



AAH
ASSOCIATION OF
ART HISTORIANS

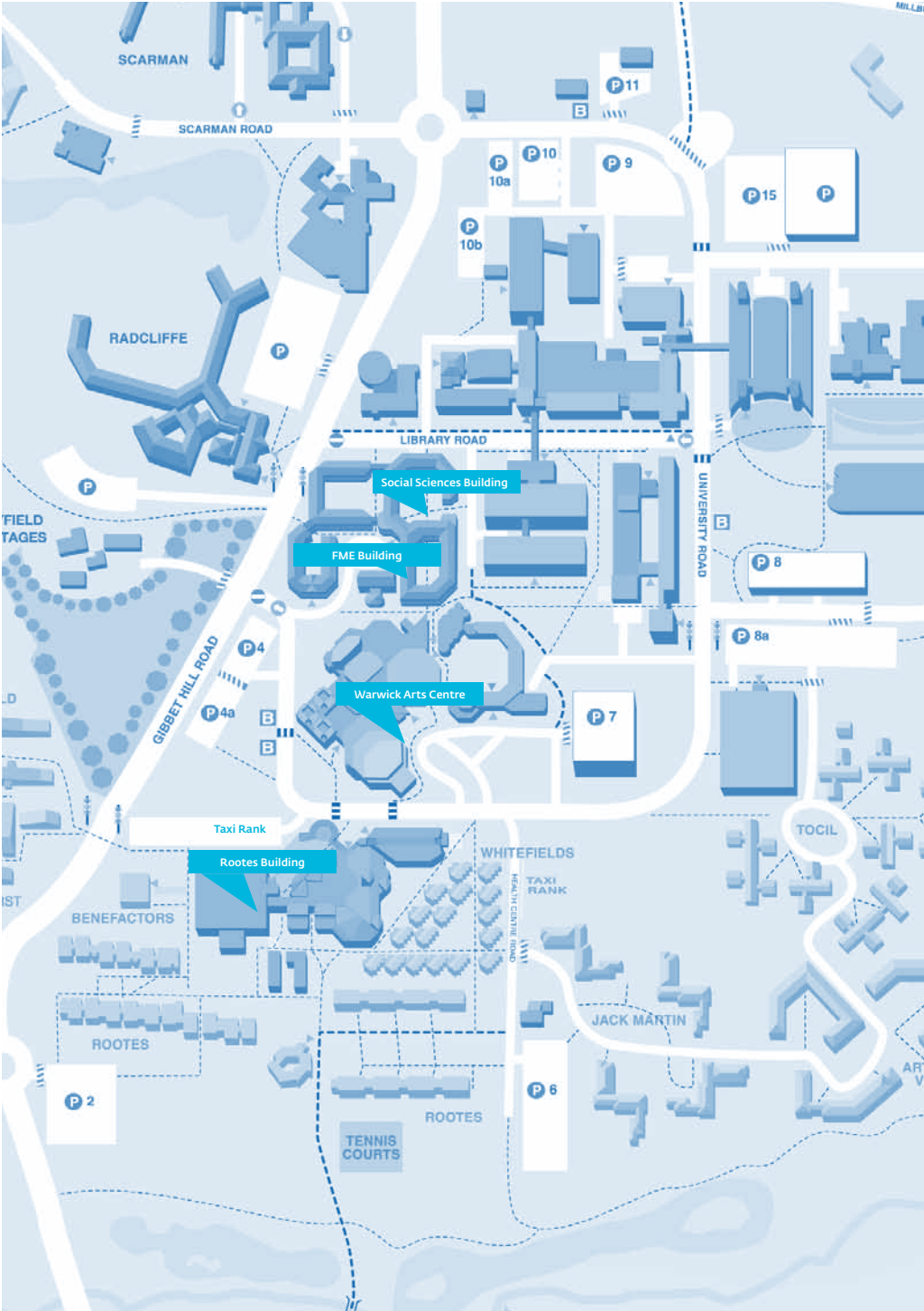
AAH 2011

37th Annual Conference and Bookfair
Association of Art Historians

The University of Warwick
31st March – 2nd April 2011

THE UNIVERSITY OF
WARWICK

Campus map



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Welcome to the 37th Annual Conference

On behalf of the Association of Art Historians and the department of History of Art at the University of Warwick, we are delighted to welcome you to the 37th Conference and Bookfair. Our large campus, which straddles the boundary between Coventry and the County of Warwickshire, owes its existence to a fruitful partnership between both town and county which resulted in the donation of lands by both authorities some fifty years ago.

The discipline of History of Art was part of the second wave of humanities subjects to be taught at Warwick in the 1970s; at first in an experimental manner and soon thereafter through the creation of a Foundation Professorship. Despite the university's phenomenal growth (from 450 undergraduates in October 1965 to 23,859 undergraduates & postgraduates in 2010), its structure still allows small departments to flourish. History of Art currently has six full-time members of academic staff and will return to its recent complement of eight by this autumn. Class sizes remain small, with student enrolment capped at around fifty undergraduates per year. A vibrant postgraduate community includes Taught Masters students in two programmes and doctoral research students.

Warwick is not only known for its pedagogic achievements, but also for its enterprising zeal. The modest size of the initial student cohort, the lack of academic prescription and the emphasis on inter-disciplinary cooperation fostered by the university in its early years enabled History of Art students and staff to join their History colleagues and spend a term in Venice during their final year. What has become known as the 'Venice term' remains unique among art history degrees in the United Kingdom and makes it possible for undergraduates and Masters students to study northern Italian art and architecture in situ. The university's base in the city, the Palazzo Pesaro Papafava (a typical late medieval Venetian house on a canal) provides teaching and study space (including its own library) and doubles as a research and conference hub for other departments and projects. History of Art's other strengths are in British, European and American art and architecture, and its partnerships with local and national museums (including the V&A and the Royal Academy) provide students (including those enrolled in the recently launched Masters in British Art and its Histories) with an opportunity to experience objects and settings beyond the classroom. The Mead Gallery, which hosts the Conference Bookfair and Thursday reception, has a vibrant programme of exhibitions during term time. It is part of the Arts Centre, the largest space dedicated to theatre, dance, comedy, music, film and visual culture in the Midlands. In addition, the Herbert in Coventry and Leamington Spa

Museum and Gallery are two key venues for our students and the Conference, since the former is hosting the Friday reception and the latter's collection can be toured on Saturday afternoon. AAH2011, with its 33 sessions and 272 speakers/presenters, convenors and exhibitors, achieves what no small department can: through its "themeless" format, it showcases the diversity and richness of art history in the United Kingdom and elsewhere over an extensive chronological range from ancient to contemporary and with a healthy dose in between. Sessions are geographically inclusive of Western Europe and the Americas, the Middle East, and Australasia. A full range of methodologies is on offer, ranging from object-based studies, socio-historical and anthropological analyses, theoretical discourses, visual culture of the still and moving image, exhibition cultures and display. The sessions reflect the composition of our wide constituency: student, independent or academic researchers, museum curators and teachers.

The success of such a vast enterprise rests with the members of the Association (without whom there would be no sessions nor speakers), its Executive Committee (past and present), the London-based AAH administrators (particularly Claire Davies and Matt Lodder), Jannet King, editor of the Bulletin, and Shane Worthing designer of the logo. At Warwick, we are indebted to academic & administrative colleagues in History of Art (especially Professor Michael Hatt, Claire Nicholls, Drs Louise Campbell & Sarah Walford), our student helpers, Sharon Smith and Wendy Curtis in the Conference Office, Gerry Reidy and Mark Udall at WarwickDesign and Shane Cook at WarwickPrint.

In addition, we wish to thank Ludo Keston (CEO), Jamie Perry and Dave Sumner of the Herbert, Alice Swatton and Dr Chloe Johnson of Leamington Spa Museum, Professor Steve Dutton Director of Lanchester Gallery (Coventry School of Art and Design), Dr Stephen Parissien (Director) and Emily Medcraft (Front of House Manager) both of Compton Verney, for their willingness to lead visits and host our events. We are immensely grateful to all our sponsors, advertisers and Bookfair exhibitors.

Finally, the Convenor wishes to record her gratitude to Cheryl Platt and Dr Joanne Anderson for their long hours of work and unfailing support.

Dr Louise Bourdua,
Conference Convenor

Cheryl Platt,
Conference and Bookfair Administrator

General Information

REGISTRATION

Foyer of the Warwick Arts Centre (see campus map)

Registration Opening Times:

Thursday 31 March - 12 noon to 5pm

Friday 1 April – 9am to 5pm

Saturday 2 April – 8.30 am to 11am

STUDENT HELPERS

Student Helpers will be available throughout the conference to provide directions, information and technical assistance.

BOOKFAIR

Mead Gallery inside the Warwick Arts Centre

Bookfair will be open:

Thursday 31 March – 12 noon to 5pm

Friday 1 April – 9am to 5pm

Bookfair Reception Friday 1 April – 6pm – 7pm

Saturday 2 April – 8.45am – 11am

Details of publishers are given at the back of this handbook.

REFRESHMENTS

Refreshments will be served in the Mead Gallery within the Warwick Arts Centre. Please ensure you have your delegate badge visible.

Thursday:

Packed Lunch : 12.00 – 14.00

Tea and Coffee: 16.00 – 16.30

Friday:

Tea and Coffee: 11.00 – 11.40

Packed Lunch: 12.45 – 14.00

Tea and Coffee: 16.00 – 16.30

Saturday:

Tea and Coffee: 11.00 – 11.40

There are numerous Cafés, Bars and Restaurants on the campus if you require refreshments outside the above times, ask at registration for directions.

MESSAGES

A message board is located next to registration in the Warwick Arts Centre. Message boards detailing changes to Sessions are located next to registration in the Warwick Arts Centre, in the Mead Gallery (Warwick Arts Centre) and in the foyer of the Social Studies building.

ON CAMPUS FACILITIES

Facilities at the University include a bookshop, pharmacy, cinema, hairdresser, newsagent, Post Office, supermarket and a launderette. There are two major banks on campus with cash dispensers.

IT FACILITIES

Free WIFI access will be provided throughout the conference venue but there will not be access to a printer or photocopier. Delegates can pick up a WIFI code from the Registration Desk.

LUGGAGE STORAGE

All delegates (whether day or resident) can leave luggage in Left Luggage in the Rootes building (see map).

TRAVEL

Ask at the registration desk for more detailed information on your travel requirements.

Train

National Rail enquiries

+44 (0)845 748 4950 www.nationalrail.co.uk

You can book at www.virgintrains.com or www.thetrainline.com.

Bus

A regular bus service runs to the centre of the campus from Coventry city centre and rail station and from Leamington Spa rail station: Travel Coventry number 12 (exact change only; currently £1.50 from the Warwick Road Bus Stop) will be operating its 'non termtime' service (note the different timetables at the bus stop).

Taxi

Taxi rank outside the Rootes building (see campus map).

Itinerary of Events

THURSDAY 31ST MARCH 2011

16.45 – 17.45

Plenary Event

(Lecture Theatre, Warwick Arts Centre)

Stephen Bann, Emeritus Professor of History of Art, University of Bristol "in conversation" with Karen Lang, Leverhulme visiting Professor, University of Warwick and Editor of *The Art Bulletin*.

18.00 – 19.00

Bookfair Reception

(Mead Gallery, Warwick Arts Centre)

Series launch by Manchester University Press
Sponsored by Manchester University Press.

Presentation of John Fleming Travel Award and AAH prizes.

FRIDAY 1ST APRIL 2011

11.45 – 12.45

Special Interest Group Meetings

Student Members Group in Room SSo.13
Independent Members Group in Room SSo.10
Teaching Learning Research in Room SSo.18
Museums and Galleries Exhibitions Group in Room SSo.19

12.45 – 14.00

AAH AGM

(Lecture Theatre, Warwick Arts Centre)

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

16.30 – 17.30

Plenary Lecture

(Lecture Theatre, Warwick Arts Centre)

Professor Patricia Rubin, Judy and Michael Steinhardt Director, Institute of Fine Arts, New York University: *Art History from the Bottom Up.*
Sponsored by Laurence King Publishing

18.00 – 19.00

Reception at The Herbert Art Gallery, Coventry

One-way coach travel provided. Delegates to meet in the foyer of the Warwick Arts Centre (Registration Desk) at 1730. Please note that this is one-way and delegates will need to arrange transport back to their accommodation after the reception.

Sponsored by Wiley-Blackwell

18.00 – 20.30

The Marmite Painting Prize 2010 Exhibition, Lanchester Gallery Projects (Coventry School of Art & Design)

A five-minute walk from the Herbert. As you leave the Herbert, turn left and head down Jordan Well; go across Cox street (stay on the same side of the road; it is now called Gosford Street), and Lanchester Gallery is on the ground floor of the next building (Graham Sutherland Building).

Conference Visits

SATURDAY 2ND APRIL 2011

14.00 onwards

Visits are to be pre-booked prior to the conference.

Please ensure you have your **Visit Confirmation**. For enquiries or queries regarding visits, go to the Registration Desk.

Tour of Coventry: Medieval to Modern

To include Coventry Cathedral, Holy Trinity Church ('doom' late medieval paintings), and the Precinct with Drs Louise Campbell and Sarah Walford.

Cost: bus fare (single £1.60); donation to the Cathedral.

Transport details: meet in the Warwick Arts Centre foyer at 1.10pm. Delegates will be accompanied by a Conference Assistant and will travel by bus no.12 (departing 1.20pm arriving 1.53pm and will need £1.60 for your fare).

After your visit: Coventry train station is ten minutes away by foot; Coventry bus station is around the corner from the Cathedral.

Compton Verney

Compton Verney (opened in 2004), a Georgian country house (Robert Adam and local masons) with twenty gallery spaces and 'Capability' Brown landscaped grounds is home to six diverse collections of nationally and internationally significant art from around the world, including Paintings and objects from Naples during the 'Golden Age' of Baroque Art (1600-1800), Northern European art from 1450-1650 including works by Tilman Riemenschneider, Cranach and Schongauer, British Portraits (Tudor and Georgian), Chinese bronzes and pottery from between the Neolithic period (about 4500-2000 BC) and Ming Dynasty (1368-1644), and the UK's largest collection of British Folk Art objects and paintings. Site visit and Folk Art exhibitions including *Alfred Wallis* and *Ben Nicholson*, *Wool work: A sailor's art* and *What the folk say*.

Cost: £30 (includes sandwich lunch at site, return travel via minibus/taxi and entrance fee for the collection, grounds and exhibition).

Transport: Delegates to meet in the foyer of the Warwick Arts Centre at 12 noon. Transport will take you back to the University of Warwick campus.

Leamington Spa Art Gallery & Museum, Royal Pump Rooms with Curator

Cost: bus fare (single around £2.30).

Transport details: meet in the Warwick Arts Centre foyer at 1.30pm. Delegates will be accompanied by a Conference Assistant and will travel by bus no.12 (departing 1:38pm; arriving 2 pm and will need £2.30 for their fare – correct change).

After your visit: Leamington Spa railway station is ten minutes by foot from the gallery.

Special Interest Group Meetings

Special Interest Group Meetings

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

Students

Writing an Academic CV

This session for research students will examine how to market yourself effectively for Academic Positions. It will look at the key elements of an Academic CV, what universities look for in academic CVs and how you can present both your academic and non-academic experience to best effect, in order to secure an interview. It will also look at the difference between Academic and conventional CVs. You are invited to bring a copy of your CV to receive feedback from your peers.

Dr. Christina Bradstreet is Director of Career Services at Sotheby's Institute of Art. She has a PhD in Art History from Birkbeck College. Her doctoral thesis, *Scented Visions: The Victorian Olfactory Imagination* was awarded the Anne Humphery's Prize by Birkbeck's Centre of Nineteenth Century Studies. Christina has completed a Paul Mellon Fellowship to work on the publication of her thesis and has lectured at Birkbeck College, Royal Holloway and the Courtauld Institute of Art.

Independents

How to get published

This session is aimed primarily at independent members and will discuss what you need to do to get published, in particular how to get your book published.

Our lead speaker will be Meredith Norwich who is the commissioning editor for the Ashgate Publishing Group, a Group which includes Gower and Lund Humphries.

Museums and Exhibitions

All You Ever Wanted to Know About Collaborative Doctoral Awards But Were Afraid to Ask

Laura McCulloch, Walker Art Gallery

Anna Gruetzner-Robins, University of Reading

Gail Lambourne, AHRC

This session will be of particular interest to academics and museum professionals who would like to learn more about the AHRC Collaborative Doctoral Awards (CDA), and to think about how they might undertake new CDA partnerships and propose new CDA projects. Three speakers will briefly explore CDAs – the benefits, challenges and other considerations – from the viewpoint of the student, supervisor and the AHRC itself, with an open discussion following.

Teaching Learning and Research

Professor Shearer West will give a talk on 'AHRC Funding Opportunities and Impact'.

'The Noblest Form Demands Strenuous Labour': Women Sculptors, 1800 - Present

Amy Mechowski
Victoria and Albert Museum

Fran Lloyd
Kingston University

Women sculptors have long occupied a precarious place within the academy, history of art and the art market. Traditional sculptural media have been historically regarded as involving an exertion, danger and outright messiness that was socially and physically inappropriate to women. As 'feminist art history' continues to be a highly contested term and the parameters which define 'sculpture' itself (in both form and practice) are consistently challenged, the question becomes: what might the past, present and future hold for women sculptors and their work? This session will explore the conditions under which the work of women sculptors has been produced, collected, exhibited and circulated. Some of the issues addressed by the session include: women sculptors' negotiation of their art practice amidst incompatible discourses of femininity; the role of technical 'mastery' and originality in making claims to professionalism; and the treatment of themes and experiences in three-dimensions, such as maternity and melancholy, which are gendered by their very definition.

Shannon Hunter Hurtado University of Edinburgh

Victorian Women Sculptors: Constructing Acceptably Transgressive Lives

The laborious nature of sculpture and its representation of the nude form jarred with Victorian social expectations for middle- and upper-middle class daughters. Nevertheless, Amelia Paton Hill, Susan Durant and Mary Thornycroft, of the middle classes, and Mary Grant, of the Scottish gentry, conducted successful careers during Victoria's reign. My project is to demonstrate that each of these women made her unconventional occupation acceptable by constructing an image of herself that blended elements of genteel femininity with a transgressive edge. A eulogy to Thornycroft exemplifies this: 'few women . . . have proved that a woman can be a professional artist, and in no wise be less loveable as a woman'. Yet, more than merely making her work as a sculptor compatible with the dominant discourse of femininity, she and each of the others portrayed herself as a professional sculptor, first and foremost. Using materials written by and about the four sculptors along with photographs of them and selected pieces of their work, I will analyse how they employed such feminine conventions to present themselves as remarkable but not socially objectionable women whose aim was, in Grant's words, 'to set a mark on time'.

Claudine Mitchell University of Leeds

The Craftsmanship of Style and the Notion of the "Woman Sculptor"

Whilst the word 'sculptress' has fallen out of use, the choice between the designation 'woman sculptor' or just 'sculptor' remains the subject of controversy. My position in this debate is that of an historian committed to a definite methodology. The problematic takes form as we seek to define the network of negotiations that enable a practice to be accredited and find an anchorage in the cultural sphere; we need to understand more clearly how these negotiations are conducted - or modified - when the artist is a woman. My paper confronts this issue in discussing the notions of technical mastery / métier, central to sculptural studies, and that of originality, supreme value of modernist aesthetics. The argument unfolds in considering three specific historical conjunctures. We consider the strategies of Camille Claudel who, against the norms of studio practice still current in Rodin's circle, demanded that the value of originality be accredited to the method of carving, as well as the dimension of invention contained in the definite plaster model. We document how, in the interwar period,

*female audiences valued from a fundamentally changed perspective the notion of technical mastery exemplified in the work of sculptor Jane Poupelet. This situation opens up to question the derogatory assumptions Roland Barthes's expression of 'craftsmanship of style' may convey. Finally, the ways in which Judy Chicago analyses her own position in the American art scene of the 1960s, in her autobiography *Through the Flower*, inspire me to expand to the present my concept of a two-sided language which women sculptors have developed to secure a position in the art establishment, while pursuing a subject matter that is deeply relevant to them.*

Rebecca Baillie Essex University

Louise Bourgeois, Kiki Smith and Klara Kristalova: The Symbolism of Melancholy in the Work of Three Female Sculptors

Whilst the seventeenth century Oxford scholar, Robert Burton dissects 'The Anatomy of Melancholy' in words, American contemporary artist Kiki Smith undertakes the same process in sculpture. She recognizes that the body is fragile and fragmented, held together only by the semi permeable membrane of skin. Through her depictions of bodily fluids, both contained in jars and leaving the female body, Smith draws parallels with the mental condition of melancholy as we witness a tendency to spill out what is usually held within. Klara Kristalova, a young contemporary Swedish sculptor, also deals with the overflow of emotions by examining physicality: she typically makes ceramic heads with eyes that leak tears. Both Smith and Kristalova refer to the medieval system of humors and the idea that people become melancholy due to an imbalance of fluids in the body. Paying particular attention to the physical symptoms of melancholy, rather than long debated intellectual ambiguities, I suggest that the work of Smith, Kristalova and also Louise Bourgeois, focuses on a lost ideal; on the umbilical connection that they once had with their mothers. Bourgeois examines the maternal position and the melancholy yearning for an ideal co-dependent relationship through her sculptures of the mother and child, both inside and outside the uterus. I argue that melancholy is key to understanding female identity, and that the sculpture is the medium best suited to dissecting this idea.

Juliet Hacking

Sotheby's Institute of Art, London

Joanne Lukitsh

Massachusetts College of Art and Design

Since the invention of the medium, writing on photography has sought to distinguish an aesthetic practice from instrumental applications in the fields of, among many others, science, travel and exploration, portraiture, fashion, and documentation. The recent designations 'artists using photography' and 'Art Photography' speak to the difficulty of claiming the medium solely for art even in the present day. Current scholarship conceptualises this as 'art versus industry' but does so almost exclusively in relation to the emergence of modernity and modernism in the nineteenth century. In the twenty-first century photography is the most ubiquitous of instrumental visual media and sustains a thriving profile as an art form. Nonetheless the aesthetic claims of much contemporary work intended for exhibition differ little from those deployed in the nineteenth century. From the publication of *The Pencil of Nature* in the early 1840s to the contemporary identification of commissioned works by Penn, Avedon, Liebowitz and others as canonical works of art, the spectre of commerce haunts photography-as-art.

The session addresses therefore one of the last taboos in photographic studies: what role does commerce, actual and notional, play in determining a non-instrumental practice that is claimed for art? The papers will bring together a variety of subject areas, from different historical moments, in order to forge an expanded scholarly discourse including, but not limited to, aesthetic strategies, editioning, curating, collecting, criticism, historiography and the market.

