen to develop new approaches to these areas and offer fresh perspectives on them.
www.ibtauris.com
I.B.Tauris & Co Ltd, 6 Salem Road, London, W2 4BU

Leuven University Press

Leuven University Press, established in 1971 under the auspices of Katholieke Universiteit Leuven, is an ambitious academic press of international standing.

Today the press has over a thousand books in print, in a range of fields including music, art & theory, text & literature, history & archaeology, philosophy & religion, society, law & economics.

All publications are published with care and attention to detail. Prior to publication, all manuscripts are assessed by an independent editorial board and external specialist readers to ensure academic standards.
www.lup.be
Leuven University Press, Minderbroedersstraat 4, box 5602, 3000 Leuven, Belgium

Manchester University Press

Manchester University Press is the third largest University Press in England, and publishes monographs and textbooks for use by academics, students and the interested general reader across the world. Manchester's growing Art History list includes the Rethinking Art's Histories series, which was launched at the AAH conference in 2011. Manchester also distributes Art History titles for Penn State University Press and Amsterdam University Press in the UK.
www.manchesteruniversitypress.co.uk
Manchester University Press, Oxford Road, Manchester, M13 9NR

Oxford University Press

Oxford University Press publishes some of the most respected arts books, journals and online resources in the world, including *Grove Art Online*, the unsurpassed authority on all aspects of art from pre-history to the present day, and leading journals including *Journal of Design History*, *Oxford Art Journal*, and *Classical Receptions Journal*. Visit our booth to browse our quality products and to pick up free sample copies of our journals.
www.oup.com
Oxford University Press, Great Clarendon Street, Oxford OX2 6DP

Prestel Publishing

With its impressive list of titles in English and German, Prestel Publishing is one of the world's leading publishers in the fields of art, architecture, photography, design, cultural history and ethnography.
www.prestel.com
Prestel Publishing Ltd, 4 Bloomsbury Place, London, WC1A 2QA

Ridinghouse

Ridinghouse is an imprint committed to publishing primary documents, art historical research, first monographs, anthologies of interviews and critical writings and editions. The company was established in 1995 by Karsten Schubert and Thomas Dane and currently publishes 8-10 books a year.
www.ridinghouse.co.uk
5-8 Lower John Street, Golden Square,
London W1F 9DR

Routledge - Taylor and Francis Group

Routledge has been the key publisher for those who, through their scholarship, have changed the course of academic disciplines. Our growing arts and humanities programmes illustrate that we are at the forefront of academic publishing in these fields. We publish over 1,300 titles worldwide and are the preferred journal publishing partner for over 400 of the world's most prestigious learned societies and associations.
www.tandf.co.uk/journals
Routledge, 2 & 4 Park Square, Milton Park,
Abingdon, Oxfordshire, OX14 4RN

Tate Publishing

Tate Publishing is one of the world's leading publishers on the visual arts. Our aim is to bring the best new writing on art and the highest quality reproductions to the widest possible range of readers. We also publish award-winning books for younger readers, from undiscovered classic gems to the most talented new illustrators.
www.tate.org.uk/publishing
Tate Publishing, Millbank, London, SW1P 4RG

The MIT Press

New titles from **MIT Press**: *The Last Art College: Nova Scotia College of Art and Design* by Garry Neill Kennedy; *Looking For Bruce Conner* by Kevin Hatch; *Living As Form* edited by Nato Thompson; *Claes Oldenburg* edited by Nadja Rottner. **Zone Books**: *Depositions: Scenes from the Late Medieval Church and the Modern Museum* by Amy Knight Powell. **Afterall Books**: *Martha Rosler: The Bowery in two inadequate descriptive systems* by Steve Edwards and *Dan Graham: Rock My Religion* by Kodwo Eshun.
www. mitpress.mit.edu
The MIT Press, Suite 2, 1 Duchess Street,
London, W1W 6AN

University of Chicago Press

Established in 1891, the University of Chicago Press is the largest American university press. The Press publishes approximately 250 books a year and has published 11,000 books since its founding. The Press also publishes leading journals and annuals in fields including the humanities and physical, life, and medical sciences.
press.uchicago.edu
The University of Chicago Press,
1427 East 60th Street, Chicago, IL 60637, USA