Anne McCauley Princeton University

The Labor of Love: Amateurism's Changing Status in the History of Photography

By the time of the commercialization of photography in the 1850s, fine artists had already developed professional institutions such as academies or juried salons that defined the standards for artistic production based on concepts of originality, handling of medium, and intellectual seriousness and intent. Photographers, working with machines (cameras) that automatically relegated their products to the socially inferior position of the mechanical arts, faced a very different challenge. Photographs were commodities: advertised, with posted prices, and made to order, often by using division of labor techniques. To elevate photography into the fine arts, which mustered higher prices and greater prestige, practitioners had to develop strategies of discrimination based less on stylistic criteria than the class and economic disinterestedness of the operator. This discrimination between 1851 and 1914 coalesced in the concept of the amateur.

The purpose of this paper is to trace the rhetorical role that the category of the “amateur photographer” played in the construction of fine arts photography, from Ernest Lacan’s exaltation of wealthy amateurs in his physiological sketches of photographers in 1853 to Alfred Lichtwark’s defense of dilettantism in the 1890s and Alfred Stieglitz’s rants against Fifth Avenue studio portraitists. In 1935 Gisèle Freund, in her often-cited sociology dissertation on nineteenth-century photography, concluded that the *avant-garde* of the 1930s “en bien des points, est issu de la photographie d’amateur.” The question thus becomes: what was at stake in this defense of amateurism and what accounts for its peculiar prominence within the history of photography?

Barnaby Haran University College, London

The Invention and Suspension of Genius: Walker Evans at MoMA and Fortune

Lincoln Kirstein acutely defined an enduring myth of Walker Evans as the paradigmatic artist-photographer in an essay for *American Photographs*, the first individual photographic retrospective at the Museum of Modern Art (1938). He characterized Evans as a modern master—akin to Hemingway and Dali—and coined the phrase ‘tender cruelty’ to describe a forensic yet poetic photographic idiom. Evans’s subsequent reputation rests largely on a few canonical series of the 1930s. Champions such as John Szarkowski have tended to downplay photographs produced during Evans’s twenty-year stint at *Fortune*

magazine (beginning in 1945), following Evans’s own reservations about the creative compromises of the payroll photographer by arguing the absence of a critical bite. Furthermore, in later interviews Evans decried the business world to which *Fortune* belonged, and conflated this furious anti-commercialism with the genesis of his own ‘documentary style’.

Ironically, the business acumen of the nascent MoMA was analogous to the suave corporatism of *Fortune* in the marketing of Modernism and the Evans myth. In this paper I question the construct of a maverick auteur and *sui generis* genius, arguing that there was greater continuity than is usually acknowledged. To what degree did Evans experience artistic alienation working in the commercial milieu of *Fortune*? Why are the *Fortune* photographs viewed as less ‘Evansesque’, given that he enjoyed considerable artistic freedom as a roving editor? Did editorial intervention render the photographs less meaningful? How much has Evans’s own antagonistic view of commercial photography determined this delimitation of his oeuvre within his overall career?

Stacey McCarroll Cutshaw The Society for Photographic Education, Los Angeles

Marketing the Family in the Photography of Nell Dorr

This case study introduces the mid-century photography of Nell Dorr, an American woman photographer whose work was well circulated in the 1930s to 1950s—reaching a worldwide audience through Edward Steichen’s monumental 1955 exhibition, *The Family of Man*—but who has been largely written out of subsequent histories of photography. In two popular books on women and children, *In a Blue Moon* (1939) and *Mother and Child* (1954, with a second edition issued in 1972), Dorr employs photography to construct fictionalized familial imagery that mobilizes photographic claims to truth to communicate universal truths. She achieves this primarily through the juxtaposition of poetic text and emotive, close-up images of women and children. As a further strategy, Dorr overwrites the business side of her photography—the orchestration of photo shoots, the need for model releases, contract disputes with publishers, etc.—as well as the widespread publication of her imagery (primarily in the popular art and culture magazine *Coronet*) through her prosaic packaging of the projects in promotional literature, her autobiography, and later interviews. Although she operated a portrait studio out of her New York apartment during the 1930s—perpetuating a conflation of commercial practice and the domestic sphere that was integral to her life and her work—she later rejected any hint of commerce claiming: “there was

never anything commercial about it." *Dorr repudiates commercial practice and instead deploys the frame of the family strategically: presenting these picturesque idylls as "life," rather than the aesthetically, historically, and commercially motivated practices they encompass.*

Jennifer Quick Harvard University

Ed Ruscha and the Pop Economy

In The Philosophy of Andy Warhol, Warhol discusses his attraction to "leftovers," which he conceived of as a key aspect of his business-artist operating model. Ed Ruscha later echoed Warhol when he observed that, "I have always operated on a kind of waste-retrieval method." Their mutual interest in leftovers and waste highlights the economic dimension of Warhol and Ruscha's work. While it has long been acknowledged that Pop is bound up with economic and societal transformations, it is also important to ask what kind of economy Pop art itself imagines or proposes.

Borrowing Warhol's language, I argue that the leftover constitutes a basic structure of what might be called an economy of Pop. In this paper, I demonstrate that the term "leftover," which also appeared frequently in discussions about U.S. postwar economy, informs the visual, conceptual, and tactile elements of Ruscha's 1966 photographic book Every Building on the Sunset Strip. While scholars have acknowledged that Ruscha's books relate to capitalist forms of distribution and marketing – a discussion typically framed in terms of Conceptual art – little has been said about how the books internalize and participate in certain economic processes and procedures. By considering Every Building within the framework of the Pop economy, I situate the project in its historically-specific engagement with the postwar economy. On a broader level, I aim to open up further lines of inquiry concerning photographic practices in the United States and their ambivalent relationships to a rapidly-expanding consumer economy.

Jeff Rosen Loyola University Chicago

The Triumph of Transparency and Demise of the Printed Photograph

Printed photography was invented at a time of great experimentation in the graphic arts, especially in France during the 1840s, where the concept and practice of print syntax was well understood. Printmakers were the great experimenters of the day: lithographs were made to replicate the look of older prints, facsimile gravures were made to duplicate Renaissance drawings, and mass-produced photographs were made to resemble handmade,

hand-tinted prints. In fact, lithographic printers, and then photographers after them, worked to defy print syntax altogether, submerging the codes associated with printmaking, like stipple or cross-hatching, into increasingly irregular and indecipherable dots, that photographers called "grain." Art photography today, as a consequence, rejects the connoisseur's language of print aesthetics in favor of promoting the idea of photographic transparency. In response to market forces, contemporary art critics like Michael Fried and Jean-Francois Chevrier insist on reading the subject of contemporary photographs through the printed medium itself, privileging their large size while simultaneously ignoring their "mode of production" (which is now rendered an antiquated term). Ironically, this paper will argue that the triumph of photographic transparency today is itself dependent upon the printmaker's earlier success, which expunged the concept of unique print syntax in favor of the copy, the new watchwords becoming imitation, substitution, and replication.

Juliet Hacking Sotheby's Institute of Art

Contemporary Photography from China: Market Scholarship?

Chinese Contemporary Art was, until recently, one of the fastest growing areas of the art market: according to artprice.com, its value rose four-fold in 2005-7. Some of the most prominent artists in this category work with lens-based media and a number of high profile group exhibitions placed under the rubric of 'China' have been dedicated to photography. In this way, 'Contemporary Chinese Photography' has emerged as a subset of 'Contemporary Chinese Art'. Despite the fact that much of what has been written about art, representation and power in recent years suggests it is unsound to have a category predicated upon a conjunction of the words 'Chinese' and 'Photography', those that have invested in this brand present us with scholarly accounts that assert binding rationales for the practices brought together under this national designation. In this paper I will examine some of the dominant strands within the writing on Contemporary Photography from China and by Chinese-born artists. Unlike most of the scholarship on this subject, I will not be suggesting what this art teaches us about China or about being Chinese, but instead analysing what we are being told we are learning about China and the Chinese from these images. In so doing, we will indeed learn something but it will be about ourselves: it is not just auction houses and dealers that sustain the Contemporary Chinese Photography brand, but also scholars.

Janet Tyson

Independent

Rosalind Ormiston

Independent

Growing interest in the Poster Session has raised the number of accepted proposals to the highest level since its inauguration at the AAH conference in 2008. Quality and diversity also are high, with this year's Poster Session encompassing a wide range of visually rich research topics that allow its researchers to introduce aspects of new projects, projects in progress and summaries of explicate work that has been realized. 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.

Maria Athanasekou

Independent

“Deconstructing the image: the iconographic and spiritual origins of C. Parthenis’ Annunciation theme”

Constantinos Parthenis (1878-1967) is one of the most celebrated and enigmatic Greek painters. His depiction of the ‘Annunciation’ theme conveys his multidimensional artistic temperament and inclination toward the mystic nature of life. There is no mention of his receiving any formal artistic training but he is known to have followed the teachings of Karl Wilhelm Diefenbach (1851-1913). The German symbolist painter, philosopher and theosophist was more of a master to Parthenis in the arcane sense of the term—a guide to the artist’s striving for spiritual knowledge—than a teacher of painting. Through Diefenbach, Parthenis was introduced to theosophy, mysticism and symbolism.

The ‘Annunciation’ was one of his debut paintings for which he was awarded first prize at the Paris Religious Art Exhibition in 1911. This theme was of great importance to him as it announced his artistic and inner Weltanschauung. The painter depicted it on at least seven more canvases, keeping to the same pattern in the architecture of the composition (background settings, figure arrangement), experimenting only with his palette. In Parthenis’ ‘Annunciation’ paintings, the biblical subject is rendered in a very personal and original way through the amalgamation of diverse elements. The art of the Nabis, Gustav Klimt, Maurice Denis, Edward Burne-Jones, and early Byzantine depictions of Christ are the roots of Parthenis’ ‘Annunciation’ iconography. His pictorial eclecticism reflects his interest in making his canvases the syncretic bridge upon which ancient Greek religion meets Christianity and human nature unites with the divine.

Lawrence Buttigieg

Loughborough University, England

“Re-visioning the female body through the box”

Graphically, I wish to present the artefacts I am currently working on as part of my post-graduate research. Forming part of a series of self-contained boxes of different shapes and sizes, they are designed in such a manner that opening and exploring them is a gradual process not unlike that of traditional triptychs with hinged and foldable panels. Each of these cabinets constitutes part of an ongoing process whereby my relationship with a particular female model is continuously re-fashioned, re-shaped, and re-visioned. As hybrid artefacts, they can be construed as receptacles for representations of this woman’s body, whose parts are broken down and fetishistically encased and even enshrined, together with

various objects associated with it. The representations may take the form of paintings, digital images, and also body-casts. Such a repository thus allows the gaze to be fragmented and re-fractured as it moves from one body part to another, and progresses to the intimate areas and the miscellaneous items placed inside its core. By opening and closing the hinged panels of the box and examining its contents, viewers establish a relationship of complicity with me as the creator of the artefact and the model as the subject of my creation. This is based on the combination of viewers’ gaze and tactile participation. Though admittedly to a limited extent, by experiencing the container and what is inside it, viewers can partake of the process of re-visioning the female subject, which my work has set in motion.

Jeff Fendall

Independent

“The use of the sphinx in Symbolist art, 1850-1900”

The Sphinx has been used as a symbol in Western art throughout history, but only occasionally and intermittently. In the mid-nineteenth century, however, it was taken up as a major artistic symbol for the ‘mystery and imagination’ suggested by the works of Edgar Allan Poe, and utilised initially by writers such as Flaubert, Baudelaire, Mallarmé, Wilde et al. Painters quickly followed, with The Sphinx becoming a theme for a wide array of Symbolist artists, including Gustave Moreau, Odilon Redon, Fernand Khnopff, Alexandre Seon, and Franz Von Stuck.

Apart from epitomising ephemeral romantic notions of the ‘unknown’, the Sphinx served a secondary role as ‘femme fatale’, the female capable of man’s physical and spiritual destruction. (Salome was another major figure to occur in Symbolist art of the period.) The head, face, shoulders and torso are those of a beautiful woman, whilst the rest of the body is that of a beast, usually a lion.

Some versions are based on the Greek myth of Oedipus and the riddle of the Sphinx, such as Moreau’s The Sphinx (1888, MoMA, New York). Others perform a more contemporary role. For example, Khnopff’s The Sphinx (1896, Musées Royaux des Beaux-Arts de Belgique, Brussels)—also called The Caress or Caresses but, more importantly, simply Art—is presumably an attempt to encapsulate the principles included in Moreau’s Symbolist Manifesto and other writings that express what Symbolist artists regarded as the proper themes and topics of art.

This poster would link marginally with the full conference session: Reassessing the Symbolist Roots of Modernism.

Susan Grange Independent

“Aspects of the interrelationship between art and music in Renaissance Venice”

This art historical-musicological case study proposes that, during the course of the Renaissance, music was increasingly harnessed to support the idea of Venice as ‘La Serenissima’—the most serene state.

Covering the four areas of religion, ceremony, mythology and the domestic interior, this poster will argue that music came to be seen not simply as a diversion and a cultural embellishment but as a legitimising force for the civil, republican ‘harmony’ of the state of Venice. Used by the ruling bodies to support the cultural and civic life of Venice, music during the Renaissance period gradually became a pillar in the structure of the state.

Looking ahead to the vast ceremonial calendar of seventeenth-century Venice and the Grand Tour pleasure arena of the Venice of the eighteenth century, it will be argued that music was developed as a vital component in the scenario constructed by authorities to project the city and its republic as a stable, balanced structure reflecting the harmony that was at the basis of the structure of music. It will argue that this construction and projection began in the Renaissance and became increasingly refined and established in the later periods.

It is planned that a brief musical example from each of the four areas will be available to listen to on headphones attached to a portable CD player next to the poster display.

Ioana Jimborean Karlsruhe Institute of Technology, Germany

“The development of the loggia at the princely courts of Italy during the quattrocento”

The architectural motif of the loggia is revived around 1450 and emerges as an integral part of Italian princely courts and villas. It becomes increasingly an instrument of representation and of demonstration of power with emblematic character. As an antique citation it displays the ruler as the legitimate potentate and as an erudite humanist. Loggias have a strong impact due to their prevalence and visibility. Introduced in the façade of the residence, the loggia becomes the main focus. This paper examines the transition from the loggia as an annexe to the loggia as a stage in a wide enfilade, from the outside inwards in a complex “scenic integration” (Argan). Representative triumphal loggias mark sovereignty in Naples and Urbino and have a framing function. As part of the villa, the loggia becomes irrevocably a lounge, a sitting room serving delectation.

The Italian rulers considered here are the King of Aragon in Naples, the Condottieri (Montefeltro, Sforza et al.), the Bankers (the Medici et al.) and the Pope.

Determinant for the evolution of the loggia are power and its legitimisation, the exaltation of the ruler and the staging of the residence as political manifesto, the tradition of the vita rustica creating a new attitude towards nature and contemplation, and order pervading the landscape. The scale of the loggia is determined by the prince: its orientation indicated the axis in the territory and thereby effects the appropriation of space.

David Moxon University of the Creative Arts, Bath

Peter Dickinson Independent

“www.abstraktion.org: an international platform for abstraction”

Despite the recent buoyancy of the market, large audiences for modern art internationally, and the significance of monographic exhibitions devoted to a few select and established artists—Nicholson, Caro, Bacon, Freud, Hirst—there still is a shortage of published work by younger scholars on British art, especially with regard to abstraction.

The aim of www.abstraktion.org is to create an independent art and art history resource intended to stimulate further study in the field of abstraction; provide a forum in which new work and fresh approaches can be explored; and bridge the gaps between practice, debate and context in contemporary culture. We are working towards:

- *Curating exhibitions of international artists exploring the theme of abstraction.*
- *Documenting practitioners, generating an educational resource that includes specific academic texts on abstraction.*
- *Working closely with collections of modern art in both private and public hands.*
- *Establishing regular conferences and seminars.*
- *Publishing catalogues.*
- *Creating a series of talks with artists, writers and art historians to develop discussion of how creative processes and methods of thinking and communication can be expanded into other areas.*
- *Strengthening links that abstraction has with philosophy, science, law, technology and education as a device for collaboration, exploration, experimentation and development of ideas through cross-disciplinary activities.*

Justina Spencer
Oxford University

“Peeping in, peering out: monocularity and early modern vision”

For this poster presentation, I am to demonstrate my progressing idea on monocularity and the act of “peeping” in early modern art practices. Maurice Merleau-Ponty’s attestation that binocular vision “is not made up of two monocular perceptions” and stands as a distinct “pre-order” of vision requiring theorization on its own terms (Ponty, 1964) has yet to be explored in the discourse of early modern art history. Through an examination of artforms which draw attention to the act of looking by isolating the eye and providing keyhole-size space for the viewer to peer inward or outward—such as the origins of linear perspective, Netherlandish perspective boxes, and the devices of the camera obscura—my project provides insight into the role of monocular vision in early modern art practices. In order to examine how monocularity influences illusionistic practices and our visual understanding of pictorial space, I will engage with early modern art treatises that isolate the discussion of monocularity as it relates to linear perspective and picture making. Furthermore, I will explore the relevance of early modern vision through several contemporary examples which grapple with the issue of monocularity and peepholes. This will include an investigation into the oeuvre of Abelardo Morrell, a contemporary artist who converts interior spaces, such as hotel rooms and private living rooms, into large-scale camera obscuras by reflecting outdoor scenes indoors; and Marcel Duchamp, whose *Illuminating Gas* and *Large Glass* stir up issues of perspective, monocularity, peepholes and interiority.

Jeff Taylor
International Business School of Budapest
and Central European University,
Budapest

“The Artist Proletariat and the Rise of Modernism in the Hungarian Art Market”

From its inception in the early nineteenth century until the outbreak of war in 1914, the Hungarian art market grew steadily, but the numbers of artists always grew faster. This constant and recurring theme of artistic overproduction would shape the market in its very structure and, by the 1900s, would result in the fracturing of the Salon system and atomization of the market into a variety of competing retailing models. The background of the poster will contain a downward moving chronological graph covering 1839–1914, charting the rising numbers of painters working in Hungary. The chart shows a regular expansion of about seven percent per year, starting at 40 in 1839 and approximately 1,000 by 1914. Along this

chronology will be plotted short relevant texts discussing the following topics:

- Methodological issues in determining both numbers of painters and the problematic term of what is a “Hungarian artist”.
- A short summary of theoretical issues in defining Modernism in painting, and its particular relevance in the Hungarian context.
- Ethnic questions and particularly the transition of Pest from essentially a German-speaking town in a German-speaking empire into Budapest, capital of Hungary and capital of the Hungarian art world.
- Summaries of stylistic developments with corresponding images of seminal artworks.
- Text and image-based “portraits” of important characters in the narrative, both artists and arts managers.
- Archival photographs and descriptions of the key economic institutions that made up the Hungarian art market, showing their lifespan and illustrating their competition with rivals.

Sarah B. Thomas
University of Sydney, Australia and
Kingston University

“Slavery, race and the travelling artist: visual encounters in the New World, 1770–1840”

This poster considers the imagery of slavery produced by European travelling artists who spent much of their lives in the New World, yet whose paintings, drawings, prints and illustrated books helped to define Europe’s sense of itself between 1770 and 1840. I focus largely on independent artists who travelled to Brazil and the Caribbean regions. This period witnessed the rise of abolitionist movements across Europe, most dramatically in Britain, and the gradual erosion (although not the extinction) of colonial slavery. It was a period in which an unprecedented number of people, ideas and goods were in constant and interdependent circulation between Europe, Africa and the Americas.

The poster charts the rise of the independent itinerant artist in the early years of the nineteenth century, and defines his (occasionally her) unique contribution to the visual culture of empire. It suggests that the epistemological authority conferred on the travelling artist—the quintessential eyewitness—was key to the rhetorical power of his images. Artists examined in depth include Agostino Brunias (1730–96), Jean-Baptiste Debret (1768–1848), Augustus Earle (1793–1838) and Johann Moritz Rugendas (1802–1858), among others.

Claire Trévien
University of Warwick

"Le Monde à l'Envers: the carnivalesque in prints"

This poster represents the second chapter of my thesis, Revolutionary Prints as Spectacle. The thesis studies theatrical metaphor in prints from the first half of the French Revolution (1789-1794). This chapter focuses on the carnivalesque in prints whilst the other chapters deal with performable prints, disguise and the staging of death. This PhD is a collaboration between the University of Warwick and Waddesdon Manor. The prints therefore include but are not limited to Waddesdon Manor's collection.

In this study I will be focusing on one particular aspect of the carnivalesque in prints: le monde à l'envers (world turned upside down), in other words: structural reversal. Many scholars believe that, because the Revolution itself was a structural reversal and its authorities banned the mardi gras (the carnival traditionally preceding Lent) in 1790, that the carnivalesque ceased to exist. Yet, examples of the carnivalesque are found in a surprisingly large number of French Revolutionary prints.

I have chosen to concentrate on two examples: the role of the carnivalesque in prints of the Construction of the Festival of the Federation of 1790, and the role of Commedia Dell'Arte characters in prints of political comic reversal. These have been chosen because they cover together two spaces in which the carnivalesque existed: within the real Revolutionary events, and in the imagination.

Tracey Warr, Bruce Gilchrist and Jo Joelson
Oxford Brookes University and London Fieldworks

"Outlandia Project—Fort William, Scotland"

Outlandia is an off-grid artists' field station suspended in a copse of Norwegian Spruce and Larch, on Forestry Commission land in Glen Nevis. It is located in a landscape of forest, river and mountains with Ben Nevis looming directly opposite. Imagined by artists group London Fieldworks, and designed by Scottish award-winning practice Malcolm Fraser Architects, it has been conceived as an ecologically sustainable project built with local material and labour and a minimal footprint.

A programme of residencies by international and local artists and curators will be launched in 2011 with an initial theme of Imagining Ectopia. There is a widespread recognition of the imminence and unavailability of climate change. Rather than dystopia, what we need now

are inspiring and aspiring visions of the kind that science fiction provided for scientists and technologists in the twentieth century—artefacts for ecotopia that inspire expansive dreams of a transformed, adaptive future. Those artefacts don't have to be objects; they also can be ideas, processes, events, ephemera, brief resonant redolent images and experiences. Art in an imaginary practice that can propose playful, humorous, provocative visions for transforming and adapting human life in relation to the environment.

Outlandia is performative architecture: an artists' field station, studio and tree house observatory—a flexible meeting space in the forest for communication and culture, an artistic experimental arrangement, where diverse questions and methods of art and creativity, ecology and science can meet and overlap.

Susan Wilson
University of Bristol

'The Swiss Garden Cottage: The Origin of the Chalet Style in British Architecture'

I propose a graphic representation of the historical and theoretical roots of the Swiss chalet in a Picturesque style of landscape gardening – from its literary origins in Julie ou la nouvelle Helloïse by Jean-Jacques Rousseau, from 1760, tracing its development as a Swiss garden cottage to the start of its demise in 1864 where the discussion ends with a notable example belonging to Charles Dickens. Fundamental to the narrative was the perceived poetry of Alpine architecture embodying ideas native to its inhabitants who built their shelters in response to location, necessity and reason in step with nature. This offered a real paradigm to the imagined Hellenistic themes which preoccupied Enlightened thinking and artistic practises. Many eighteenth-century Grand Tourists engaging with Alpine scenery and its mountain culture expressed their responses through various media that included garden art. The development of a Swiss garden cottage was a three dimensional aide memoire, a retreat and an aesthetically pleasing object in a constructed scene.

This is the first study of the Swiss cottage as garden art in Europe defining its importance in the construction of landscape architecture. Clarification will be given to its origins, sources, uses; its contexts, meaning and impact. I would also like to suggest some fundamental threads to contemporary ideas of art in nature practised by artists working in the landscape responding to location and context, the particular qualities of organic materials employed, the process of making and the perception of formal and spatial relationships, the subject of my current work.

**Ayse Nahide Yilmaz and
Mehmet Yilmaz**
Gazi University of Fine Arts, Turkey

**“Diverted: the coup effect on art in Turkey’s
political climate”**

This poster presentation focuses on some works of art which were directly affected by the severe changes of political scene in Turkey in the second half of the twentieth century. In the nation’s history, the coup, coming along with enforcement and oppression of armed forces, disrupts civil life and de/re/constructs common memory of society. The restriction of individual rights and thoughts aims to determine modes of expression. Being a constituent of a society exposed to violence of every kind, an artist chooses either to resist the ongoing policy or to devote him/her/self. The responsibility and susceptibility of being an artist in such a military ambience require a certain attitude to be exposed. For the political scene inevitably diverts, even perverts, artistic production.

Evgenia Zouzoula
University of Nottingham

“The griffins of Bronze Age Crete in context”

This poster investigates griffins, a distinctive group of depictions within the artistic repertoire of Bronze Age Crete, with the aim of understanding their functions and meaning. Griffins—with leonine bodies, heads of predatory birds, and wings—constitute but one of the various types of monstrous figures portrayed in Minoan art, and they have been illustrated on a broad variety of media, ranging from minuscule seal-stones to the monumental wall-paintings of palaces.

To this point, most investigations of the imaginary beings in Aegean art have focused mainly on matters of typology and style and, more importantly, have detached such illustrations from their context of creation and use. Consequently, griffins and sphinxes are vaguely classified as “royal monsters”; reasons behind the creation of bird-ladies and Minotaurs are still unfathomable; and the demonic creations of the Zakros workshop are mostly viewed as meaningless.

In an attempt to achieve a deeper understanding of the nature of Minoan griffins, this paper places them within their context(s). Their iconography throughout the Bronze Age is examined so as to determine the degree to which their functions gradually changed. Variations in the choice of media for their depiction, the consideration of their final contexts, and religious and socio-political developments and their parallels in the mainland and the Aegean islands, all help towards a better appreciation of this fantastic world of the Minoans in general, and of the place of griffins in particular.

Venice and the Mediterranean World: Art and Society in the Stato da Mar and its Neighbours

Donal Cooper

University of Warwick

Interest in Venice's cultural ties with the eastern Mediterranean has intensified in the decade since Deborah Howard's landmark publication *Venice and the East* (Yale, 2000). Recent exhibitions in London/Boston, Paris/Venice/New York, and now Istanbul have underlined the responsiveness of Venetian society to Islamic visual and material culture. Gentile Bellini's visit to Istanbul has become an emblematic moment of East-West cultural exchange. At the same time, our understanding of the Venetian sea empire in the eastern Mediterranean, the *Stato da Mar*, has been transformed by new research, emphasising both the diversity of the *Serenissima's* maritime territories and their interconnections. Traditionally seen as the poor relations of the *Terraferma*, the port cities of the *Stato da Mar* have emerged as vibrant centres of artistic and cultural interaction.

This session addresses the full range of visual culture in the *Stato da Mar* and its neighbours from the Fourth Crusade in 1204 to the end of the sixteenth century, asking how Venetian, Italian, Slavic, Greek, Albanian, Jewish, and Muslim communities found visual expression in a range of media, from architecture to altarpieces, from reliquaries to domestic jewellery. It seeks to explore the visual articulations of Venetian rule, from the iconography of St. Mark to military fortifications, and asks how Venice's imperial and maritime concerns resonated in the metropole itself. The session also includes contributions from Byzantine, Ottoman and Mamluk perspectives, setting Venetian visual culture within broader Mediterranean contexts.

Stefania Gerevini
Courtauld Institute of Art

Implicit Identity: Artistic reuse in the treasury of San Marco, Venice

The Basilica of San Marco was no ordinary ecclesiastical establishment. As Ducal Chapel and State Church, it constituted the core of Venetian religious and political life in the middle ages, as well as its public face and the visual expression of the city's official identity. The treasury of San Marco partook of the crucial role of the Basilica, performing multiple functions as public economic reservoir, holy sanctuary, and liturgical equipment. This paper approaches the treasury as a privileged entry-point into the strategies of definition of Venetian cultural and artistic identity in the later middle ages. In the fourteenth century, the treasury was almost exclusively composed of artworks of foreign manufacture. Byzantine, Early Christian, and Islamic ware had been accumulated in San Marco over centuries by means of commerce, military conquests and diplomatic activity, and had subsequently been re-mounted and put to new uses in the Basilica.

This paper considers the ways in which artworks of different geo-cultural origins were re-employed in San Marco in the later Middle Ages, investigating them against the background of the growing commercial and political power of Venice in the Mediterranean. I will analyse a sample of reused Byzantine, early Christian, and Islamic items, and investigate how they were manipulated in Venice. It will be proposed that re-use in San Marco is only partially explained in terms of artistic hybridity and post-crusade ideology. If on the one hand reused items in San Marco retained their distinctive aesthetic qualities, contributing to the artistic variety of the treasury, on the other hand re-employed items underwent a powerful process of conversion. In San Marco they accomplished different functions as peculiar types of investment and immobilised wealth. They provided the rough materials for the manufacture of liturgical objects. Finally, they conveyed messages of cultural and political power. This process of conversion was not visually obtrusive: hence, the 'implicit' character of the Venetian restyle. Nonetheless, these artefacts were thoroughly reinvented into quintessentially Venetian artworks: objects which could operate and disclose their full meaning only in the context of Venetian cultic, economic, and cultural practices.

Angeliki Lymberopoulou
Open University

Who, Where, Why and How? Four basic steps in fresco decoration on Venetian-dominated Crete

The Venetian occupation of Crete was a consequence of the capture of Constantinople by the troops of the Fourth Crusade in 1204. Venice held on to the island for over four centuries, between 1211 and 1669, and this was arguably one of the most culturally prolific eras on Crete. Approximately 750 out of the 855 surviving decorated churches on the island date from the period of Venetian domination.

A number of publications on these frescoes exist, addressing issues of iconography, style, the relation of the programmes with the Byzantine artistic tradition, the executing artists and their potential workshops. What remains intriguing and relatively marginalised, however, is who commissioned these numerous iconographic programmes. What purpose did these edifices fulfil in the small communities they served? How did the donors find the artists? Did some artists make a name for themselves within a certain area? Were these artists local or did they have to come from afar to reach the often remote locations where the churches are? Did they travel and work alone or did they have assistants? And if they employed assistants, how many? While I do not claim to have the detailed answers to all these (and similar) questions concerning the social and practical aspects of these commissions, I think it is still worth asking and speculating about them. After all, they involve the most basic practical steps in the manufacture of these works of art that testify so abundantly to the richness and diversity of Byzantine visual culture.

Antonia Gatward Cevizli
University of Warwick
Bellini, Bronze and Bombards

Gentile Bellini's portrait of the Ottoman sultan Mehmed II has taken on an iconic status. In recent years the painting has been the focus of discussions on dialogue between the Christian and Islamic worlds with Bellini cast as a sort of 'cultural ambassador', arguably a reflection of our contemporary concerns rather than any historical reality. The 'East' is not always given a voice - or at least not a very loud one - in this narrative. Considering Bellini's portrait from an Ottoman perspective reveals it to have been only one element in Mehmed's wider ambition to fashion his own image as a second Alexander the Great, rather than the marvel of western painting that (according to Vasari) left Mehmed in awe of Bellini's 'almost divine ability'.

In 1479–80, at the same time as Gentile journeyed to Istanbul, Mehmed also attempted to obtain the services of Venetian bronze founders. These requests have been interpreted as evidence of Mehmed's enthusiasm for the portrait medal, an interest that he certainly cultivated. But this is not necessarily the full story. The Venetian Signoria's claim in 1480 that they could not find a bronze founder to send to Mehmed has always been taken at face value, yet it cannot be true. Mehmed was far shrewder than Vasari or other romanticised accounts would have us believe. This paper will propose that Mehmed's interest in bronze founders extended far beyond their artistic production and related as much to cannon technology as it did to portrait medals. The Bellini episode represents not only a moment of East-West cultural dialogue, but also shows how such exchange was often intertwined with the quest for technological know-how.

Sami de Giosa
School of Oriental and African Studies,
University of London

Abd al-Qadir al-Naqqash: The mystery of a late Mamluk craftsman in a Mediterranean context

Sultan Al-Ashraf Qaytbay (1468–96) was the greatest patron of art and architecture in the Burji Mamluk period. The monuments of Cairo built during his reign graced the city in a way unseen before or after him. Furnished with the products of a flourishing metalwork industry, these buildings came to represent the paradigm of Mamluk architecture for future generations.

Two mosques erected during Qaytbay's rule, those of al-Ishaqi (1480–81) and Ibn Muzhir (1479–80), feature decorative panels signed by Abd al-Qadir al-Naqqash of whom no mention in the contemporary chronicles is found. The mysterious decorator crafted his signatures in a mirrored design, placing them in window lunettes and most importantly in the middle of the al-Ishaqi mosque's mihrab in an almost sacrilegious fashion. These highly stylised signatures play a central decorative role in a religious context and represent a unique example of craftsman's vanity in the history of Islamic architectural decoration.

Parallels for this conspicuous mode of signing are found in the so called 'Veneto-Saracenic' metal wares, items made in Mamluk territories and destined for export to Venice and the rest of Europe. This paper will attempt to show that Abd al-Qadir's stylistic dues for his decorative and epigraphic excursus are to be found in the decorative arts and might resound with foreign inspirations.

Helen Wyld
The National Trust

The Translation of the Louvre Reception of the Venetian Ambassadors in Damascus to Tapestry

The Reception of the Venetian Ambassadors in Damascus (Louvre) has been described as 'an emblem of Venice's links with the East'. The painting was credited by Julian Raby in the 1980s with founding the so-called 'Mamluk Mode', and although the recent discovery during cleaning of the date 1511 precludes this, it does not diminish the painting's importance: as an early European visualization of the social and architectural fabric of an Islamic city, as a document of the fertile mercantile and cultural relations between Venice and the Mamluk Empire, and of a particular episode in that history, the so-called 'Zen affair' of 1511–13.

No less interesting are the copies inspired by the painting in the decades following its creation. This paper will take as its subject the most impressive and mysterious of these: a tapestry at Powis Castle based on a later painted variant which scales up the composition to 3.6 x 5.4 m, and adds a number of new visual elements including two shields of arms suspended from the city walls, a Latin motto above the city gate, and a small cartouche pinned to a tree, bearing the date 1545. Who commissioned this unique tapestry? Does it, like the painting it is ultimately based on, refer to the Zen affair, or – given that the Mamluk empire fell in 1517 – a different event entirely? If so what does this tell us about European visualizations of the East in the 1540s? How did the tapestry end up at Powis Castle?

Suggesting new answers to these questions, this paper will examine aspects of Venice's relationship not just with the Islamic Mediterranean, but, concurrently, with Northern Europe, and the city's role as a cultural and diplomatic conduit between two realms.

Diana Newall
Open University

Art and Society in Candia, the Capital of Venetian Crete, in the Fifteenth Century

The city of Candia, capital of Venetian Crete from 1211 to 1669, held an increasingly important position in Venice's Mediterranean territories as the threat from the Ottoman Turks increased during the fifteenth century. Within the city, the multi-ethnic society of Venetians, Greeks, Armenians, and Jews supported a thriving port which serviced international trade, the Venetian naval fleet, and pilgrim traffic to the Holy Land. A perspective on the artistic and social circumstances in Candia during the fifteenth century can be viewed through the surviving icons painted in the city, which show both Latin and

Orthodox influence and are now scattered around the world. It is also possible to develop an understanding of the city's fabric from documentary sources and city views produced in the late fifteenth century.

This paper presents the current state of research into the artistic and cultural circumstances in the city through the fifteenth century and explores the nature of the relationship between the different strata of society in the city. It considers the impact which the city's international market and the presence of merchants, sailors and pilgrims from across Europe had on artistic developments and demand. Although the close relationship between the resident Venetians and Greeks within the city provided a foundation for hybridised art forms, this paper considers how Candia's position on the wider stage of fifteenth-century Europe also played a part in the artistic innovations through the period.

Anastasia Stouraiti

Goldsmiths, University of London

Empire Cast in Stone: Military architecture and material culture in the Venetian *Stato da Mar*

This paper proposes to examine the military architecture of the *Stato da Mar* as a defining feature of the visual and material culture of Venetian colonialism in the eastern Mediterranean. Most historical work on the Venetian overseas fortifications has been limited to basically descriptive accounts which review archival documents either from a military or a formalist technical viewpoint. This paper suggests an alternative conceptualisation of Venetian fortresses and fortified port cities which treats them as complex artefacts of the visual and material culture of empire building in the early modern period.

From this particular perspective the paper will focus on three main aspects of the relations and meanings associated with Venetian fortifications in the *Stato da Mar*. First, it will explore the militarization of the built environment and its connections with the Venetian practices of spatial ordering and local construction techniques and expertise. Second, it will analyse the political significance of fortifications and city walls, especially with regard to their function as symbols of power and authority. Finally, the paper will argue that representations of colonial military space played a decisive part in the visual culture of the Venetian metropolis by documenting and extending the colonial project through paintings, sculptures and printed images. All three aspects aim to demonstrate that Venetian fortifications performed a multi-dimensional function, both as material structures with a practical purpose for the conduct of war, commerce and colonial rule and as central metaphors of a thalassocratic notion of empire.

April Hough

University of Nottingham

An Expression of a Peculiarly Venetian Piety: Tintoretto's *Harrowing of Hell* for the Parish church of San Cassiano, Venice

This paper seeks to explore Tintoretto's adaptation and development of the important Byzantine motif of the Anastasis in his *Harrowing of Hell* for the parish church of San Cassiano, 1568. It is a painting which has received scant attention and needs to be re-situated within the Venetian context of the Tridentine reforms and its aim to increasingly centralise the power of the Church in Rome. I will argue that Tintoretto's painting consciously references Byzantine precedents for the subject, and in particular the local Venetian examples at San Marco and Torcello. This conscious referral to a peculiarly Venetian past and a sense of a unique Venetian identity has become modernised in Tintoretto's muscular and confident figures, emphasising the ongoing process of the intertwining of east and west within Venice. Here, this can be read as an attempt by the patrons of the image to express their loyalty to the Roman Church and adherence to right doctrine while emphasising their unique pious and religious identity.

Through most of Venice's history its double heritage of east and west had become increasingly interwoven. For the Venetians the Byzantine held a particular identification with the sacred; a religious connection deeply rooted in their earliest history. The use of an eastern icon in a classical western artistic vocabulary suggests an attempt to re-stress this ancient association as a means to counter the increasing influence of Rome in the regulation and standardisation of religious worship in this period.

Sophia Katopi

University of Crete

The Venetian Loggia of Candia: Colonial Power and Symbolism

The public loggia was among the first buildings that the Venetians erected in the piazza of San Marco in Candia, the capital of their new colony of Crete. As archival records testify, it was already considered a symbol of the Venetian domination as early as 1269 when armed feudatories gathered in front of the loggia to demonstrate their opposition to decisions taken by the administration.

A ground plan from Venice's Archivio di Stato records a loggia built during the sixteenth century, which does not survive, since between 1625 and 1630, it was replaced by a new public loggia. In the beginning of the twentieth century, this seventeenth-century loggia was considered 'damaged beyond repair' and was demolished. A replica of the building was constructed later on.

The seventeenth-century loggia of Candia, known today from photographs taken at the beginning of the twentieth century, belongs stylistically to the sixteenth century, with a Doric order arcade on the ground floor and an ionic one on the storey. This presentation will demonstrate that the stylistic choice of a 'Renaissance loggia' built well into the seventeenth century, in addition to the Doric order, rustication and ornamentation of the metopes with war-trophies and lions of St. Mark, not only emphasized the militant character of the public building, but also exalted the triumphant character of Serenissima's rule in Candia by alluding directly to St. Mark's square in Venice. Moreover, the question of the building's all'antica decoration will be addressed, especially in relation to the Venetian hunt for antiquities in Crete.

Deborah Howard
University of Cambridge

Concluding remarks

Maria Clara Bernal

In 1957 Argentinean writer Jorge Luis Borges started working on the *Book of Imaginary Beings* in it he describes mythical beings extracted from literature and popular culture. *The session of imaginary artists* will take on his idea and methodology to attempt a compendium of artists that exist in a different layer of reality.

From alluring Rose Selavy to Media artist Roberta Breitmore the history of art is widely inhabited by alter egos that bring into art yet another dimension apart from the traditional interactions between the artist, the work and the spectator.

Partly as a reaction to the machinery of art and partly as a way of obtaining a sense of freedom artists have created *other selves* that challenge traditional ways of studying and showing art. This session will elaborate on the history of artists that do not exist and their works of art if any. More than a question of pseudonyms this session will try to reconstruct the history of the artist as a work of art. It could also be thought of as an attempt to reconstruct the biography of artists that are a figment of another artist's imagination.

Matt Abrams University of California

The Competing Personas of Rockwell Kent: Fissure and Function in Artistic Identity

Rockwell Kent, the American painter, author, satirist, and illustrator spent the first half of his artistic career working under two names. In addition to his given name, he used the pseudonym William Hogarth Jr. Interestingly, the works of "Hogarth Jr." were more immediately successful than those of Rockwell Kent. Kent would use this imaginary persona when signing his satirical comics and much of his early illustrative work for magazines and advertising companies. In writing about these two personas, Kent often refers to "Rockwell" in the third person while adopting the Hogarth Jr. persona as his own, conflating his real identity with the fictionalized one. Further, the formal style of Hogarth Jr. was quite different from that of Rockwell Kent. While Kent offers the simple explanation that he used this alternative persona because he wanted "Rockwell Kent" to be taken seriously as an artist and not as the illustrator of poetry, advertisements, and snarky political comics, his usage of the two names may entail much greater complexities than originally thought. This paper will trace the origins of this imaginary artist and his function, not only in relation to Kent himself, but as an autonomous identity as well. I will argue that Kent's attempt to bifurcate his artistic identity is indicative of his overarching behavior and personality, which was often a statement in extreme contradictions. This schizophrenic behavior, which pervaded so many other aspects of Kent's personal life, was also inflected into his artistic career, thus necessitating the need for multiple identities.

Anna-Sophie Lienau

Georg Paul Thomann (1945-2005)

In 2002, Georg Paul Thomann represented Austria at the São Paulo Art Biennial. The Austrian artist group *Monochrom* used this imaginary artist because they did not want to be associated with the unpopular Austrian government. In the four years of his active existence, Thomann – much more than an alter ego – participated in two other exhibitions and acted as "enfant terrible" in the Austrian art scene.

Monochrom based the artist's life and his multi-layered personality on a biography of over 80 pages, written by more than 20 group members and associates. The narrative, composed both of facts and fictions, placed Thomann firmly within Western art history after 1945 and deconstructed the borders of distinguishable reality. Thomann's oeuvre reflects the various real artists who created it and often plays with banality, general

taboos, and the mass media. His works are not limited to the visual arts as is shown in his book *Die Konflikt-Masche – The Conflict Trick* (1999) and several music compositions.

In my presentation I will explore Thomann's life, work, and the aims the fictitious figure was supposed to fulfil, especially its function of working as a means for criticizing art and art history, the art scene, politics, society, and the media. I would like to discuss how Thomann offered his creators both a jester's licence as well as the restrictions of the time-consuming organization and management of such a character. The latter of which led to Thomann's tragic "death" in an accident in 2005.

Stefan Hartmann Augsburg University

Martin Kippenberger: The Identity of the Postmodern Artist

Martin Kippenberger (1953-1997) was both: an existing person and an imaginary artist. Throughout his career, he adapted countless roles and established a set of alter egos as well as symbols, playing ironically with the most important "master narrative" stereotypes of the artist – from the artist as redeemer and benefactor to the bohemian and drinker, from the hermit and outcast to the playboy, from the natural born genius to the jester. In addition to this, he punned on the self-presentations of famous 20th century artists like Picasso and Pollock. Moreover, Kippenberger addressed topics of identity via his own public persona and, for example, dressed up as a female Turkish immigrant. He realized his alter egos in the more traditional media painting, drawing, photography and sculpture, but writing, performances and interviews also constitute an important part of his staging of artistry.

As a matter of fact, most art critics and art historians did not – and till today do not – recognize this phenomenon. Instead, his oeuvre is frequently considered a mirror of his character – and vice versa. During his lifetime he actively fostered such misunderstandings, making them a part of his public persona. In short, trying to detect the "self" of the artist would be ridiculous, as it is inseparable from his role-playing. In contrast, his punning on artistic stereotypes offers a new perspective on artistry as a product of self-fashioning, based on the expectations of critics, theorists and an interested public.

Steven Jacobs & Lisa Colpaert
University College Ghent

Noir Portraits: Artists and Models in *Scarlet Street* and *The Two Mrs. Carrolls*

This paper deals with artists in two 1940s noir thrillers: Christopher Cross (Edward G. Robinson) and Geoffrey Carroll (Humphrey Bogard), the protagonists in Scarlet Street (Fritz Lang, 1945) and The Two Mrs. Carrolls (Peter Godfrey, 1947) respectively. Sharing characteristics with many fictitious artists in literature and film, both painters struggle with the dilemma between art and happy family life. Their careers also demonstrate that fame and misfortune are closely connected. Both Cross and Carroll become insane as the result of a fatal love inherently linked to their masterpieces. Since both films present the portrait of a desired woman, in the tradition of Poe's Oval Portrait, as an act of mortification, they comprise scenes in which a 'haunted portrait' functions as a restless memento mori. Through camera movements and editing, a close relationship between the portrayed person and characters looking at the portrait is established. Often, the illusion is thereby created that the portrayed reflects the gaze of the characters and the spectator.