Wiley-Blackwell

The Art History and Theory list at Wiley-Blackwell embraces the best of traditional art historical scholarship as well as myriad interdisciplinary inflections. We are proud of our long-standing relationship with Art History, the journal of the Association of Art Historians. Art History provides an international forum for original research to all aspects of the historical and theoretical study of painting, sculpture, architecture, design and other areas of visual culture. Please visit our stand to view our diverse and prestigious journals in your fields, and to take advantage of your conference discount on our full range of new and classic books.
www.wiley.com
9600 Garsington Road, Oxford, OX4 2DQ

Yale University Press

Yale University Press is one of the most respected publishers of art books in the world. As well as publishing our own high-quality editions, we also distribute exhibition catalogues from internationally-renowned galleries, including the National Gallery London, the Metropolitan Museum of Art, New York, and the Art Institute of Chicago.
www.yalebooks.co.uk
47 Bedford Square, London, WC1B 3DP

Last call for sessions

AAH2013
39th Annual Conference and Bookfair
University of Reading, 11 - 13 April 2013

The University of Reading invites submissions for sessions at the 39th AAH Annual Conference in 2013.

We welcome proposals for sessions that address the widest possible range of arthistorical topics, including architectural and design histories. The 2013 conference aims to represent the interests of an expansive art-historical community by covering all branches of its discipline/s and the range of its visual cultures. We therefore welcome proposals from across a broad chronological range (from prehistory onwards) and a wide geographical one.

We would also like to encourage convenors to propose sessions that address topics of methodological, historiographical, or interdisciplinary interest as well as ones that open up debates about the future of the discipline/s.

Flexible Format
The format of the sessions aims to be flexible enough to accommodate variations in the standard format (of up to eight slots of 40 minutes per day).

In particular, we aim to make some of the timetable available for sessions which wish to take new forms, for example round tables or open discussions. Conventional proposals' for sessions which will issue calls for papers are also very welcome.

Convenors may propose shorter, focused sessions or longer, general ones over more than one day. Prospective convenors are asked to indicate if their session will use the standard format or to say how their proposed session will be organized.

Submission of Session Proposals
Session proposals should include a title and abstract (no longer than 250 words), and the name(s) and contact details of the session convenor(s).

Deadline for session proposals: **20 April 2012**

Session abstracts and a call for papers will be published in the June and October *Bulletin* in 2012.

Conference Convenors
Dr Paul Davies p.davies@readinq.ac.uk
Dr Sue Malvern s.b.malvern@readinq.ac.uk
(please include AAH 2013 in your subject line)

AAH
ASSOCIATION OF ART HISTORIANS

University of Reading

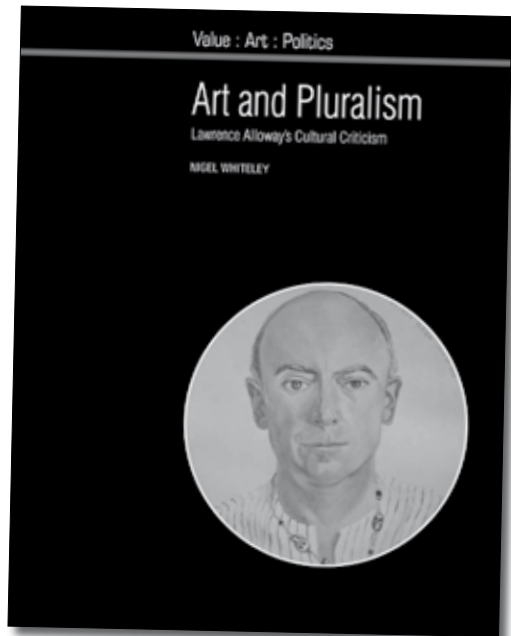LIVERPOOL
UNIVERSITY PRESS

Art and Pluralism

Lawrence Alloway's Cultural Criticism

Nigel Whiteley

Lawrence Alloway (1926-1990) was one of the most influential and widely-respected art writers of the post-War years, often considered as one of the founders of contemporary cultural ideals. From his central involvement with the Independent Group and the ICA in London in the 1950s, he moved to New York, the new world centre of art, at the beginning of the 1960s. There, he was a key interpreter of, first, Pop Art, then non-gestural, 'Systemic' abstraction and, later, Land Art. In the early 1970s he became deeply involved with the Realist revival and the early Feminist movement in art – Sylvia Sleigh, the painter, was his wife – and went on to write extensively about the gallery and art market 'as a system', examining the critic's role within it.

This book advances our understanding of pluralism in art and culture, and its importance then and now. A new interest in pluralism came after Formalism and before Post-Modern theory's influence on art, and its relationship to these two value systems needs to be better understood. Alloway deals with issues that have relevancy for visual culture as a whole in the 1950-1980 period.