The artworks in both films were actually made by the same 'real' artist John Decker, who had developed a remarkable ability to re-create works by old and modern masters – a feature that ironically resonates in both films, in which artists, models and their portraits are struggling with identities.

Ksenya Gurshtein
University of Michigan

Komar and Melamid's Invented Artists

Drawing on three central examples from Vitaly Komar's and Alexander Melamid's joint oeuvre, this paper examines the narratives that the artists created around their invented artists and discusses ways in which their collaboration itself was an act of inventing a new artist. The examples discussed of the artists Komar and Melamid "discovered" include Nikolay Buchumov, a comically strict adherent of the ideals of Realism; Appelles Zyablov, an 18th century serf who was also the first Western painter of pure abstraction; and Dmitry Tveritinov, an actual 18th century religious heretic who, according to Komar and Melamid, created the first Conceptual work of art.

What their use of invented figures allowed the artists to do was exorcise the demons of their eclectic heritage, which superimposed the demands of Soviet ideology onto older artistic preoccupations, ranging from the uses of landscape for nationalist ends to the myth of the

tortured artist to the race for primacy that drives many art historical debates. Thus, despite often being devastatingly satirical, Komar and Melamid's use of invented artists had a serious core that revealed just how marked they were by their relationship to history and its power to frame even the most deconstructivist practice. Their channeling of creativity into imagined artists who restage the identities that Komar and Melamid themselves disavowed, moreover, can also be seen as a way for the real artists to salvage from the trash heap of history the very parts of their artistic personae that at first glance they seem to want to discard.

Ulrike Kern
Warburg Institute

Hendrick Goltzius and the unknown journeyman

According to his biographer and friend Karel van Mander, the famous and popular Dutch artist Hendrick Goltzius (1558-1617) took on a new identity of the unknown journeyman Hendrick while he was travelling in Italy. He met two fellows on his way of which one recognised him, while the other, equipped with a detailed description of Goltzius, could hardly be convinced that it had been the very master who had been accompanying him all the time.

Goltzius used the identity of an unknown painter to be able to hear the real opinion of beholders about his art works and to be able to socialise with less well-known artists on an even level. His change of identities seems unusual for someone who was, like Goltzius, on the peak of his career. Goltzius, however, invented himself anew as an artist. Rather than enjoying his success and relying on his talent, he kept on gathering new inspiration and learning artistic techniques he did not know before. The novelties that his humble alter ego learned were important for the successful artist Goltzius who kept expanding his artistic skills throughout his life. For instance, he only began painting at the age of 42. While the journeyman Hendrick would make artistic experiments, the established artist Goltzius could introduce novelties immediately with great skill and experience. Goltzius's invention of his new identity enabled him to celebrate and develop his art at the same time.

Soyang Park

OCADU

Young Min Moon

University of Massachusetts Amherst

The curatorial theme of the 6th Gwangju Biennale in 2006 was a remapping of Asian art and World Art from a new decentralised Asian point of view. This alludes to a new positionality of Asian nations and artists in the global scene as well as the development of their postcolonial oeuvre, looking away from Eurocentric art history and its constraints. Rather than a 'new hegemony' type of discourse, this shift presents a model of how art practices from the hitherto historical margin emerge in the international scene with a new cosmopolitan vision of artistic exchanges, creativity, and fusions.

This session examines how contemporary Korean artists, critics and curators, emerging since the 1990s, have embodied the parallel oeuvres of re-envisioning their practices from newly decentralising and transnational perspectives. In introducing various critical, interventionist, dialogic, and alter-global practices of Korean artists from home and abroad, we look at various ways in which their works are involved in a critical reflection of modern, counter-modern, and postcolonial art histories. One of the aims of this session is to show how this position was inspired by their interaction with and interpretation of the legacy of radical minjung art from the 1980s (that represents a counter-Eurocentric, self-reflective, social protest art that transformed the public sphere). This session explores the ways in which the new positions in creative, discursive, and curatorial practices of recent Korean art is informed by dynamic interplay between the revisionist account of local history and the new transnational context.

Young Min Moon

University of Massachusetts Amherst

Latitudinal Attitudes: Critical Practices in Curating Contemporary Art from South Korea

Traditionally, area studies had been predicated upon the situation in which the "Other" was located at a remote distance. In the aftermath of 9/11, with the assumption that the Other has infiltrated into the Western territories, area studies seem to have become an anachronism. Why, then, do curators insist on introducing the art of the "Other" as though it were an extension of area studies? Given the rise of China, are we not continuing to see exhibitions devoted to contemporary "Chinese art," for example? How can exhibitions of contemporary art from another culture be presented to the global audience in the current political climate of resurgence of nationalism?

This paper introduces some of the recent curatorial works that juxtapose contemporary art from South Korea along with certain other counterparts, whether they are art by Korean Americans, Balkans, Vietnamese, or Korean expatriate artists working in relation to specific historical and meta-historical contexts. Rather than isolating, but pairing, doubling, or multiplying the constituencies of the exhibitions through latitudinal coordinates, the curators gain considerable freedom in making connections across geography, borders, histories, and nations. Latitudinal approach also extends to the historically and politically oppressed memories among peoples. It entails organizing exhibitions that present the potentiality of communities that lack fixed identity, of communities that incessantly repeat deviations and transformations. By making such connections, the exhibitions aim to recuperate, connect, and sustain the hybridity and alterity that have been excluded in the artificial construction of ethnic-linguistic homogeneity.

Sohl Lee

University of Rochester

The Work of Mixrice: Art, Social Engagement, and Post-Minjung Aesthetics

By analyzing the work of the artist collective Mixrice, this paper articulates the presence and absence of the link between minjung and post-minjung aesthetics in visual arts. Mixrice, since its inception in 2001, has collaborated with transnational migrant workers in South Korea, producing inter-disciplinary projects that range from installation art, video, comics, creative writing, and socially engaged community projects. For "Mixrice video diary" (2002), Mixrice members teach migrant workers how to use video camera. Filmed and edited by the workers, these video diaries contest the mainstream media representation of migrant workers by producing

personal, affective narratives. Exhibited in the 2006 Gwangju Biennale, "Return" (2006) is a composite of photographs and comics which documents Mixrice's journey to Butweal, Nepal, where the former migrant workers re-imagine their connection with Korea. As part of its most recent project, "Dish Antenna" Mixrice documents the community theater performance of migrant workers during which they envision a particular kind of transnational community within the self-proclaimed monoethnic country. In addition to closely examining these three projects, the paper will further explore the following questions: How does Mixrice interact with the legacy of the 1980s labor movement and minjung art? How does the work of Mixrice re-imagine the notion of citizenship for twenty-first century Korea? How do the exhibition contexts within which Mixrice's art is displayed affect our interpretation of the collective's work? What kind of critical conversations does Mixrice's art generate in regards to the global turn to socially engaging art?

Soyang Park

OCADU

Modernity, Spectacle and An Imperfect Utopia: Architectonic Postcolonial Aesthetic in Choi Jeong Hwa's Plastic Spectacle

The paper examines how works of a Korean artist, Choi Jeonghwa emerged in 1990s undermined a universalist notion of beauty by interacting with quotidian culture that had been treated as 'peripheral' and 'inferior'. The works of Choi adapted the kitsch, hybridized, and vernacular motives and sensibility of popular consumer objects from the street markets, which presented him a new syncretic beauty of modern Korea. As an active member of 'Museum', Choi was one of the young emerging artists in South Korea who tried to diversify the critical art trend of the previous era, Minjung (people's or grassroots) art, especially focusing on the social interaction of his art with the domain of everyday; away from the ideologically defined radicalism dominated the 80s dissident art trend. The paper explores how Choi's works present a postcolonial art and an alter-modernity that looks away from the abstract signs of universal aesthetic, and turns to the particularistic aesthetic, interacting with the everyday praxis of the local. Away from mere celebratory position, this paper also demonstrates how the shallow plastic construct of the body of the works not only reveals the state of the material culture of a society, but also questions it, critiquing the sustainability of the modern and utopian dreams that those objects bear a witness to.

Antigoni Memou

University of East London

Stephanie Schwartz

University College London

In 1959, Fidel Castro brandished a copy of *Life* magazine in front of his collaborators explaining, "I want something like this." The 'this' to which Castro referred, and which he got in the form of magazines like *Revolución*, was much more than a new means for the circulation of the revolution's epic photographs. It was a new means for writing the revolution's history, past and future. Castro's appropriation of one of the most ubiquitous instruments of US hegemony raises important questions about the role media played and continues to play in shaping political struggle in Latin America, questions which art history has still yet to sufficiently mine.

This session brings together a range of scholarly interventions— from studies of Cuba's revolutionary poster campaigns to Mexican film programs in 1968—which address how media practices have shaped the organization and dissemination of political struggles in Latin America. Of particular interest to the session is an investigation of the ways in which those struggles have been written into an out of history. In turn, this session will raise questions about how art history can accommodate the intersection of media and politics in Latin America as well as the ways in which artists, critics, and activists challenge the canonized and hegemonic narratives of Latin American struggles.

Beth Merfish
Institute of Fine Arts, New York University
Indigenism in Concert with Fascism: The Images of José Vasconcelos' *Timón*

*José Vasconcelos (1882-1959) is perhaps best-known today as the first Mexican Secretary of Public Education and is widely-credited with providing the government support necessary for the birth of the Mexican muralists' movement in that position in the early 1920s. Vasconcelos is also remembered as the father of indigenismo, a philosophy he publicly articulated as early as 1925 in his book *La raza cósmica*. What is less conspicuous in current scholarship is Vasconcelos' alignment with far right political causes in the early years of the Second World War, just after the end of his prolonged exile from Mexico following his failed presidential campaign of 1929. The most virulently pro-Fascist activity of Vasconcelos, the 1940 publication of seventeen issues of his weekly journal *Timón: Revista continental*, has been omitted from recent scholarship and has not been studied in detail since a 1971 monograph by Isaac Bar-Lewaw (aka H. Ernest Lewald). My paper will examine this periodical with particular attention directed toward the role of images—cover illustrations, photographs, and cartoons—within its pages. Immediately after the Mexican Revolution, Vasconcelos had famously demonstrated that visual art could be an effective tool of propaganda; the pages of *Timón* reveal his continued interest in the power of images harnessed for an ostensibly distinct cause. This paper proposes that an examination of these images within the context of Fascist propaganda in Mexico and as documents of Vasconcelos' philosophical development reveals both the consistencies and fissures inherent in his union of Fascist ideology and his continuing indigenismo.*

Warren Carter
UCL

Painting the Revolution: State, Politics, & Ideology in Mexican Muralism

The Revolution of 1910 was the catalyst for the emergence of a modern capitalist state in Mexico and, as such, in the post-revolutionary period the country remained a place of cheap labour with the means of production centralised amongst a capitalist class that returned during the early 1920s, once the regime had become stabilised after a decade of violence and political upheaval. In a country in which 90 percent of the population were illiterate, state-funded large-scale mural painting became a key medium for presenting these political transformations to the newly radicalised masses in the country's urban centres. This is the context in which los tres grandes – Diego Rivera, Jose

Clemente Orozco, and David Alfaro Siqueiros – established their artistic reputations as monumental wall painters.

By eliding the concept of human agency and its complicated relationship to state patronage, certain recent accounts of Mexican muralism have simply read off the imperatives of state ideology into the various murals sponsored by successive post-revolutionary governments. Consequently, Orozco, Rivera, and Siqueiros become unreflexive agents of counter-revolution, the political differences between the three, and between them and the post-revolutionary governments that patronised them, being largely insignificant. In this paper I therefore intend to introduce a more complex theory of the Mexican state into an analysis of the murals that it sponsored to allow for a far more differentiated and nuanced reading that properly contextualises this important political medium as a site of active struggle.

George Flaherty Fuentes
Columbia College of Chicago
Mexico '68' 'Underground': Piracy and Documentary Practice

To take a ride on Mexico City's subway is to encounter one of the hundreds of ambulant vendors who peddle anything from chewing gum to pirated films. While there is to date only one narrative film dealing with the 1968 Tlatelolco massacre directly, released in 1989, documentary films continue to be produced and circulated. By the time these documentaries were released, Mexican society did not require irrefutable proof that the massacre happened or that the state was responsible. Generally accepted de facto truths are already held, even as the appetite for more information persists. These films, however, seemingly faithful to conventional documentary practice, continue to reiterate commonplace generalities and present newly discovered, highly touted but usually minor evidence. To make sense of these "redundant" documentaries, one must consider, as this presentation does, that they seek to intervene in a flawed and now failed juridical process initiated by the state in 2001. There were no prosecutions. These films address and to a certain extent parody the government's terms of recognition: a compulsively constructed chronology, preponderance of empirical detail, etc. Until relatively recently, filmmakers and also writers had sought non-historicist means of testimony and justice in the face of official denial. With the state finally accepting its culpability, these filmmakers have pirated its empty historicist gesture to meet a gray market demand. As such, truths continue to be mobilised inside and outside the state, vacillating between the two spaces to retain its relevancy and refuse official cooption.

Daniel R. Quiles
The Art Institute of Chicago
Between Media and Message: Argentine
Conceptual Art, 1965-1972

This presentation investigates the dialectic between media and message that shaped Argentine conceptual art from its emergence in 1966, tracing it to one figure in particular: Oscar Masotta, a cultural theorist, pedagogue, and occasional artist based in Buenos Aires. In 1965, Masotta authored an idiosyncratic reading of Pop art that treated the genre not in terms of its content, but as a set of investigations into popular culture's semiotic conditions. He contended that artists such as Andy Warhol were really unveiling the communicative structures and systems of circulation—ambiguously referred to as “the code”—underlying popular imagery. Expanding this operation beyond the image, Masotta and a group of younger artists with whom he conducted reading groups designed their own genre of “media art,” premised on the notion that art could be directly inserted into the preexisting circuits of the mass media. Works of media art were invariably disruptive, involving the creation of false reports and empty content designed to expose mass-media codes instead of using them. The goal was to present media without messages, so that the former could be both comprehended and short-circuited. In 1968, media art innovations were incorporated into the larger collaboration Tucumán Arde, which staged protest exhibitions against the dictatorship's economic policies at union halls in Rosario and Buenos Aires. Yet instead of allowing for scrutiny of the mass media for its own sake, in this project media art strategies were utilized to advance a counter-message to that of the state. From 1968 forward, Argentine conceptual art would be marked by an ambivalence regarding these contradictory aims: on the one hand, to take media apart and understand them, and on the other, to use them in the service of political activism.

Zanna Gilbert
University of Essex/Tate Research
Mail Art's Media Poetry: Counteracting Mass
Media Control in Latin America

'Let's convert all the systems into poetry', Felipe Ehrenberg proclaimed in a 1970 telegram, part of his series Telegraphic Works. Appropriating bureaucracies and promoting artistic communication were strategies used by mail artists to mock the edifice of power, question the logic of capitalist systems and structures and reassert the importance of human and artistic interaction. Mail art aimed to be transformatory in terms of changing subjectivities, revealing societal constructions and

counteracting public mass media structures with an alternative personal-public media network. Mail artists' development of an alternative system, informed by their philosophy of collaborative utopianism, was an attempt to contribute new forms of community to the world and to critique the values of institutionalised media.

The reappraisal of mail art networks provokes a critical examination of both the historical moment of the 1970s and its relationship to present day art or activist practice. Art engaging with circulation - whether through media such as newspapers, the post or the Internet - investigates the way in which the constituent parts of society are organised and inter-related. This paper aims to show how mail artists created an alternative to mass media information by converting a system used for private exchanges into a vehicle for the circulation of censored information. I will position mail art as a major expression of anti-institutionalism and as strategy of artistic agency in Latin America and worldwide.

Ben Thomas

University of Kent

Grant Pooke

University of Kent

In 1952, at the height of the Cold War, Erwin Panofsky wrote a paper surveying *Three Decades of Art History in the United States* – an essay pervaded by an acute sense of how the development of the discipline of Art History, and the lives of individual art historians, had been shaped by the momentous political events of the 1930s and 40s. In a specific reference to McCarthyism, Panofsky noted how ‘nationalism and intolerance’ remained a terrifying threat to academic freedom and that ‘even when dealing with the remote past, the historian cannot be entirely objective’.

In this session we aim to explore how the ideological context of the Cold War framed different approaches to Art History and Cultural Studies, and how its conditions and constraints shaped the professional careers and influenced the writings and ideas of scholars and cultural theorists. Papers will analyse the practice of art history at particular geographical fault lines in the Cold War, the global reach of Cold War ideology, and also provide studies of particular art historians.

Areti Adamopoulou University of Ioannina

Born in a Cold War Climate: Art History in Greece

The Greek Civil War (1945-49) is often perceived as an early, if not the first, Cold War episode. For Greece this was a hard entry into the post-war western liberal euphoria. In the late 1950s and throughout the 1960s cultural politics were, for the first time, clearly aiming at advancing Greece's integration in the Western European frame. The country's national identity was, throughout the 19th and 20th centuries, forged on the basis of its former glories in the cultural domain. Archaeology and history were, thus, crucial in the formation of a national identity. Art history was not cultivated, under this name, in Greek universities until the 1960s. It was archaeology that told the story of the prehistoric, classical and byzantine art wonders. Why did art history appear at this point? How was art history, as a university discipline, linked to Greece's political orientation during the Cold War period? What was the discipline's field of practice and which ideologies underlain its formation?

This paper will discuss the conditions of the appearance of art history as a distinct discipline in Greece and will link this late naissance with the Cold War period.

Craig Clunas University of Oxford

"Freedom of Brush and Ink": Chinese Literati Painting and Cold War Ideology

Prior to the 1940s, European art historians were almost universally sceptical about the claims of Chinese 'literati' painting, and in particular its model of an untrammelled amateur who painted solely as a mode of personal expression. However in the decades after about 1950 literati painting came to be seen in the West as the distinctive and highest form of a 'Chinese tradition', with a consequent denigration or disregard of work by professional painters. This shift in critical reception coincides neatly, almost too neatly, with the victory of the Chinese Communists in 1949, the inaccessibility of China to Western researchers, and the instrumental deployment by Chiang Kai-shek's regime on Taiwan of that fraction of the imperial collections transported there after the Civil War. Through exhibition and publication, the image of the scholar artist, with his alienation from the state and his refusal of the fetters of patronage, came to exist at precisely the moment when in China itself the artist as 'cultural worker' was seen as a disciplined element in the construction of socialism. This paper will re-examine the degree to which the ideological context of the Cold War framed approaches to Chinese painting in a global context,

and will suggest that the apparent homology between 'artistic freedom' and ideologies of Western superiority has complex and deep roots.

Kate Cowcher Stanford University

"We struggle and produce!" African Visual Culture and the Cold War

From 'Third Cinema' films highlighting class struggle to typographic posters screaming revolutionary slogans, the rhetoric of the Cold War evidently impacted African artistic production. The history of 'African art', however, has typically focused on documenting the continent's 'traditional' artistic cultures, exposing colonial-era pilfering or, more recently, celebrating the broad swathe of 'contemporary' production showcased on the global biennial circuit. Yet from the late 1950s thousands of African students received scholarships to Soviet art and film schools, Cuban comics were consumed in vast numbers and North Korean cultural advisors helped choreograph mass spectacles and monumental aesthetics. As late as 1987, Bekele Mekonnen, current Director of the School of Fine Arts and Design, Addis Ababa University, was sent to study art and 'applied socialism' at the V. Surikov Academy in Moscow. From socialist Senegal to Marxist-Leninist Ethiopia, artistic production in twentieth-century Africa was steeped in the Cold War.

This paper maps some of the key ways in which African artists negotiated the bifurcated politics of the era. It also considers the academic study of 'African art' itself as shaped by the cultural agendas of both blocs. If the Soviets provided bursaries to train artists and disseminated art theory infused with socialist ideology, many of the most important American scholars of African art, from Henry John Drewal to Suzanne Preston Blier, first went to Africa as Peace Corps volunteers. Indeed, they participated in the very program that President Kennedy hoped would, through cultural encounter, prevent the Third World from falling prey to Communism.

Assimina Kaniari Athens School of Fine Arts

Kuhn's Feeling for Panofsky: Cold War Science and the Historiography of Art History

While Kuhn has been hailed as a father figure for both modern historiographies of science as well as tales of modernism, Kuhn's admiration and feeling for Panofsky's experiments in the historiography of art and renaissance culture remains a largely unnoticed field of inquiry in all above research. What ties Kuhn, Panofsky and the historiography of modernism together however, in what constitutes largely the foundations of modern art history

as a professional field of enquiry and description during the 1950s and in the context of efforts carried in the domain of associations such as College Art Association, is a shared belief in the uses of modern science and concepts drawn from vision and the psychology of vision to allow for a new historiographic revision of art as well as of science.

Both Kuhn's 'feeling for Panofsky', in the context of Kuhn's experiments in the historiography of science, as well as Kuhn's presence in the historiography of modernism, as his dialogue with Kubler shows, demonstrate, I would like to argue, the uses of modern science and technology, and of gestalt in particular, in post 1950s historiography of art and science.

Jody Patterson

Institut National d'Histoire de l'Art

Rethinking 'The Nature of Abstract Art': Meyer Schapiro, Modernism and the Left

In 1937 Meyer Schapiro published 'The Nature of Abstract Art,' almost certainly his best-known contribution to the increasingly urgent debates around art and politics that animated the 1930s. Written as a trenchant response to Alfred H. Barr Jr.'s unapologetically formalist position in the catalogue essay for Cubism and Abstract Art, a seminal exhibition that opened at the Museum of Modern Art in 1936, Schapiro's text, then as now, represents a substantive effort towards a critical evaluation of the development of modernism and its connections to the broader socio-political realm.

Since the 1980s 'The Nature of Abstract Art' has attracted critical attention from such influential art historians as T. J. Clark, Thomas Crow, and Serge Guilbaut. However, evaluations of Schapiro's writings from the 1930s have often been shaped by the political priorities and cultural constraints of a Cold War ideological context and, as such, have led to misunderstandings. The nuances of his position on modern art, and the dynamic and shifting cultural milieu in which that position was cultivated, remain to be fully reckoned with. This paper seeks to demonstrate the ways in which retrospectivizing treatments of Schapiro's stance on modernism are an oversimplification, both with respect to his particular position on modern art, but also in relation to an understanding of the broader positioning of modernism on the left during the 1930s.

Renja Suominen-Kokkonen Academy of Finland

Between East and West – Finnish Art History and Its Paradigm Shift after World War II

While geography and political history have both had strong impact on art history, they rarely figure in the discipline's canonical stories. Finnish art history has not addressed in any deeper way the selections of its own subjects of interest. After World War II, it experienced a paradigm shift that produced its first academic dissertation in architectural history. The material for this published work was gathered during the war from areas of the Soviet Union occupied by Finland.

The cultural policy of the occupiers was to collect and document the traditional culture of the areas of Dvina and Olonets, regions with old Finno-Ugrian populations. This inventory included a large documentation and salvaging operation of local ecclesiastical art of the Orthodox Church led by the art historian Lars Pettersson. Between 1942 and 1944, Pettersson's work produced a large body of material. Most of the studied churches and chapels were destroyed after the war.

I am interested in how the trauma of the lost war affected the general cultural situation and how eastern culture and art within Finland's borders were ignored after Pettersson's study. Through this, I try to address the difficult questions of so-called negative heritage in Finnish art history.

Round and Round Go Space and Time: The Afterlife of Lessing in Artistic Practice

Sarah Lippert

Louisiana State University Shreveport

Melissa Geiger

East Stroudsburg University of Pennsylvania

When Gotthold Ephraim Lessing wrote his treatise called the *Laocoön: An Essay on the Limits of Painting and Poetry* in 1766, the theory presented therein offered a systematic differentiation of the perceived strengths and weaknesses of each art. Supposedly so that they could peacefully coexist, Lessing endeavoured to equitably carve out spheres for visual and textual media, in support of Horace's *ut pictura poesis* tradition. Painting and poetry were divided based upon the notion that poetry belonged to the realm of time, and painting to the province of space. While many scholars have evaluated the reception of these ideas by subsequent aesthetic theorists and in artistic treatises, as well as parallel theories in Lessing's time, few have studied its more visceral effects on individual artists and their works, despite their absorption and percolation into artistic instruction and practice, both within and outside of academies of art. This session hopes to explore artistic responses to Lessing's aesthetic theory, as well as derivative theories ranging from the eighteenth century to Clement Greenberg and beyond. For instance, how have scholars of the Modern era expanded upon the legacy of these systems? Should we sound the death knell for the theories of Lessing, Greenberg, and their kind in the world of artistic production, or will conceptions of temporality, spatiality, and artistic competition continue to be played out indefinitely in all media, as W.J.T. Mitchell has proposed?

Melissa Geiger
East Stroudsburg University of Pennsylvania
Disruptions of Grandeur: The Post-Greenbergian Rejection of Purity

Clement Greenberg's infamous essay, "Towards a Newer Laocoön," succeeded in bringing Gotthold Lessing's earlier theories to light in the 20th century. Greenberg, like Lessing, believed that each facet of the arts had its own unique properties inherent to its medium. Lessing's distinction between poetry and painting, the former being temporal, the latter spatial, was updated by Greenberg as an insistence for artists to honor the qualities of one's medium, its truth, in an effort to achieve what he termed purity in the arts. Greenberg's impact on the art world cannot be disputed; however, not all artists were interested in following his dictum. Artists such as Robert Rauschenberg and Andy Warhol refused to produce traditional Fine Art that faithfully aligned itself to Greenberg's vision. As such, these artists' works were perceived by many to dismantle the prestige of High Art. Rauschenberg, for instance, created an entirely new art form, the Combine, which purposely united two different media, painting and sculpture. Rauschenberg's frequent inclusion of either an imaged or a working clock in his work, as in *Third Time Painting* and *Reservoir*, both from 1961, effectively countered Lessing's theory that the visual arts cannot be temporal. Moreover, the complexity of a Combine forces the viewer to linger longer than usual to consider the work, the passage of time being reinforced to the viewer by the ticking clock that is part of the piece. As a result, Rauschenberg succeeded in creating a visual work that is both spatial and temporal. This paper will consider artists like Rauschenberg of the post-Greenbergian era who distanced themselves from the critical theories espoused by this influential art critic.

Sarah Lippert
Louisiana State University Shreveport
Damned if you do, and damned if you don't: The Metamorphosis of Aesthetic Theory into Pedagogical Practice in the Art Academies of the Nineteenth Century

The rise of aesthetic theory in the eighteenth century, which famously coincided with the rise of art criticism, led to a new problem for artists and the institutions that they represented. Not only were artists being judged on the reception of their works at the Louvre, or the Royal Academy in London, but also, critics and theorists were turning their interests to the pedagogical practices of official academies. Denis Diderot, for instance, did not hesitate to instruct artists and the academy on how the limit-imposing theories of aesthetic theorists and critics

should be adopted. Typically scholars have explored the ramifications of such theories on subsequent theorists, but an examination of the impact of those same theories on how the academies actually advised or taught their students has yet to be adequately explored.

The focus of this paper will be to investigate the official agendas of the academies in Paris and London, and how those agendas translated the theoretical principles of aesthetic theory into pedagogical practice. The clarity of the institutional message, the cohesiveness of the absorption of such theories, and the willingness of artists and instructors to adopt them will also be examined.

Franco Cirulli
Boston University College of Arts and Sciences
Bridging Space and Time: Herder's Critique of Lessing's Laocoön

My essay focuses on what is both an extension and a critique of Lessing's *Laocoön: Herder's Sculpture* (1778). Herder claims that sculpture occupies the middle ground between poetry and painting: this middle ground is between time and space the aesthetic experience of sculpture is one which is constitutively just as much a temporal as a spatial affair. To be sure, sculpture is extended in space but its aesthetic fruition involves the imaginative synthesis of a manifold of different perspectives (the true art-lover turns round and round the Apollo Belvedere). This temporality is not, however, accidental, a mere ocular sequentiality that leaves untouched the stillness of "the object itself". This may be true of painting, which on Herder's account inclines toward the presentation of static surfaces. Conversely, the purpose of sculpture is to present animated form, a tridimensionality that feels kinetic it is precisely under a gaze operating haptically, that great sculpture comes onto its own as an unfolding tridimensional curvilinearity that constantly evades visual fixity and the annexed suggestions of timelessness. Moreover, Herder's sculptural aesthetic resists Lessing's equally bifurcatory procedure between beauty and the sublime, which restricted sight to pretty pictures and granted poetry alone an aesthetics of elevation. Sight (operating as touch) never quite manages to hold onto the sculptural whole, but can only receive intimations of it: the visual becomes the site of excess, which is tantamount to a spatialization of the sublime. I close by noticing how Herder's dynamicization of sculpture played a seminal role also in the later philosophy of painting of German Romanticism.

Ileana Parvu**University of Geneva****Beyond the System of the Arts: Space and Time in Lessing and Allan Kaprow**

When critics Irving Babbitt and Clement Greenberg invoke Lessing's Laocoon, it is in order to prevent romantic confusion of the arts for the former and to preserve the purity of the medium for the latter. My paper proposes to read Lessing beyond the setting apart of the arts. In order to do that, I will reflect upon Lessing's legacy with the help of the artist Allan Kaprow whose work goes against the Greenbergian model. Indeed, Kaprow went so far as to reference the romantic Gesamtkunstwerk as a point of departure of his environments.

Reading Lessing with Kaprow thus consists in emphasizing less the separation between the arts than in bringing out their spatial and temporal structure. As the French germanist Elisabeth Décultot put it, the difference established in the Laocoon between painting and poetry on the basis of simultaneity and diachronism, is quite a meagre idea. What matters in the Laocoon is Lessing's method, the thinking with specific examples. In deducing space and time from the works themselves, Lessing enables one to think beyond the system of the arts.

The passage from painting and poetry to spatiality and temporality in a comparable way to Herder who passed about ten years later from painting and sculpture to visuality and tactility is maybe one aspect of Lessing's work which explains his relevance today. In my contribution, I will show how Kaprow constructed the notions of spatiality and temporality, while taking the paintings of Jackson Pollock as a model for his environments and happenings.

Mark Stuart-Smith**University of London****Post-Medium and Perversity in Juan Muñoz's The Wasteland (1986)**

Rosalind Krauss's A Voyage on the North Sea: Art in the Age of the Post-Medium Condition (1999), reassesses the concept of medium in the light of developments since Clement Greenberg's Modernist Painting (1965), and redeploys it as a critical term for the examination of contemporary work. Krauss deconstructs Greenberg's concept of a timeless 'opticality' as implicitly acknowledging the projective and temporal elements in medium, and offers a 'non-abusive' account of medium specificity as 'intrinsic to any discussion of how the conventions layered into a medium might function'.

Using Krauss's discussion of medium as a supporting

structure for specific material practices, modes of address and conventions, this paper will propose a critical account of the complex and composite aesthetic medium of The Wasteland (1986), the first of a number of sculptural installations incorporating optical floors by the Spanish sculptor, Juan Muñoz (1953–2001). The persistent movement across the borderlines between the various putatively time- or space-based media implicated within The Wasteland witness the installation's literary title together with the work's perverse and immersively illusionistic and allusive character, suggests that Krauss's short book may be usefully supplemented by drawing out the temporal aspects of the medium from psychoanalytic and phenomenological perspectives. In Muñoz's historically engaged rethinking of sculptural medium in The Wasteland, displacement and the gaze of the other are built into the structure of the medium through an aggregation of elements, and medium (distinguished here from the allegorical aspect of the work), becomes a performative site of seduction, manipulation and uncanny memory.

Chad Airhart**Carson-Newman College****Painterly Myopia and the Main Ingredient: Flesh: A Look at the Work of Soutine, Bacon, Dubuffet, and de Kooning**

Countless critics and theorists have advocated the limitations of paint on the picture plane as a theory that pushes original process and aesthetic independence. Yet few texts account for the visceral and dramatic effects this medium-centrism has on the selected motifs of individual artists, and namely on the theme of flesh as a servant and product of an emphasis on medium and process segregation. In roughly 20 pages and about 30 images, I plan to demonstrate that the nearsighted concentration on the imagery of flesh perpetuates the desire for the mix of painterly abstraction and figuration; it is an aesthetic taste for a de-stable eroticism. To this end, I will focus on the representation of flesh embodied in the topics of haptic and direct experience, the "flesh-ness" of the materiality of paint, influence restriction, and cannibalism or an artist's tendency to destroy their own work. These issues are created and supported in the paintings of Chaim Soutine, Francis Bacon, Jean Dubuffet, and Willem de Kooning. The essay and presentation interprets both imagery and related texts from writers such as David Sylvester, Robert Hughes, Richard Shiff, Lucy Lippard, and others.

Veronica Davies

Open University

Sue Malvern

University of Reading

Jutta Vinzent

University of Birmingham

Art exhibitions during wartime may seem a contradiction in terms, even more so when exhibitions are organised on the actual sites of conflict. If the terms 'art' and 'war' appear incompatible, the art exhibition seems even more a form of displaced activity, one which ought not to be taking place. Yet major wars have sometimes given rise almost to a renaissance in art making, in London during World War II, for example. Exhibiting art during times of conflict may be a means to advertise and solicit support for different factions to a dispute, while in 1990s Sarajevo, it became a form of reparation and even resistance to violent circumstances. As Naum Gabo argued, 'war has no creative element in it', but 'real creative art can be a good remedy for it.'

This session consists of papers which explore the role of exhibitions during times of conflict. How does conflict affect the exhibition practices (including exhibition places, choice of themes, audiences) and with what conceptual implications (art historical writing on exhibitions, the art market, what actually constitutes an exhibition, etc.)?

The papers in this session consider exhibitions in the context of war and at locations of conflict throughout the twentieth century.

Andrea Kollnitz
Stockholm University

National antagonisms. Performing wars in modernist art-criticism

My paper will deal with the nationalist rhetoric of Swedish and German art criticism concerning German and French exhibitions during and after the First World War. As my earlier research on Swedish reactions to German expressionism between 1910 and 1935 shows German and French art identities and national characters are constantly opposed and put into antagonism by not only antithetical descriptions but also a recurring war-and fight metaphoric including geopolitical analogies and verbal imagery linked to the World War, but even to the Prussian-French war of the 1870ies. The tropes of war, fight and national competition in the reception of on one hand retrospective national German or French exhibitions and on the other of smaller radical modernist exhibitions become particularly interesting as they are used in a country which kept itself outside the great European war scenario. They will be interpreted as an art- /political discourse not only constructing German and French national identity but even more negotiating Swedish (art) identity as torn between its cultural models, its "masculine" Germanic "brother" Germany and its "feminine" Southern "lover" France. Thus the topic of exhibitions during war-time will be approached through a discursive and reception-based perspective problematizing the all-embracing figure of war during a politically as well as culturally upsetting and revolutionary period of modernist uprising.

Brian Foss
Carleton University, Ottawa

'Art for the People': Second World War Britain and the Uses of Art Exhibition

"The English people have a fine taste in literature," wrote National Gallery director Kenneth Clark in November 1939, "but I do not think their best friends could claim that they have much natural taste in the arts of painting and sculpture." Indeed, the kingdom entered the Second World War with a small and often unenthusiastic market for the work of contemporary British artists, a striking imbalance between the availability of exhibitions in the largest cities (especially London) and the rest of the nation, and unimaginative attempts to employ home-grown art as a tool for the projection of a national presence on the world stage. Yet the almost six years of war would witness an explosion in these phenomena. Mass employment, combined with a shortage of consumer products, reoriented and rejuvenated the domestic art market and its participants. The need to foster wartime commitment

and unity led to the circulation of unprecedented numbers of contemporary British art exhibitions by the government-funded War Artists' Advisory Committee, supported by the Museums Association, the British Institute of Adult Education, and the Council for the Encouragement of Music and the Arts. And the practical need to build pro-British sentiment abroad resulted in exhibitions, especially of war art, being sent to America, South America, Australia and elsewhere. As critics repeatedly remarked, this activity constituted a veritable and palpable "wartime renaissance". This paper examines the histories, successes and hiccups of that renaissance, as well as its long post-war impact on interest in both British and war-themed art.

Katerina Loukopoulou
University College London

Henry Moore's Shelter Drawings: Exhibition and Remediation

Henry Moore's Shelter Drawings (1940-41) occupy a canonical position in British art history, due to their powerful rendering of the war experience on the Home Front during the Second World War. The imagery of Londoners' sheltering on the tube platforms has become inextricably linked with Moore's shaping of this experience into striking forms. While art historiography has explored the conditions under which these drawings were conceived and produced, little is known about the different ways in which they were shown to the public: new exhibition practices and reproductions played a key role in the Shelter Drawings' subsequent popularity and elevation to canonical status. This paper offers an account of the sites where these drawings were exhibited and the different media used to reproduce and remediate them. It thus reflects on the ways their impact was broadened in relation to different audiences: specialised and wider ones. The exhibition practices that appeared during (and because of) the war often resulted in the alteration of cultural and media hierarchies, with non-gallery spaces (such as factories) becoming common sites for art exhibitions. Meanwhile, art reproductions acquired a new status, due to the wartime demand for touring exhibitions and illustrated pamphlets. Exhibition and reproduction practices became closely interrelated, to the extent that many touring art exhibitions consisted of reproductions rather than originals. As well as the key site of the National Gallery in London, where Moore's drawings were shown as part of the War Pictures exhibition in 1941, the paper will consider subsequent touring exhibitions in Britain and abroad, and the reproduction of Moore's drawings in wartime publications (magazines, books, pamphlets) and films (Out of Chaos, 1944; Dead of Night, 1945).

Keith Holz

Western Illinois University, Macomb

Exhibiting modern German art in London and Paris on the eve of war: public platforms or covert mechanisms to rescue private collections

Drawing upon new evidence, this paper examines two interrelated questions about the exhibition of modern German art in London and Paris before and after World War II's outbreak. First, in what sense were exhibitions of recent German art informed by efforts to promote or avert war with Germany? And second, to what degree were these exhibitions motivated by efforts to rescue modern art from clandestine collections inside Germany in the face of impending hostilities? Close attention is given to whether noble political interests to publically redress Nazi definitions of modern German art always coincided with priorities to rescue private property of art collectors.

"Twentieth Century German Art," New Burlington Galleries, London (July-September 1938) and "Freie deutsche Kunst," Maison de la Culture, Paris (November 1938) are examined for how material interests and cultural-political aims converged in the preparations and realization of each exhibition. Special attention is given to the endeavors and interests of their multiple organizers, including: Paul Westheim (Paris), Charlotte Weidler (Berlin), Lady Norton (London and Warsaw), Edith Hoffmann (London), Irmgard Burchard (Zürich and London), Richard Lohse (Zürich), Oto Bihalji-Merin (Zürich), Oskar Kokoschka (Prague and London), and Fred Uhlman (London). Public art exhibitions in a time of impending war are shown to function not only as platforms to engage in cultural-political combat with the enemy, but as mechanisms to facilitate the rescue of privately owned art works.

Michael Tymkiw

University of Chicago

The Worker as Artist: National Socialist Factory Exhibitions in Wartime

Between 1934 and 1942, the National Socialist leisure organization Kraft durch Freude (KdF) organized around 4,000 exhibitions of professionally-made artworks, consumer products, and amateur arts and crafts in factories across Germany. When World War II began and KdF redirected resources to military leisure activities, roughly 25% fewer exhibitions were staged. Yet despite these cuts and the fact that millions of employees were drafted into the military, employee-made arts and crafts flourished after war began, with some companies even launching their first ever Laienausstellungen, or "amateur shows."

This paper considers what was at stake in National

Socialist attempts to encourage employees, during wartime, to make their own artworks and handcrafts and then to exhibit these objects for colleagues, family members, and friends. Part of my discussion addresses lines of continuity in factory exhibitions before and after the start of the war. I will devote most of my paper, however, to the complex ways in which wartime Laienausstellungen served as platforms for constructing an imaginary link between workers and soldiers part of a larger transformation from a Volksgemeinschaft, or "people's community," to a Kampfgemeinschaft, or "war community." This paper, part of a dissertation about National Socialist exhibition design, should not only provide a rich and unstudied case study of wartime exhibition practices. It should also call attention to the broader interest among Nazi exhibition organizers in creating an engaging experience for audiences, thereby complicating well worn narratives that these shows were sites of purely passive spectatorship.

Asja Mandić

University of Sarajevo

Formation of culture of critical resistance in Sarajevo: Exhibitions in/on ruins

This paper focuses on the role of exhibitions within the formation of culture of critical resistance in Sarajevo 1992-1995 with a special focus on exhibition related practices that take the site of destruction, its locational identity and its physical condition as a point of departure in communicating people's struggle against violence, destruction and uricide. The discussion addresses the particular nature of ruins, destroyed abandoned buildings in Sarajevo as sites of display: their unrepeatable, contingent, and impermanent nature subjected to deterioration and further destruction; their physical location within the Sarajevo battlefield in the context of creating, installing and viewing art; their role in challenging traditional means of Bosnian art making (use of fragments, ash, waste materials), and introducing innovative curatorial strategies. The significance of art events during the war in Sarajevo, their ability to describe the life in besieged city and cultural resistance of its citizens is evident in critical writings and essays from this period. This paper takes the point further arguing that the site-determined and site-referenced exhibition practices in particular played a crucial role in the formation of culture of critical resistance because of (1) their strong commentary on locational and contextual identity stressed through inseparable and interchangeable relationships artist-site-viewer and (2) their ability to create "relational" exhibitions, a phenomenon based on a sense of collectivity, on intense social encounters and dialogues emerging from specific human, artistic, and social context. These exhibitions were able to create micro-communities of equality, solidarity of spectators ready to become activated in social and political field.

Tara Kelly

Trinity College, Dublin

Lisa Godson

National College of Art and Design

There is a long and wide-ranging history associated with the reproduction of objects and spaces, from ancient Roman copies in bronze of Greek marble statuary, to the reissue of a Bauhaus table lamp for the shop in the Museum of Modern Art, New York based on the original in the museum's collection, to recreations of sacred spaces such as exact replicas of the grotto at Lourdes at various sites.

This session will include papers dealing with aspects of reproduction from researchers working in material culture, history of design, art history, architectural history and conservation. Key concepts that will be addressed include seriality and mass-production, artistic revival and reinterpretation, authenticity, accuracy and intent, canon formation, the non-auratic, cultural memory, functionality, and aesthetic, cultural and commercial valuations. Papers on the techniques and manufacturing processes associated with reproductions will also be included. Of particular interest will be how reproduction relates to concepts of materiality and immateriality in different cultures, perhaps through a consideration of how exact reproductions relate to transcendence or how the removal of authorial agency affects understandings of materiality.

Marie-Ève Marchand
Université de Montréal

The use of reproductions in Paris' Musée des Arts décoratifs: a work of national propaganda

The presentation of casts of sculptures and monuments' fragments in French museums during the nineteenth century is neither unique nor without precedents. Assuming that the museum is not a neutral environment, this paper suggests that the display of reproductions within this institutional space reveals how political interests play a role in the construction of the museum's discourse. Therefore, the production and acquisition of plaster casts and galvanoplasties, specifically intended for the collections of what was to become in 1905 the Musée des Arts Décoratifs in Paris, will be considered as an enterprise of national propaganda.

Closely related to educational and national pride concerns, the use of reproductions in this case was part of the propaganda behind the country's alleged domination in the decorative arts domain. While the juxtaposition of original artworks and copies contributes to the construction of a linear type of art history by the importance it confers to the notion of complete series, the presence of reproductions within the museum space is meant to both: encourage the progress of the nation in arts, and give evidence of its civilized status by contributing to the construction of its cultural memory. Thus, by examining the relations between education, nationalism and the use of decorative arts reproductions in the museum, this paper will demonstrate the significance of political issues in the formation of the Musée des Arts décoratifs' collections, and testifying to a conception of authenticity that was about to change at the turn of the twentieth century.

Eoin Martin
University of Warwick

'Sources of refined pleasure and profitable instruction': Prince Albert and the Reproduction of Sculpture in Mid-Victorian Britain

Prince Albert, the Prince Consort (1819-1861), was the archetypal mid-Victorian apostle of 'progress' and the ideal of the 'betterment' of society. Many of the projects which the Prince was involved with were concerned with making it possible for as many people as possible to observe and become familiar with Art; an attempt to elevate and improve standards of public taste. The Prince believed that an educated and critically aware public would demand a higher standard of goods, thereby forcing an improvement in the design of British art-manufactures. One of the numerous ways in which he attempted

to orchestrate the dissemination of Art was through reproductions from the Royal Collection. This paper will look at two and three-dimensional reproductions from Victoria and Albert's collection of contemporary sculpture. These reproductions were both graphic, in the pages of the Art Journal, and plastic, published by commercial firms including Copelands, Elkingtons, Mintons and F. & C. Osler. The paper will be divided into three principal parts, covering the motives, means and meanings behind these reproductions. The first part will investigate Prince Albert's intentions in facilitating them. The second part will consider the means by which the pieces were reproduced and their effectiveness as reproductions after extant originals in the Royal Collection. The third part of the paper will examine the way in which the reproductions were presented to their intended audiences, the way in which they were received by the public and the way in which they were displayed in domestic settings, including Victoria and Albert's own homes.