Art and Pluralism provides a close and critical reading of Alloway's writings, and sets his work in the cultural and political context of the London and New York art worlds of the 1950s to the early 1980s. A invaluable work for all twentieth-century artists and art historians.
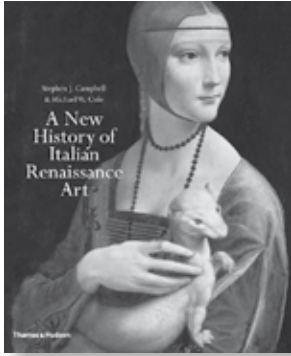
Nigel Whiteley was Professor of Visual Arts at the University of Lancaster

Value Art Politics, 6
234 x 156mm, 384pp., 50 illustrations,
hardback ISBN 9781846316456 • £70.00
Publishing March 2012

# New Aspects of Art History from Thames & Hudson

'Dazzlingly ambitious and formidably intelligent, this is very much a book of today which seems destined to remain the survey of choice for many years to come'
David Ekserdjian, Leicester University

Published January 2012
A New History of Italian Renaissance Art
Stephen J. Campbell and Michael W. Cole
27.6 x 22.5cm 696pp ISBN 978 0500 238868 **£45.00** hb
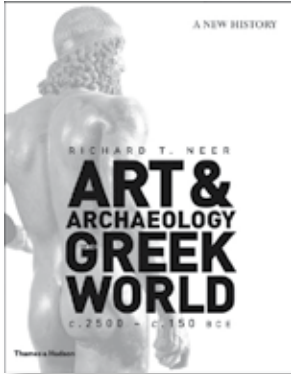
'An ideal textbook for undergraduate courses and simply the best available introduction to the history of Greek art for any newcomer to the field'
Jeremy Tanner, Institute of Archaeology, University College London

Published January 2012
Art & Archaeology of the Greek World
A New History, c.2500–c.150 BCE
Richard T. Neer
27.6 x 21.5cm 400pp ISBN 978 0500 051665 **£35.00** hb

'This is no ordinary survey … it opens theoretical and historical perspectives on twentieth-century art with a sparkling clarity every reader will appreciate'
Mignon Nixon, Courtauld Institute of Art

Published January 2012
Art Since 1900 (Second Edition)
Modernism, Antimodernism, Postmodernism
Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin H. D. Buchloh and David Joselit
27.7 x 21.6cm 806pp ISBN 978 0500 238899 **£48.00** hb

Twitter @thamesandhudson
Facebook.com/thamesandhudson
www.thamesandhudson.com

Thames & Hudson

ART JOURNALS FROM CHICAGO

Art Documentation NEW FOR 2012

Journal of the Art Libraries Society of North America
Editor: Judy Dyki

The official journal of the Art Libraries Society of North America, **Art Documentation** is a vital forum for scholarship on art and architecture librarianship, visual resources curatorship, digital image management, visual arts technology, art publishing, and related areas. Published twice a year in print and online.

West 86th

A Journal of Decorative Arts, Design History, and Material Culture
Editor-in-Chief: Paul Stirton

West 86th (formerly published as *Studies in the Decorative Arts*) is destined to become the essential academic journal in design history. This international, peer-reviewed journal is published twice a year on behalf of the Bard Graduate Center. Available in print and online.

Afterall

A Journal of Art, Context and Enquiry
"**Afterall** is the one journal that focuses on provocative new ideas ... and is aware that art exists within a larger world." — Jonathan Jones, *The Guardian*

Published three times a year in print and online in editorial and research partnership with Central Saint Martins College of Art and Design, London; M HKA, Antwerp; and UNIA arteypensamiento, Seville.

Winterthur Portfolio

A Journal of American Material Culture
Executive Editor: Katherine Grier

Offering the serious scholar a reference for the investigation and documentation of early American culture, **Winterthur Portfolio** is sponsored by the Henry Francis Dupont Winterthur Museum, and is published three times a year online and in print.
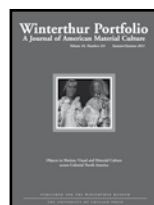
American Art

With a mix of scholarly feature articles and commentary, **American Art** covers popular culture, public art, film, photography, electronic multimedia, and decorative arts and crafts. Sponsored by the Smithsonian American Art Museum, **American Art** is published three times a year online and in print.

CHICAGO JOURNALS   www.journals.uchicago.edu