Helen Rufus-Ward
University of Sussex

Casts of Thousands: The Rise and Fall of the Fictile Ivory

This paper will explore the 19th century market for plaster cast reproductions of small carved ivories known as fictile ivories. These were replicas of Late Antique, Byzantine, Medieval and Gothic ivories which were collected en masse by 19th century art academies and national and regional museums in order to illustrate the cyclical development of European sculpture. Displayed systematically like natural history specimens these reproductions were intended to represent 'the developments and peculiarities of each period' which mirrored the 19th century art historical classification system. Certainly, to scholars at the time fictile ivories represented, however fleetingly, genuine physical contact with the past during the moulding process which allowed them to be displayed without any differentiation between the original and the copy. This 19th century practice of accepting reproductions as if they possessed the same aura of authenticity as the original will be at the heart of my paper. A further discussion point will be some of the factors behind the eventual marginalisation of the plaster cast by the 20th century, which saw casts either destroyed or consigned to museum storerooms. Underpinning my argument will be the challenge of photography as a means of reproducing art works together with the 20th century mistrust of the mechanical reproduction articulated by Walter Benjamin when he suggested that 'even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space'.

Adina Kamien-Kazhdan The Israel Museum

Remaking the Readymade: Marcel Duchamp & Man Ray in the Galleria Schwarz

In the 1960s and 70s the Galleria Schwarz in Milan produced editioned replicas of Marcel Duchamp's readymades and Man Ray's objects in close collaboration with the artists. Many of the original works had been lost or destroyed, and these readymades and objects continue to exist only as replicas. These recreations, displayed in museums from the 1960s onwards, gradually became mainstreamed, eventually acquiring a status and aura akin to that of originals. This paper sheds new light on the production and ideas behind these editioned replicas, addressing the question of the replica and its aesthetic, philosophical, and economic aspects, within the context of the development of the multiple in the 1960s.

Through the production processes and final result Duchamp reinterpreted his earlier readymade gesture and explored the notion of self-contradiction. The editioned replicas re-examine Duchamp's ideas concerning the "retinal," the "infrathin," authorship, aura, value, and the dehumanization of the work of art. Duchamp's "mirrored return" to the readymade was a complex process, and the editioned replicas contest the unique, auratic, and valuable "original," and sharpen Duchamp's initial challenge to authorship (now joint with scholar-poet-dealer Arturo Schwarz). The paper also analyzes Schwarz's replication of Man Ray's works and his exhibitions at the Galleria Schwarz. A study of the market and art sales history for the replicas of the editioned replicas shows how Schwarz created this new market. The mapping out of works from original through replica explicates how the replica resurrected the readymade, contributing to its future centrality in contemporary art.

Emma Minns University of Reading

"In these portraits Pushkin does not resemble a great poet": The visual construction and reproduction of A.S. Pushkin

During his lifetime Aleksandr Sergeevich Pushkin (1799-1837) was painted by two of Russia's most celebrated portraitists, Orest Kiprenskii and Vasilii Tropinin, who produced two markedly different representations of the Russian poet. Using these works as a point of departure, this paper will examine the reproduction of Pushkin's image in the second half of the nineteenth century and discuss the reasons why the portrait by Kiprenskii, rather than Tropinin's, came to be considered the archetypal image of Pushkin, providing the model for many subsequent portraits.

Particular attention will be paid to exploring how Pushkin's image was disseminated through its reproduction on all sorts of items - from clocks to sweet wrappers - as manufacturers saw the 1899 Pushkin Jubilee as an opportunity to promote their goods through association with the writer. This paper will consider the significance of the various ways in which Pushkin's portrait was used on packaging and what it can tell us about the reception of Pushkin in Russia at this time; how the mass reproduction of portraits of Pushkin and scenes from his life made their own particular contribution to his status as Russia's greatest writer, and what they can tell us about the position of writers in Russian society at the end of the nineteenth century.

Tara Kelly Trinity College, Dublin

The Commerce of Reproduction: Museum Collections and Retail

This paper will examine the concept of the original versus the copy, as well as the aesthetic and cultural valuations associated with reproductions of varying age, quality and purpose, in both an institutional and commercial context. The primary focus will be on reproductions of applied artworks including metalwork, jewellery, textiles, glass, ceramics, furniture and other types of interior furnishings found in European and American museum collections and sold in museum shops. One category of reproductions have over time served as educational tools and sources of design inspiration, as well as being utilized to augment existing collections and contribute to the re-creation of interior environments as part of museum displays. Although such clearly identified reproductions are permissible within museum collections, reproductions intended to deceive are labelled as fakes and forgeries and routinely purged. A further category of reproductions has been designated as souvenirs or commercial products available in museum shops and later online as a means to extend the impact of the museum experience and generate revenue. The relationships that exist between these three categories of reproductions will be considered, particularly their role in the development of museum collections, exhibition practice and merchandising policies.

James J. Bloom Vanderbilt University

Goltzius, Stylelessness, and the End of Engraving?

The term "reproductive engraving" identifies a sixteenth-century practice characterized by the convincing graphic reproduction of celebrated contemporary paintings, which supplied a vital means of communicating visual information across disparate cultural geographies.

Reproductive engraving thus comprised an artistic endeavour whose aesthetic value was understood to be consonant with the inherently replicative character of its facture. But what might otherwise be read as a historical phenomenon of interest to only the most specialized of scholars in fact produced a remarkably innovative coda: the artist Hendrick Goltzius attained international renown for the execution of prints that depicted subjects of his own invention but that perfectly reproduced the styles of famous masters. For example, so remarkable was Goltzius's ability to subsume his own hand to the emulation of other artists that he was held by connoisseurs to have produced a better Dürer than Dürer ever could. An unparalleled technical virtuoso and an artist whose other work demonstrated remarkable intellectual and pictorial invention, it was nonetheless Goltzius's cooptative reproduction of familiar artists – his achievement of stylelessness, in effect – that saw him hailed as the northern analogue to – indeed, the superior of – Michelangelo. What, then, are the consequences, both cultural and theoretical, of an aesthetic paradigm whose ideal is realized through seamless reproduction of the styles of others? This paper proposes to consider this question as a means to frame an alternative to the conventional celebration of invention and originality as the defining conceptual principles of early modern art making.

Cordelia Smith
University of London

The Art Union of London and problems of reproduction in the mid-nineteenth century

The British art union societies of the nineteenth century aimed to bring access to and ownership of the visual arts to the masses. Subscription to an art union bought a chance in its annual lottery draw, in which the prizes were original contemporary works of art, most often paintings. In addition to this, however, the activities of the largest art union societies, and in particular the Art Union of London, were closely bound up with a complex culture of reproduced images. Subscribers to the Art Union of London received an engraving in exchange for their annual membership fee; engravings of paintings won as prizes were (unofficially) published in book form; images of prize paintings appeared in illustrated newspapers; even Punch produced its own satirical version of 'an art union engraving'. Yet while this range of mass-produced images fulfilled some of the Art Union's aims of increasing the availability of art, it also raised questions about the value (monetary, moral and aesthetic) of a reproduced image, and its status as art. This paper examines the ways in which the Art Union of London negotiated the tension between its philanthropic aim of extending ownership

of art as widely and cheaply as possible, and a need to establish the legitimacy of reproduced images as 'Art' by artificially limiting the extent of the reproduction, and creating value in perceived scarcity.

Lisa Godson
Graduate School of Creative Arts and
Media/National College of Art and Design,
Dublin

Modernity and transcendence: mass producing sacred spaces, sacred things

This paper will address mass production and Catholic material culture in Ireland in the aftermath of the 'devotional revolution' of the late nineteenth century. The use of mass-produced objects and the reproduction of particular sites of devotion will be examined in relation to attempts to 'standardise' Irish religious practice in relation to continental Europe. The paper will examine the way modern Catholic space and time was infinitely reproducible under specific conditions. An ideal of mass production was promoted both in terms of objects and spaces, with material culture itself having the effect of transcending the local and material and emphasising the universal.

A central focus will be the 'Irish Lourdes', a key site of public religious ritual and display from 1930 until recently. While the Catholic tradition of replicating shrines included many Lourdes grottos being built around the world from the 1870s, the Dublin one was different in terms of its absolute fidelity. It was proclaimed as an exact replica of the actual place of St. Bernadette's visions at Massabielle near Lourdes in France, built to the plans of a priest-engineer who surveyed the original site. It not only replicated the physical appearance of the vision site but devotions and artefacts associated with it. An examination of the design, construction and use of this site exposes some of the tensions of a discourse that disdained 'worldliness' and materialism yet utilised material culture so effectively.

Milena Tomic
University College London

Keeping Score: Allan Kaprow and the Reinvention of Difference

In a 1996 lecture on the ongoing "reinventions" of his happenings and environments at the University of Iowa Museum of Art, Allan Kaprow located an affinity between the historical experimental approaches to the past and the more recent impulse to re-historicize works by reproducing them in a displaced context. Both, he claimed, must be modalities of play where reproduction is less a mimetic process and more an experimental field in which

features of the old work actively generate the new one. Reluctantly relinquishing a degree of control by allowing for reinventions as early as the mid-1980s, Kaprow knew that his scores would be re-enacted as an inevitable consequence of entering the archive. The next decade, however, brought an unprecedented spate of reinventions, some sanctioned and some not. With reference to works including the early happening 18 Happenings in 6 Parts (1959), the tire environment in Yard (1961), the ice block constructions in Fluids (1967), and the activity Take Off (1974), this paper will tease out a number of issues surrounding the entwined concepts of reproduction, repetition and re-enactment in relation to Kaprow's own writing, which arguably formed the immaterial backbone of his practice. The three-part repetitive parable that concludes his 1966 essay "Experimental Art" in which the reader is invited to "imagine the suicide" of an obscure painter of monochromes will be re-read in light of the following question: in what way can today's strategies of re-enactment be brought into dialogue with the re-iterability of the happening or activity score?

Richard Hooper
Liverpool Hope University
Self-Similarity in Sculpture: The Case of Rapid Prototyping

This paper seeks to argue that while there has indeed been a long history of reproduction associated with sculpture in particular, recent developments in Rapid Prototyping have come to the attention of sculptors seeking to reify matter into reproducible units for sculptural ends. Indeed such reproduction can be not only as a means of copying an original but as a methodology to create sets of objects including those with incremental and imperceptible differences essentially exploring the notion of reproducibility itself. (We use the term reproduction in biological parlance even when there is no expectation of exact self similarity).

Whilst in its relative infancy, and having a variety of material technological manifestations which the paper will identify, the technology of rapid prototyping has, it is argued, the potential to provide sculptors with tools to compete with traditional sculptural technologies, just as did photography vis a vis fine art.

Specific sculptors will be identified (Rees, Lazzarini, Anker, Collins) and the formal means by which they have reproduced subject content will be discussed.

Canonical referents such as Benjamin and Heidegger along with newer analyses such as Mosco's Digital Sublime and Leach's formalist notion of the Digital Tectonic will be drawn on.

Monica Huerta
University of Michigan
Encountering Mimetic Realism: Sculpture by Ron Mueck

This paper examines mimetic realist sculpture made by the Australian born, London based artist Ron Mueck (b. 1958). Mueck's sculptures employ extreme verisimilitude, which renders an eerily convincing visual illusion of fine corporeal details: blemishes, wrinkles, fingernails, and follicles that sprout hairs. Sculptures by Mueck are handmade. The artist deploys traditional techniques of modeling, casting, and painting to recreate with mimetic accuracy the human figure. Mueck explores unorthodox materials for sculpture, including silicones, resins, and plastics and draws upon methods used in the production of special-effects models in order to simulate the complex look and texture of human flesh. This is a historically grounded study that is also informed by a theoretical awareness of the oscillation between representation and actuality. The primary objectives of this study are to dissect the technologies of making as well as the conceptual practice of display and reception that characterize Mueck's work. Mimetic realist sculpture moves beyond the actual representation of a person to mimicking the very palpable presence of another human being. Mueck carefully choreographs the meeting between his work and viewers. He borrows strategies for display from places where artificial bodies are exhibited and viewed, such as funeral parlors, natural history and wax museums, cabinets of curiosity, and anatomical collections. This attention to encounter and display foreshadows and echoes changes in the modern art world, from a time of opposition to "the popular" toward the current marketing of exhibitions as public spectacles.

The 'Pure Art of Sculpture': Giovanni Pisano and his Contemporaries

Peter Dent

University of Warwick

Jules Lubbock

University of Essex

The inscription on Giovanni Pisano's pulpit in the cathedral at Pisa declares him to be 'endowed above all others with command of the pure art of sculpture.' It also challenges the viewer to judge his figures 'according to the correct rules'. These powerful statements in the pulpit inscriptions are often taken as an almost unmediated expression of the sculptor's self worth, and Giovanni has more than once been described as the first modern artist. But how does this image of the 'artist' compare with the status of other sculptors and other crafts? On what grounds might an art of sculpture be 'pure' and what might have been the correct rules for judging it?

The papers in this session investigate the status of sculpture and sculptors in late medieval Italy and in Europe, focussing in particular on Giovanni Pisano and a number of his contemporaries, and ranging from the nature of the profession through to the reception of the sculptural object. We will be asking how far sculptors fashioned a distinct identity in both image and word, and under what circumstances and with what expectations contemporary beholders encountered sculptural imagery. The contributions not only explore objects, practices and attitudes that work the boundaries with other forms of visual representation, but also offer a critical appraisal of earlier art historical approaches in this area.

Matthew Shoaf

Ursinus College, Pennsylvania

Giovanni Pisano and the sculpting of fama

In declaring Giovanni Pisano's superiority to all other sculptors, the inscription on the Pisa cathedral pulpit boldly surpassed the local tradition of sculptural eulogies. Little studied, however, are the ways the pulpit charged its audience with responsibility for Giovanni's renown. My paper shows how the pulpit constructed a moral choice about how to speak of the sculptor and his work. I argue that in an impressive attempt to compel viewers to defend the sculptor's honour, the inscriptions and the sculptures combined to foster perceptions of Giovanni as Christ-like in the way he had suffered words of disparagement. In this respect, the pulpit is rare evidence of a sculptural engagement with fama, spread by word-of-mouth, which was arguably as constitutive of an artist's status in late-medieval Europe as any image or statement carved in marble. Recent studies by Penelope Davies and Amy Papalaxandrou of imperial Roman and Byzantine monuments offer models for examining the perpetuation of Giovanni's renown through the Pisa cathedral pulpit. Their work also suggests a context of earlier representational practices that opens up an alternative to the way that Giovanni has been positioned as a proto-modern artistic personality in his relationship with Renaissance artists. I shall conclude by arguing that the inscription's reference to purity in sculpture was a rhetorical device aimed at prompting the viewer's prayers for an offended sculptor. It was also intended to bolster the prestige of a civic monument in a culture where lay speech could challenge even the authoritative voices of preachers issuing from the heights of pulpit platforms.

Pavel Kalina

Czech Technical University, Prague

Giovanni Pisano Ltd?

The literature on Giovanni Pisano has grown considerably in recent years. This efflorescence has brought with it a lot of new discoveries and interpretations; there are, however, still some problems that remain untouched. The language of art history is a peculiar mixture of terms that remain tied to the various methodologies in play at the time of their origin. As a result, the work of Giovanni Pisano is generally described in two modes. One of them is the descriptive language of historical research. The second mode is based on emphatic notions developed mostly during the nineteenth century, especially that of the Gothic. This notion is not descriptive and has practically no value when applied to thirteenth- or fourteenth-century sculpture. It is also questionable how far Giovanni understood himself as a "sculptor" – or how

far his self-interpretation is comparable to modern ideas of the sculptor as an artist. Another problem of Pisano studies is the relative isolation of Giovanni's hypothetical architectural work from his sculptural oeuvre. Even in the most recent literature, the architectural activity of Giovanni Pisano is taken as something given, as something that does not influence the current image of the sculptor. In my paper, I will try to show that Giovanni's architectural engagement as master of works during the construction of the western front of Siena Cathedral is very important for the overall understanding of his personality.

Johannes Tripps

Hochschule für Technik, Wirtschaft und Kultur, Leipzig

Veiling Sculpture

We know from various sources that the pulpits of Nicola and Giovanni Pisano would normally have been hidden by drapes, and would have been unveiled only on rare occasions during the major ritual events of the liturgical year. This paper intends to set these works into a wider context showing that not only pulpits, but also a lot of other medieval sculpture, such as images of saints, Annunciation groups or even tombs, would normally have been veiled, and unveiled only few times a year following the rhythm of the liturgical calendar. This leads us to the question of what was really visible in medieval churches and to what extent our discipline has been working from purely theoretical assumptions handed down from generation to generation of art historians.

Zuleika Murat

Università Degli Studi di Padova

**Sculpted Tomb and Painted Setting:
Andriolo de Santi**

One of Giovanni Pisano's most important heirs in the Veneto was the Venetian sculptor and architect Andriolo de Santi, who took up and developed the sculptural tradition established by his great Tuscan forebear. This paper focuses in particular on the decoration that Andriolo made in 1351 for the sepulchres of Jacopo and Ubertino da Carrara, on the side walls of the apsidal chapel of the Paduan church of S. Agostino. The sculptural decoration was completed by a fresco cycle painted by Guariento di Arpo, court-painter of the Lords of Padua. Guariento may also have been responsible for the polychromy that originally covered the tombs, integrating them into the pictorial cycle on the side walls of the chapel. The church was destroyed during the nineteenth century, but the sepulchres and fragments of the frescoes have been preserved and moved into the church of the Eremitani.

Scholars have already proposed some hypothetical

reconstructions, but they are incomplete and unconvincing. On the basis of a new reading of early sources, and new observations about the surviving decoration, I will propose a new reconstruction that takes in the whole monument as a collaborative project between Andriolo and Guariento (a good case of a Gesamtkunstwerk, as Wolfgang Wolters has observed). As well as offering a better understanding of the original program, I will also set it within its cultural context, and reassess its role as the leader of a vibrant tradition that had a considerable afterlife in the Veneto.

Ettore Napione **Museo di Castelvecchio, Verona**

Sculpture as Protagonist: the Master of Sta Anastasia

In the early fourteenth century, one of Giovanni Pisano's contemporaries dominated the sculptural landscape of Verona. His identity remains unknown. He has been christened the Master of Santa Anastasia. This sculptor specialised in the production of dramatic stone sculptural groups, typically dealing with the themes of the Crucified Christ, and the Entombment or Lamentation. What were their destination and their function?

The case of the Franciscan church at Verona is particularly representative and raises fascinating questions. In 1314, Fra Daniele Gusmeri had himself portrayed in fresco on the triumphal arch of the apse as the donor, in the midst of a complex pictorial cycle. It was probably the same friar who commissioned a monumental Crucifixion group several years later from the Master of Santa Anastasia, perhaps for the tramezzo. The sculptor emphasizes the suffering humanity of Christ, no doubt an appropriate response to Bonventura's 'theology' of the lignum vitae. How is it possible to reconcile the pictorial celebration of Fra Daniele with the presence of sacred statuary that invited reflexion on the vulnerability of humankind and might appear closer to the ideals of mendicant spirituality? Furthermore, how does this relate to the broad suspicion of sculpture typical of the mendicant orders? These are issues that relate to the production of the *crocifissi 'dolorosi'* by Giovanni Pisano, and my paper will reflect in detail on the Veronese sources, as well as taking into account the dissemination of devotional attitudes throughout the Veneto and the development of sacred drama in loci deputati.

Jim Harris **Courtauld Institute of Art**

How 'pure' is pure? The independence and interdependence of sculpture and polychromy.

The thinness of the ground, and consequent lack of modulation of his carving by the gesso, on some of Giovanni Pisano's polychromed crucifixes suggests that he was concerned that his work should principally be defined by the quality of its sculpted surface. However, it is in the nature of polychromed sculpture that it is not the carving alone, but the adjusted surface of paint and gold that forms the primary locus for interaction between object and spectator.

This paper will address the questions of how this impacts on our understanding of what Giovanni meant by 'pure sculpture'; of whether he saw a distinction between his polychromed and unpolychromed work (if there was such a thing); and of whether he sought to distinguish himself and his fellow carvers from the polychromers with whom they collaborated.

Examining sculpture contemporary with Pisano's, and objects from the later-fourteenth and early-fifteenth centuries in Italy and France, it will also seek to explore the question of how art history has valued the hand of the sculptor above that of the polychromer, discussing cases in which the sculptor's identity is known while the polychromer has remained anonymous, and others where both artists are documented but the sculptor has been consistently identified as the sole author of the work. Finally the paper will touch on the way that the intentionality of the sculptor, and the joint intentionality of sculptor and patron, is reflected in a polychromed surface which, though reliant on their agency, is the product of neither of their hands.

Daniel J. Rycroft

University of East Anglia

Wayne Modest

Tropen Museum

The field of world art has emerged in recent years as a means to re-engage with issues of universalism and relativism in diverse aesthetic, pedagogic and institutional contexts. This field has resonance for artists, museum professionals, cultural policy makers and researchers of contemporary and historical practices in the new humanities and social sciences. World anthropologies pertain to the emergence of new networks of inter-cultural knowledge and performance, especially those related to identity-construction and (non-)representation in the global south. The panel aims to define and assess the possibilities for interaction between the two fields by inviting critical and imaginative responses to the following questions: How do world art and world anthropologies relate? What are the political, epistemological and social implications of using 'world' entities in interdisciplinary practice? Can exponents to these fields contribute to the making of (i) new inter-cultural imaginaries, (ii) trans-national and trans-local reconciliations, and (iii) alternative institutions, networks and structures? The conveners encourage critical and practical contributions addressing how representations of place, personhood, and participation – across ethnographic, museological and artistic imaginaries – make the confluence of world art and world anthropologies efficacious, in terms of the de-centering of power and knowledge. Contributors will discuss the intellectual, discursive and political relevance of an interlacing of world art with ethnographic reflexivity, critical race theory, multiple and regional modernities, and other decolonising methodologies.

Ian McLean

University of Western Australia

Between art and anthropology: How Albert Namatjira has changed everything

Albert Namatjira (1904-1959) was Australia's first world artist in two senses of the term. Firstly, in the mid-20th century he was Australia's best-known painter both within and without Australia, and drew commentary from around the world. Secondly, he was the archetypal world artist in the sense of world music. Of Indigenous background, Namatjira's example inspired a school of painting that continues today that combines Indigenous and non-Indigenous styles to produce a hybrid 'magic realist' effect.

Namatjira's epitaph, 'lost between worlds' - still recited today - is deeply suggestive of the cross-cultural terrain of his art but casts in a tragic light the recent revision of his achievement in positive post-colonial terms that echo with issues of world art and globalization that are taking hold of the artworld. The other important factor in relation to this session is that Namatjira is the first artist in Australia and perhaps the world who inspired equal commentary from art critics and anthropologists as well as would-be art critics and anthropologists. This commentary is the main focus of the paper. It will outline how Namatjira's art divided both disciplines, and analyze the relationship of these divisions in the context of the alliance that developed between a number of Australian artists and anthropologists in the mid-20th century regarding Indigenous art. This alliance, it is argued, presaged the postcolonial turn of the artworld at the end of the century.

Charlotte Bydler

Södertörn University, Sweden

Locating Contemporary Sápmi Art in Research

The discipline of art history in Europe and the USA (again) seems anxious about its universal claims. Research should be judged from individual cases, so I start with problems. National research funding is one. Disciplinary rigidity in respect to research topics is another. However, trained and employed as an art historian in the semi-periphery, I see little actual change within the national field. In contrast, the subfields of contemporary art and historiography constantly transform, just as the artists always did. While research funding tends to confirm a national register, extra-academic work in my country or work abroad open opportunities to work on cosmopolitanism and Sápmi contemporary art. Herein lies the allure of transnational, translocal, and intercultural imaginaries, just as in scholarly attention to place, personhood, and participation. World Art History, or ditto Studies, are not the only

plausible partners for World Anthropology - there are also Neuro-Art History, Bildwissenschaft, Bildanthropologie, Visual Culture, Material Culture Studies, etcetera, where universals are sought in their humanness, biological and bodily support for interpretation.

Perhaps research on contemporary art in a Sápmi context may highlight limitations and advantages in disciplinary status quo and alternatives. The Sápmi, crossing four nation states, recently appeared on the radar of state-funded art history in Norway. Contemporary art practices and authorities compete with *duđji* and *duđjár*s, while practitioners move between worlds. Institutions and collections are few. My questions are: What can academia bring to the table? And if contemporary Sápmi art is a research problem, whose is it?

Stephen Eisenman

Northwestern University

Against Anthropology: Toward a Theory of Salience

The creation of a new World History of Art will remain an incomplete project if it remains attached to anthropological systems of inquiry unsuited to an essentially historical and normative discipline. Whereas cultural anthropology is wedded to a model of relativism, localism and "thick description" rooted in the work of its leading mid 20th Century practitioners, including Boas, Herskovitz, Levi-Strauss, and Geertz, art history is based upon models of comparison and historical judgement derived from Morelli, Warburg, Panofsky and Schapiro. The essential question for art historians therefore, whether interested in world or merely national histories of art -- and one almost irrelevant for anthropologists -- is canon formation: what works of art, traditions, schools, artists and artworks belong inside the curriculum and the museum, and which are just as well left out; what works were most salient for the formation of a national tradition and for the reproduction or contestation of ideology at a particular time or place, and which were insignificant? So long as the question of "insignificance" remains outside its domain, anthropology will be a poor model for the creation of a World History of Art. What is most needed therefore, to bring a World History of Art from the periphery of the discipline -- where it has languished for a decade or more -- to the center, is a cogent theory of salience, or critical criteria for inclusion and exclusion in a necessarily shifting and unstable, but nevertheless essential art historical canon. The particular one I wish to nominate is broadly based upon the anti-administrative (anti-culturalist) theory of Theodor Adorno, and more widely upon a Frankfurt School theory of ideology and power.

Parul Dave Mukherji
Jawaharlal Nehru University, New Delhi
**Between World Art and World Anthropology:
 Decolonizing Art Writing**

The current global art scene presents a paradox- there is a burgeoning art practice visible at various international exhibitionary spaces and a gradual recognition that the centre of the art market has shifted to the east, Far East, south Asia. While this may be celebrated as a wider reach of art and the art market, and the rise of the new public (more situated outside the west), this euphoria is not matched by trends in art writing.

Documentation, archival and catalogue writing have taken precedence over a more historical and critical art writing at a time when contemporary art is doing brisk business at art fairs. Among some leading art critics and art historians (James Elkins, Geeta Kapur), a sense of unease and nostalgia prevails that judicious criticism or traditional art criticism has taken a back seat. Is this anxiety stemming from a loss of authority of art historians and art critics and their Eurocentric or nationalist discourse as the case may be, or is this a symptom of a broadening of the field itself enabled by the anthropological turn in art writing via cultural studies? This paper attempts to look beyond the rhetoric of loss towards a democratization of aesthetics itself and the complex dialectics between claims of universalism and relativism in the practice of art writing.

Sascha Scott
Syracuse University, USA

**Can The Chief Speak? Complicating the
 Colonial Gaze in the Painting of Ernest L.
 Blumenschein**

Studies of early twentieth-century art production in the American Southwest have drawn productively from anthropological perspectives and postcolonial discourse, probing power relations between Anglo artists and their Indians subjects. In much of the literature, Anglo artists working in New Mexico have been cast as colonizers, their works understood as reinforcing dominant ideologies. Indeed, in numerous paintings of statically posed pre-modern Indians, the subject has been pacified and objectified for the colonial gaze. Postcolonial frameworks have become so dominant, however, that paintings by Anglo artists are treated as unambiguous illustrations of conquest and exploitation. As a result, meaningful iconographic nuance and disjuncture in paintings by artists such as Ernest Blumenschein have been overlooked or ignored, and the history of art production in the region has been oversimplified.

Many of Blumenschein's canvases from the 1920s frustrate standard readings that caste them as categorically mythologizing, romanticizing, and touristic. This paper demonstrates that Blumenschein's artistic output shifted with the changing political and cultural environment in New Mexico. As the artist became increasing hostile towards the federal Indian policy of assimilation, and pondered the implications of cross-cultural contact in the region, he experimented with how to suggest that his Indian subjects had agency. For instance, the artist represented his Pueblo Indian figures as looking at or even speaking to the viewer in an attempt to thwart straightforward readings of his paintings and to disrupt the viewer's objectifying gaze. Through careful analysis of Blumenschein's art, this paper reveals the blind spots inherent in seeing art as narrating one theoretical framework.

Elizabeth Cory-Pearce
University of East Anglia

**Imagery and Renown: Maori women, colonial
 photography and post-colonial critique**

My paper responds to recent critiques of the racially and sexually objectifying nature of colonial imagery of Polynesian women articulated by scholars and contemporary artists alike, including indigenous artists. Combining ethnography in Rotorua with archival and collections research, I explore the role commercial imagery played in establishing personal and regional renown during the late nineteenth and early twentieth century. I trace political and economic shifts impacting the region as a result of colonisation that, by the early twentieth century, meant renown was central to ensuring success in an increasingly state controlled tourism industry. Renown was facilitated by the application of portraits and other images to a range of domestic consumable goods, such as souvenir chinaware. Such objects have similarly been held up as negative instances of colonial appropriation in both scholarship and contemporary art. However, my research suggests the positive role played by such media for the particular peoples portrayed. In other words recent artist interventions in museums and critical scholarship on such institutions and their contents sit at odds with my ethnographic findings. For approaches to world art and anthropology to relate I suggest the significance of ethnographic method to both. In cross-cultural approaches to the study of art and imagery, ethnography can help mitigate the 'physiognomic circularity' identified by Carlo Ginzburg whereby in taking the meaning of an image to be self-evident, we impute to it that which we have learned by other means.

Tania Woloshyn

McGill University

Visual culture plays no small part in the field of medicine, historically and currently. In teaching and practice, the field has been and continues to be inundated with images: X-rays, before-and-after photographs, case records and illustrations, digital scans, recorded demonstrations, etc. At once document and representation, the image utilised for medical aims occupies a curious place, particularly when it is clear that the methods of its production have been mediated by the physician, the patient, and/or the artist-producer to emphasise its value as 'evidence.' The photograph is the most obvious, and yet far from sole, medium of medical imagery: three-dimensional models of varying media, posters, print media, and film have all played the role of 'medical documentation.' This session seeks to complicate the relationship between art and medicine as one in which images are passively illustrative of medical ideas or mechanisms, as visual simplifications of theories and practices. So too does it wish to investigate how medical ideas or devices affect perceptions and productions of art.

The following questions are therefore posed: how has art – its grammar, forms, varying media – articulated or represented medical concepts, discoveries, inventions or models of perception? How has medicine been understood through its visual culture? And how have medical explanations and new technologies informed aesthetic models and vocabularies? In other words, do Art and Medicine speak the same language?

Nina Amstutz University of Toronto

Caspar David Friedrich and the Anatomy of Nature

In the 1820s, the German Romantic artist Caspar David Friedrich painted a series of landscapes of barren trees and shrubs, without human figures. These motifs have a visual affinity to popular anatomical illustrations of the nervous and vascular systems, such as the intricate network of tree branches in Trees and Bushes in the Snow (c.1828). Friedrich emphasized that the landscape painter should "not simply paint what he sees before him, but also what he sees within him." Can we understand his dendritic forms as metaphors for the inner structure of the mind and body? Do they suggest an effort to bridge inner and outer worlds? My paper will probe these questions in relation to two major debates in contemporary physiology, both intimately linked with German Romantic nature philosophy: comparative anatomy and the localization of the soul.

Friedrich's work emerges at a time when natural scientists were preoccupied with morphology, especially the comparative anatomy of animal and vegetable life forms. Scientists including Carl Gustav Carus, Franz Joseph Gall, and Lorenz Oken referred to plant growth to conceptualize the architecture of the nervous and vascular systems, making Friedrich's choice of landscape subjects an evocative one. While the human presence is apparently absent in them, I will question whether it is not implicitly embodied in nature's dendritic networks, as an interiorized self-portrait.

This interiorized approach to landscape coincided with a significant rethinking of the soul's relationship to the body and nature in the German medical community. Carus localized the soul in the nervous system, isolating the nerves as the primary site of tension between the soul and nature. I will consider the anatomy of Friedrich's landscapes as a search for those corporeal structures common to all living organisms in which the soul manifests itself.

Harriet Palfreyman Centre for the History of Medicine, University of Warwick

'The most dreadful progress of lingering sufferings': Images from the London Lock Hospital 1849 – 1851.

Between the years 1849 and 1851 the London Lock Hospital for the cure of venereal diseases employed artist J. Holt to create a series of watercolour paintings of various patients. The resultant images display afflicted genitalia,

limbs, faces and heads of the patients demonstrating a wide variety of venereal symptoms. During nineteenth century the growth of visualising practices such as pathological anatomy and the increasing use of hospitals as sites of observation of venereal patients meant a greater emphasis on visible symptoms as the key to knowing the disease. Where the early modern period had postulated disease in terms of invisible essences, the late eighteenth century looked to the pathological appearance of symptoms on the body as the primary means of defining and diagnosing venereal disease.

Using Holt's Lock hospital drawings, this paper looks at how such images fit in with this new visual language of disease, seeking to investigate their role within the local space of the hospital and wider medical discourse. Crucial to this exploration are questions such as; to what extent did such images replace patient narratives? How did they articulate contemporary medical thinking about venereal disease? How were they created and used within the space of the hospital? Furthermore, did they reflect not only the medical, but also the reforming moral ethos of the Lock hospital?

Melanie Francis The University of Nottingham

Portrait or Autopsy? A New Vocabulary for the Nineteenth-Century 'Mug Shot'

Few studies have applied aesthetic language to the commonplace procedure of criminal record-making and its nineteenth-century foundations, which, drawing from older pseudoscientific doctrines, varied from rigorous medical trial, to photographic experiment, to outright whimsical invention. The earliest attempts to implement standardised card formats, photographic procedures, and archival systems for criminal records (as with the work of Alphonse Bertillon), or to reproduce such archives in visual form (as Francis Galton believed he had done with his composite photographs), deserve more visual analysis than they have so far received.

For example, where did Bertillon's identification forms slip from official documents into consecrative portraits? How significant is it that these records, which were intended as irrefutable proof of identity and criminality, frequently relied upon supplemental details and hand-written notes? Similarly, how did Galton's composite photographs distort the conventional notion of the portrait as a representation of a hermetically sealed criminal subject? Working from the suggestion that such material bears a connection, as Georges Didi-Huberman has suggested, between the portrait and the autopsy, I hope to establish a new, visual, vocabulary for this, now highly systematic, mechanism of identification.

Elaborating upon issues of objectivity and photographic transparency that are so often associated with medical media, it is useful to develop a theoretical framework for these images and records that asks us to look closely: to examine the processes by which they were made in order to expose elements that are as much constitutive of a criminal identity as they may be diagnostic.

Natasha Ruiz-Gómez

University of Essex

Palpable Illness: The Manipulation of Medical Photographs at the Salpêtrière

Jean-Martin Charcot (1825–1893), the *médecin en chef* of the Hôpital de la Salpêtrière in Paris, was the first to describe the stages of the hysterical attack, setting up a photography studio at the hospital in order to document his discoveries. A largely unknown album of photographs of hysterics and epileptics taken at the Salpêtrière at the end of the nineteenth century, which has since languished in the archives of the Assistance Publique-Hôpitaux de Paris, illuminates the liminal space between scientific documentation and art frequently occupied by medical photographs. In these images, no effort has been made to conceal the often substantial retouching of many of the photographs; on the contrary, the details of the manipulations are clearly documented on the verso of each image.

Some photographs make multiple appearances in the album, cropped differently each time to emphasise or de-emphasise particular elements of the image. These photographs, then, are hardly intended as objective, documentary evidence—they have clearly been doctored for aesthetic purposes: the highlights of the folds in the patients' gowns receive particular emphasis, for instance, even though this clearly serves no medical or scientific purpose whatsoever. Through close analysis of individual images, this paper will consider the aesthetic language articulated by these photographs and the methods of manipulations they share with portrait photography. They thus belie not only the camera's most touted virtue—its purported truthfulness—but also Charcot's own declaration of objectivity: 'all I am is a photographer. I describe what I see'.

Fae Brauer

The University of New South Wales / University of East London

Virilizing Hysteria: Jean Martin Charcot's and Louise Bourgeois' Hysterical Men

At the peak of effeminophobia and a virility crisis in France, Jean Martin Charcot granted full diagnostic status to male hysteria at Salpêtrière Hospital. There

hundreds of traumatized men suffering from hysteria were treated and imaged, with over sixty case studies published between 1878 until 1893. Contrary to previous diagnoses and neurasthenic prognoses, these men were described by Charcot and inscribed in body maps, drawings, sculptures and photographs as neither effeminate nor 'inverted', intellectually indulgent nor culturally decadent as captured by Charcot's term, 'virile hysteria'. After experiencing life-threatening incidents and intense fright, these builders, butchers, and locksmiths had flocked to Charcot's *Services des Hommes* with nervous dysfunctions and convulsions. Although identical to those in hysterical women, he pointed out that these phases were far more violent and athletic, as illustrated by the locksmith Gui, whose contortions culminated in what Charcot called "the distinct position of the arc de cercle." So potent did these images of virile men remain convulsed by fear and exuding vulnerability that even when hysteria had become displaced by posttraumatic stress disorder, they were represented in the contemporary sculpture of Louise Bourgeois.

Text and image of male hysteria featured in the Salpêtrière's publications; so too did Charcot's case studies feature in magazine serials and such popular books as Emile Zola's 1894 novel, *Lourdes*, with which Bourgeois was familiar. Instead of the female hysteric from Salpêtrière, the headless body suspended by a string or arched on a bed in her *Cell (Arch of Hysteria)*, is male, appearing to undergo Charcot's description of the arc de cercle. In so doing, this paper will argue that Bourgeois illuminated how these hysterical men were, in Charcot's words, "the most vulnerable in society ... and the least favoured by fate."

Susan Sidlauskas

Rutgers University

The Medical Portrait: Holloway's Shadow Archive, 1885-1916

This talk will examine a series of patients' photographs that were pasted directly into the casebooks of the Holloway Sanatorium in Surrey, a facility opened in 1882 expressly for the care of the mentally disturbed middle and upper middle classes.

These photographs offer a distinct resistance to the customary assumptions about what constitutes a medical photograph. Despite the clutter of the handwritten casebook pages, the photographs stand out with a startling force—in part because of their distinction from the kind of imagery that has come to constitute the photographic canon of deviance—Dr. Hugh Diamond's photographs of the 1850's, for example, and those Albert Londe made for Dr. Jean-Martin Charcot at Salpêtrière in

Paris during the 1880's. According to historians of science Peter Galison and Lorraine Daston, in the effort to "police subjectivity" in 19th century scientific representations, neither aestheticizing nor theorizing was allowed. The recorders at the Holloway Sanatorium seem to have embraced—perhaps inadvertently and uneasily—both prohibitions. Their patients float between subject and object; images shift from "document" to family portrait, or, most often, an unpredictable hybrid of the two.

In the Holloway casebooks, reportedly violent, delusional patients sit quietly, even ingratiatingly for the camera; and patients whose photographs suggest a despair beyond intervention are reported as cheerful and occupied. This paper will explore the question: were the patients "performing" sanity, guided by the portrait conventions demanded by the camera, displaying a "self" that was no longer on display in the wider world?

Katie Scott

The Courtauld Institute of Art

Richard Taws

University College London

Ephemera index a category of things the endurance of which was not envisaged, things that in principle history would never know. Ephemera address themselves to the present, live for the moment, take shape, arguably, in performance and primarily engage the senses. Less concerned with the category of 'ephemera', with the definitions by which instances, in defiance of their nature, are accessioned in the archive, this session will explore the time, space and modalities of the ephemeral. It will raise questions about the relationship between the ephemeral and modernity (is there a pre-modern ephemeral?), about the ephemeral and Western culture (is the ephemeral a meaningful category outside the West?), about the phenomenology of ephemera (does it privilege sound or touch rather than vision?) and about the ephemeral and the aesthetic (is rubbish art?). How do ephemera help us make sense of the relation between past, present and future time? How are we to take account of the impact of seemingly insignificant, fleeting or infinitesimally small events or objects on much wider processes of historical change?

Christian Nille University of Mainz

The Throne of the French King in the 13th and 14th Century: An Ephemeral Object of Interest for Art History

The most popular royal throne of medieval France is the Throne of Dagobert that was kept at the abbey of Saint-Denis together with the royal insignia and can be seen today at the Cabinet des Médailles in Paris. But this was not the throne that was used during the coronation ceremony of the French king. For this ritual an ephemeral object was established of whose existence, use and form we are informed through the texts of the coronation ordines and two illustrations that originate from the *Ordo* of Charles V. Having studied the cathedral of Reims as a church for coronation I hold that the ephemeral throne is, or rather should be, an important object of interest for art history. It is simply impossible to understand the complex meaning of such a coronation and of the cathedral of Reims (with all its implications) if the throne and its special nature as an ephemeral object is not taken into consideration. Thus I would argue that there is a pre-modern ephemeral or better that we must not ignore these objects in order to prevent avoidable simplifications. To illustrate my thesis I will ask and try to answer the following questions: Why was the famous Throne of Dagobert not used for the coronation? Why had it to be an ephemeral one? And what special effect did the setting up of the throne have on the general layout of the inner church room?

Jamie Mulherron University of Edinburgh

Ephemerality and Permanence in the Work of Raphael

This paper will look at some of the unlikely and seemingly contradictory twists of fate in the survival of the works of Raphael. Among the rarest of his early works a double-sided plague banner, *The Trinity Standard* (Città di Castello) was painted on a fragile canvas support as part of its function as a processional banner. With Raphael's fame this relatively minor painting acquired a new status and in 1627 the two sides of the canvas were separated and laid down on panels to serve as altarpieces. The reverse occurred with the famous *Saint Michael and the Dragon* panel painted for François I and sent to France in 1518. In one of the very first examples of scientific 'Enlightenment' conservation, the restorer Picault in 1737 transferred the *Saint Michael* from panel to canvas thereby turning the solid medieval altarpiece into a modern museum painting. The final episode which will be considered is the case of the cartoons for the Acts

of the Apostles. Raphael's workshop sent these to the Netherlands never expecting their return and fully expecting their destruction as a part of their function as working designs. Again while the cartoons were cut into strips and pounced and suffered many losses, due to Raphael's fame they were saved and remained in a state somewhere between working designs and works of art. The cartoons were bought by Charles I in 1623 as strips and used as tapestry designs at Mortlake, and remained stored in a chest at Hampton Court. Only in the 1690s were the fragile pieces of paper glued back together to make the permanent paintings seen today. These three examples reveal important discrepancies between the historic object and changing attitudes to the permanency and ephemerality of the work of art.

Alice Barnaby University of Exeter

Fast Feedback: Light, Adaptation and the Nineteenth-Century Built Environment

Ephemerality might be thought of as fast feedback, a fleeting loop of action and reaction between self and world that encourages adjustment and adaptation. The looping nature of ephemerality means that it is more of a perceptual event than a material object. Perhaps the epitome of such an event is the aesthetic experience of light. With seamlessly linked moments of evanescence light can be at once everywhere and nowhere. It cannot be touched yet it touches us – our eyes, skin, possessions, and world – on a daily basis.

Everyday existence in nineteenth-century urban environments was particularly touched by diverse and urgent occurrences of consciously worked illuminated atmospheres. Increasingly light made aesthetic interventions into public and private spaces, flickering through homes, streets, theatres, lecture halls and pleasure gardens. New sources of fuel and auxiliary lighting equipment supported fashionable spectacles of illuminated street entertainments, phantasmagorias, magic lantern shows, fireworks, and domestic displays of transparent prints and paintings.

Edward Vazquez Middlebury College

The Moment of Projection: The Ephemeral and Immaterial in Fred Sandback and Anthony McCall

Describing the interlacing of material and immaterial in his sculptures Fred Sandback wrote: "My work is full of illusions but they don't refer to anything. Fact and illusion are equivalents. Trying to weed one out in favor of the other is dealing with an incomplete situation." This

remark articulates Sandback's exploration of the full, often paradoxical, fabric of lived experience. While his work has analogs among canonical minimalists, Sandback's material stakes are clearest against film, particularly that of Anthony McCall, as Sandback's objects often articulate themselves as a virtual image projected in their liminal materiality.

From 1973–75, McCall made a series of 'solid light' films exploring the sculptural properties of filmic light in time, most famously *Line Describing a Cone* (1973). As McCall explained, "the viewer watches the film with his or her back toward what would normally be the screen...The film begins as a coherent pencil of light, like a laser beam, and develops through thirty minutes into a complete, hollow cone." Powerfully sculptural in its mixture of light, haze and space, the work suggests the experience of a floating conical solid.

Both Sandback and McCall articulate fleetingly material presences with near immaterial means. My presentation will argue for the central and overlapping stakes of the ephemerality of both mental and physical projection in each, and further, for projection as defining a core of sculptural practice—through film—in the 1970s. Both artists model an awareness of space and experience as materially and perceptually fleeting, existing, as McCall insists, only in "the moment of projection."

Paolo Magagnoli University College London

Jean-Luc Moulène's 24 Objets de grève: Remembering the 1980s Strikes through the Commodity

This paper examines the work 24 Objets de Grève by French contemporary artist Jean-Luc Moulène which has been produced in the late 1990s and early 2000s. A photographic archive printed in a range of different formats, it portrays a variety of products made by French workers on strike during the late 1970s and 1980s (the objects comprise scarves, t-shirts, dolls, geographical maps, cigarettes, fac-simile banknotes, perfume bottles and other items). The objets de grève were aimed to financially support the workers and to attract the solidarity of the general public. Often destroyed after the strike, they were not meant to be collected or archived. Produced in and for the contingent moment of the struggle, these objects rightly belong to the category of the 'ephemeral'. In this paper I contend that the repetitive and opaque commercial aesthetics deployed by Moulène to photograph these ephemeral objects constitutes an act of reification that comments upon the recent crisis and on the social decline of trade unionism in France (despite the artificial media amplification of the union protests). More

precisely, the ambiguous and enigmatic quality of the artist's pictures materializes a widespread sense of loss for a time – the late 1970s and early 1980s – when strikes were still believed to be effective instruments of political battle.

Paul Wilson Ithaca College

Ephemerality and Utopia in Zwelethu Mthethwa's Interiors

Zwelethu Mthethwa's photographic series *Interiors* (1995–2005) depicts people inside their makeshift homes in the Crossroads settlement outside Cape Town. From its origin as an illegal black encampment during the Apartheid era, the houses of the settlement have always been temporary, constructed out of whatever discarded materials that are available to the residents. However, they transform these drab materials by covering them with paint, colored plastics, and newspapers. In the photographs these vibrant backdrops practically engulf the residents and their few modest possessions. As artworks, the photographs offer three intertwined utopian gestures. First, the photographs document the transformation of dead materials into living spaces. Second, the explosive color of the photographs dignifies and individualizes his subjects in contrast to the stark black-and-white photojournalistic images typically used to document the lingering effects of Apartheid. Third, the physical photographs are exhibited and sold in the global art circuit as extremely large prints mounted behind exquisitely shiny Plexiglas, conferring scale and permanence to images of impermanence. While art critics have focused on the utopian qualities of color, the complicated relationship between the first and third gestures has not been addressed. Does the exaggerated permanence of the photographs, as art objects, contradict or reinforce the ephemeral beauty depicted within them? What are the politics of elevating the make-do impermanence of the settlement against the ideal of a permanent, "proper" home? If utopian gestures point toward the future, what does it mean to freeze the ephemeral in the perpetual presentness of photography? While the tension between permanence and ephemerality is intrinsic to the medium of photography, the contrast between subject matter and form in this series warrants further exploration.

Andrei Pop

University of Basel

Mechtild WidrichETH Zurich

Since William Hogarth introduced his 1753 *Analysis of Beauty* with principles “by which we are directed to call the forms of some bodies beautiful, others ugly,” modern art and aesthetics have rethought this duality or denied it altogether. A skeptical tradition, represented by David Hume in the eighteenth century and recently revived by Pierre Bourdieu, sees in beauty and ugliness the exercise of social habit and acts of group membership; an opposed tradition, which includes Hogarth along with Umberto Eco today, finds in beauty and ugliness a fundamental vocabulary for thinking and feeling about the world, in spite of the relativity of taste. Our panel will address issues ranging from medieval Europe to contemporary South Asia, from official art history to modes of social networking. Within this diversity, some common characteristics emerge that make this dialogue productive: ugliness permits a more complete analysis of canon formation in art and art history, and the ascription of ugliness, as of beauty, always implies a normative dimension. It carries with it a desire to change the reality thus identified for political, religious, or ethical motives.

Ugliness as Social and Mental Phenomenon

Gretchen E. Henderson

Kenyon College

The Ugly Face Club:

A Case Study in Aesthetic Discourse

Contemporary with William Hogarth's *Analysis of Beauty*, *The Ugly Face Club of Liverpool, England* (1743–54) offers a compelling case study in ugliness and aesthetic discourse. Arising from fictional forebears in Ned Ward's *The Secret History of Clubs* (first published in 1709) and Addison and Steele's *Spectator* papers (1711–12, 1714), Liverpool's factual club reflected a number of social, political, and moral debates of its day through its communal satirizing of "ugliness". This paper situates the Ugly Face Club in the context of historical and artistic depictions of ugliness; the club's adopted lineage of forebears who shared "Ugly Grotesk Phizzes" (which intersected rising interest in physiognomy, by such figures as Charles Le Brun and later Johann Caspar Lavater); and minority dissent toward the club's focus on ugliness (which "doubles the Ridicule", according to William Hay, a hunchback, member of Parliament, and author of *Deformity: An Essay*, 1754). Particular attention is paid to recent criticism about eighteenth-century strategies of laughter that illuminate the intersecting histories of deformity and ridicule. Viewed through the lenses of art history and disability studies, the Ugly Face Club becomes an interesting case study in ugliness and aesthetics in the eighteenth-century and beyond, as variations of Ugly Clubs immigrate to America and populate colleges (including the Universities of Virginia and North Carolina) and appear in periodical literature and caricatures, then revive in the twenty-first century again in Liverpool, as well as in Germany and Italy, and in the author's own aesthetic collaborative project: *Galerie de Difformité*.

Kathryn Simpson

Concordia University

I'm Ugly Because You Hate Me:

Ugliness and Negative Empathy

The strategies of ugliness Viennese artists Richard Gerstl, Oskar Kokoschka, and Egon Schiele developed in their early self-portraiture intersected with a burgeoning interest in identity and ugliness in contemporaneous Viennese culture, aesthetics, and psychology. At the same time as psychoanalysis, stigmatized as a 'Jewish' science, was developing rapidly in Vienna, and Viennese Secessionist art was being described as both 'ugly' and 'Jewish' in the local press, emergent artists like Gerstl, Kokoschka, and Schiele pictured themselves with diseased skin, abject wounds, missing limbs, as castrated or even cadaveric. In a notoriously hostile, conservative city,

these young men chose to produce repellent images of themselves as hated subjects, paralleling discourses and images of ugliness in contemporaneous caricature, art history and criticism, and medicine.

The role of ugliness in early-twentieth-century Viennese theory and practice has not been sufficiently examined, although it has certainly been acknowledged. Nevertheless, one theory of ugliness has special explanatory power for Gerstl, Kokoschka, and Schiele's ugly art. My conference paper will introduce Theodor Lipps's theory of negative *Einfühlung* [negative empathy], which holds that, identifying with what we see, we hate what we find ugly and find ugly what we hate. I will then trace how Lipps's theory influenced local Viennese figures such as Sigmund Freud and Otto Weininger's analyses of ugliness and hatred, and discuss how a theory of negative empathy can help us to better understand the strategies of ugliness in early-twentieth-century Viennese self-portraiture.

Kassandra Nakas

University of Arts, Berlin

Deliquescence of the Other:

The Liquid and the Ugly

"*Deliquescence of the Mother*" was the title of a recent exhibition by Rosemarie Trockel in Zurich. While in the context of this artist's work the term "deliquescence" clearly implies feminist issues, it has a much longer, and quite complex, history. Common since the mid-19th century, it had its heyday in the aestheticist culture of the *Fin de Siècle* – as a synonym for the ambivalent term "decadence" –, ever since being attached with a rather negative connotation. Describing a moment of dissolving, i.e. of changing, or losing, form (and the control over it), the concept indeed challenges established aesthetic norms.

While the "fluid" was discussed by scholars like Kristeva and Irigaray, the aesthetic implications of becoming liquid (*deliquesce*) have so far found little theoretical interest (e.g., Bois/Krauss, in *Formless*, 1997, refer to the notion only implicitly). Yet, we find motifs of deliquescence from the *Grotesque* via *Surrealism* to today's horror movies, and in a painting like Ivan Albright's "Picture of Dorian Gray" (1943/44), the topic is equivalent to uglifying disfiguration. It is used as both an aesthetic concept to suggest physical decline (Medardo Rosso's "Sick Child", 1889), or as a bodily term disapproving of an alleged artistic decay (Matisse's invective against the "deliquescence of Impressionism"). With this ambiguous blending of physical and aesthetic notions, it engages with aspects of procreation and mortification at the same time. The paper aims to trace and study the concept of "deliquescence", as a somewhat neglected category of ugliness, in the history and theory of art.

Ugliness and the Canon

Francesco Ventrella

University of Leeds

Ugliness as Queer Beauty in Vernon Lee's Renaissance Fancies

Vernon Lee's essay 'Beauty and Ugliness' (originally co-authored with Clementine Anstruther Thomson in 1897) is a keynote study of the bodily reactions to 'agreeable' and 'disagreeable' conditions conveyed by artworks. According to Lee via Theodor Lipps, beauty and ugliness are not in the form, but of our bodily responses to it. Interesting about Lee's speculations on Renaissance artworks is the construction of a symmetrical dynamic between the external object and our 'inner mimicry', safeguarded by the symmetric physiology of our bodies in breathing. I will argue that, although ugliness is seemingly excluded from the equilibrated Renaissance world, it survives in the asymmetrical and queer response to it through a resignification of aesthetic and moral values within Lee's historical fancies or fantastic tales written in the 1890-1920s.

In Lee's writings, ugliness does not stand in opposition to beauty, but it functions as the very condition of visibility. Since ugliness is the only variable, non-universal element of aesthetic experience, it functions as an unsettling category constituting the web of several artistic singularities. Drawing on pre-Freudian theories of sexuality, my paper will comment on Lee's Renaissance fancies, in order to disclose a narrative strategy for locating queer consciousness on the other side of the feminised (straight) conception of beauty. What is unbearable to the eye, and which is hardly described in her theoretical studies but through elusion, eventually enters the realm of her fancies through the depiction of the monstrous, the supernatural, and the haunted that so extensively drive her historiographic views on the Renaissance.

Matthew Landrus

Wolfson College, Oxford University

Art History and a History of Ugliness

One of the problems with ugliness in art history stems from the work of Jacob Burckhardt and Heinrich Wölfflin, who established an approach to cultural history and art history as a dialectic of opposing developments. This oversimplified a problem with a rich history, one in which the natural science and physiognomy of ugliness had long been an assessment of the human condition. Moreover, modern interpretations of beauty and ugliness were at odds with previous interpretations. Art Historians were nonetheless upholding a traditional viewpoint about a role of the artist that dated back to the mid-seventeenth

century French Royal Academy perspective wars and to Immanuel Kant's aesthetics: that artwork should be the result of genius, not rule. Thus the artist as natural philosopher and mathematician is a distant memory. Still at issue, however, is the complexity of interpretations of ugliness before the modern era, a study of which offers some insight into modern motivations of its sublimation. First, the history of ugliness includes its specific visual, audible, and analytical associations, in some cases interpreted as incommensurate, inharmonious and incomparable. Second, these associations referred to a wide range of approaches, from those of the human condition to those of mathematics. Third, the association of proportionality with the order of the soul within the 'sensus communis' (common sense center of the brain) led to a number of speculations – bad and good – about the reasons for ugliness. In short, ugliness has had many opposites, and has itself been a form of beauty.

Frédérique Desbuissons

Université de Reims Champagne-Ardenne

Culinary Ugliness: A Case of Pictorial Stigmatisation in Nineteenth-Century France

Since the Middle Ages, the activity of painting in Europe has been closely related to culinary practices. Even today, food terminology continues to play a prominent role, its quantitative and symbolic importance deeply embedded in past shared practices, values and related histories. Yet from the mid-nineteenth century, food began to acquire a new status in French artistic discourse, as ingredients, preparations and dishes became privileged sites of pictorial ugliness. Their manifestations were simultaneously verbal and iconic, serious and parodic. Unlike the topos of ugliness of reality, a crucial leitmotiv for the enemies of Realism, the theme of culinary ugliness cannot be related merely to an aesthetic category, for it can also be found in the writings of the defenders of modernism and the champions of academic art. In short, food incarnated the negation of art, a sign of bad painting without any chance of *Aufhebung*. Through the study of artists' writings, critical texts and caricatures, which further developed the theme, this paper will argue that culinary ugliness was the dominant 'style of ugliness' (analogous to an artistic, musical or pathological style), which prevailed during the second half of the nineteenth century, and which formed a distinctively negative expression in, and of, painting.

Making Ugly: Practices of Negative Aesthetics

Luminița Florea
Eastern Illinois University

How to Create Musical Monsters: From Mythical Creatures to Surgical Procedure

Monster analogies were used to increase both the dramatic and educational impact of 14th- and 15th-century theoretical discourse on music. Identifying errors in musical thought, composition, notation, or performance as “monsters” turned perceived transgressions from the norm into terrifying constructs, to be avoided at all costs. Boethius, whose sixth-century *De arithmetica* was standard reading in late medieval university music curricula, had written on the hundred-handed Gigas and three-bodied Gerio, of Cyclopic characters and forms of hypotrophy of the body in reference to numbers and proportions.

This paper analyzes three views of monstrous anomaly from late medieval music theory. The first is an analogical transfer involving zoomorphic imagery of Classical extraction: in the early 14th century Jacques of Liege, trained at the University of Paris, penned a diatribe against the proponents of abnormal notational values such as the *larga* (or *duplex longa*) and *fusa* (eighth-note). He viewed these note-shapes as monstrous violations of the accepted norm, evoking multicephalic creatures; to him and his intended readership these monsters might have recalled the Hydra of Lerna, Cerberus, or Medusa Gorgona. The second example, based on a zoomorphic analogy as well, comes from 15th-century philosopher, mathematician, canonist, and music theorist Ugolino of Orvieto. His analysis of the eight ecclesiastical modes posits that the occurrence of structural anomalies within interval species engenders a monstrous, composite animal: Chimera. The third example, still from Ugolino, is the unique instance of a “surgically” manufactured, anthropomorphic musical monster created through leg amputation and the grafting of a third eye.

Edward Payne
Courtauld Institute of Art

Ribera's Grotesque Heads: Between Anatomical Study and Cultural Curiosity

Around 1622, Jusepe de Ribera (1591–1652) executed three etchings depicting studies of ears, eyes, noses and mouths, and two prints portraying a small and a large grotesque head. In his *Studies of Noses and Mouths*, Ribera introduces an explicitly ‘grotesque’ element by adding hair-sprouting warts to nose and chin. He further explores this motif in his prints of the small and the large grotesque head, which depict figures suffering from von

Recklinghausen's disease (multiple neurofibromatosis, characterised by large, benign growths), and whose deformities Ribera exacerbates by adding extra warts and tumours. Given the direct connection between his anatomical studies and the five senses, perhaps the two grotesque heads also represent a commentary on sensory extremes. But how can we further interpret these prints and what function did they serve?

Although it has been stated that the etchings ‘contain few internal clues for interpretation’, this paper aims to shed new light on the significance of Ribera's grotesque heads within the context of his wider production of ‘ugly’ motifs. It argues that these prints do not fit neatly within the category of the ‘grotesque’, but rather fall between the spheres of anatomical study and cultural curiosity. The low subjects they portray were probably destined for high patrons such as the Spanish viceroys of Naples and Sicily, and they can best be understood when contextualised with works depicting bodily extremes commissioned by these patrons, such as the bearded woman, the clubfooted boy, the emaciated penitent and the suffering martyr.

Odeta Žukauskienė
Lithuanian Culture Research Institute Vilnius
Grotesques Images and Deformations in Jurgis Baltrušaitis' Art-Historical Works

The paper aims to provide an overview of Jurgis Baltrušaitis' works that focus on grotesque images, monstrosities, deformations, and fallacies in art history, which generally has been interpreted as a quest for beauty and harmony. First, the presentation will analyze Baltrušaitis' theory of “formation and deformation” related to Romanesque art, where grotesque images are born of ornamental patterns and geometry producing expressive deformations and derangements. Secondly, I would like to reflect on Baltrušaitis' studies on the fantastic imagery in the margins of Gothic art. The other thing that I would like to emphasize is anamorphosis as the grotesque image, monstrous projection or deformed representation. According to Baltrušaitis, an anamorphous image uses the means of perspective to transform the representation of reality into grotesque objects. In other words, it adopts the optics to manufacture monstrosities without adding anything to the reality and harmonious world. Last, I would like to focus on aberrant forms in visual art, various perversions of visions and the question of perceptual deformation.

Over the last decades Baltrušaitis' studies have moved out of the confines of art history and firmly encroached upon other fields. His novel works on various depraved and ugly art forms or “aberrant” aspects in the world of art significantly contributed to art history and widened the field of investigations previously occupied by Art History.

The Politics of Ugliness

Suzannah Biernoff

Birkbeck College, University of London

Portraiture and Horror: Faces of War

This paper compares the portrayal of facial injury during the First World War to contemporary photographs of veterans injured in Iraq and Afghanistan. One of the most poignant innovations of the Great War was the production of portrait masks for severely disfigured servicemen: the surgical 'failures'. In London and Paris, professional sculptors were responsible for the provision of these delicate masks, and their results are recorded in the photographs of British home front photographer Horace Nicholls and in a silent film of Anna Coleman Ladd at work in her American Red Cross studio in Paris. Both sources document the artistry of prosthetic repair, and Nicholls' images dramatize the psychological impact of facial mutilation – regarded by many to be the most dehumanizing of injuries. Paradoxically, though, the juxtaposition of human face and portrait mask disturbs the equation of identity and appearance on which traditional portraiture depends.

Given the professed 'death of the portrait,' one might expect a different treatment of disfigurement today; a loosening of the conviction that appearance and identity are relatively fixed; a more dispersed conception of personhood. Images from recent conflicts do not bear this out, however, and the representation of disfigured veterans (indeed, disfigurement of any sort) in the press and popular culture remains convention-bound. We will look at the work of two contemporary photographers, Nina Berman (American) and Stuart Griffiths (British), whose portraits of veterans challenge the usual narratives of sacrifice, courage and redemption – including the fantasy of repair.

Sabine T. Kriebel

University College Cork

Repulsive Beauty

In April 1935, Louis Aragon published his essay, "John Heartfield et la beauté révolutionnaire" in the radical Left journal *Commune*. Aragon, who broke with the Surrealist movement in 1932 because he found Communism and Surrealism to be incompatible, identified in John Heartfield's left-wing photomontages the reconciliation between fantasy and political realism that he found lacking in Surrealist investigations. An impassioned endorsement of John Heartfield's work, Aragon's essay keeps in play notions (however lofty), of aesthetics and politics, realism and imagination, actuality and fantasy, explicitly in the context of a "revolutionary beauty."

What Aragon (and other writers) have neglected to examine, however, is how photomonteur's pictorial vocabulary of the impure, the grotesque-bodily, and the repulsive-regressive amount to a leftist beauty. Rather than manufacture a visually harmonic, clean and heroic propaganda to further Communist revolution as did his Soviet counterparts, Heartfield's pictorial tactics persistently involved dismembered, transformed, and reconfigured bodies or corpses, mobilizing physical disgust and psychic revulsion in the embodied viewer. Following Hal Foster's claim that surrealism cultivated a "compulsive beauty" mired in war trauma, my paper, which is drawn from my forthcoming book *Revolutionary Beauty*, proposes that Heartfield's project nurtures a form of "repulsive beauty," conceived as a hallucinatory refusal of the capitalist image economy and its repressions while promoting an enlightened, embodied, and raucous revolutionary subject.

Adele Tan

The National Art Gallery, Singapore

Political Justice and Aesthetic Travesties: D's Cell

This paper attends to a set of small "malformed" sculptures which the award-winning Singaporean artist Teo Eng Seng made during the solitary confinement over three years of his sister Teo Soh Lung. Arrested during the 1987 crackdown on an alleged Marxist conspiracy in Singapore (*Operation Spectrum*), Soh Lung's story indexes what has been called by a one poet Singapore's "open wound... a little black hole in history". Unable to gain sight of the living conditions of his sister's cell, Teo embarked on a feat of imagination to mould cast-like models of her cell and yard, and also the insects that kept her company throughout. Coinciding with the tail-end of Soh Lung's detention was the Tiananmen Incident in 1989 for which Teo enacted a performance in the UK with his charred-looking bronze "trophy". Diminutive in scale but stoic and austere, the sculptures exhibit a sensibility not unlike Rachel Whiteread's architectural casts, which have been described as ugly lumps of concrete. This "ugliness" is however the potent reminder of when and reminder of how historical violence meets aesthetic ambition, exemplifying what Theodor Adorno has written about art's position to accuse power and bearing "witness to those things repressed and denied by that same power." At this point, the paper will also muse on how the art establishment and institutions might be able to record this difficult and "ugly" historical period in Singapore especially when being halfway to arm's length from the government, they frequently need to answer to official protocols.

Phillip Lindley and Matthew Potter

University of Leicester

This session will explore the intersection of the allied enterprises of history writing and the artistic representation of the past. In *The Clothing of Clio* (1984) and *The inventions of history: essays on the representation of the past* (1990), Stephen Bann offered influential theoretical frameworks for conceptualising the visualisations of the past, calling successfully for a broader cultural history than the discipline of art history traditionally embraced. The papers seek to contribute to the construction of a crossdisciplinary view of historical imaging. They contextualise the practice of representing the past in the nineteenth century in order to demonstrate the vitality and malleability of history for nineteenth-century artists. Our contributions have wide geographical coverage, incorporating Britain, France, Spain, Finland, Russia, and Australia, and engage with such disciplines as antiquarianism, illustration, and academic history painting.

Lloyd Grossman University of Cambridge

The Art of History Painting and Writing in Eighteenth-Century England

The critical and commercial success of Benjamin West's 1771 painting The Death of General Wolfe marked the beginning of what art historians since Edgar Wind have called 'the revolution in history painting'. Wolfe not only validated the importance of accuracy in the depiction of historical events but also sanctioned the heroicization of contemporary life. West famously declared that 'the same truth that guides the pen of the historian should govern the pencil of the artist. I consider myself as undertaking to tell this great event to the eye of the world; but, if instead of the facts of the transaction, I represent classical fictions, how shall I be understood by posterity'. Revolutions in art require revolutions in mind, which influence both what people can see and what they want to see. The Death of General Wolfe was the first visual expression of a transformation in historical awareness taking place all over Western Europe in the eighteenth century. The exciting and far flung events which marked the Anglo-French struggle for global supremacy, the development of a news culture, and the new style of history writing pioneered by Voltaire and picked up by Hume, Robertson, Gibbon and others were all signs of a growing demand for reporting and interpretation. So extraordinary were the times, that the news of the day was being transformed into history and it was the artists and the historian who were making it so. The achievement of West and his followers - particularly John Trumbull, John Singleton Copley and Charles Wilson Peale - firmly laid the foundation for the treatment of historical events by the artists and historians of the nineteenth century.

Phillip Lindley University of Leicester

Strutt's strange Manners and the artifice of authenticity

Today, Joseph Strutt (1749-1802) is remembered - if at all - as a late eighteenth-century populariser of Anglo-Saxon history; or, for his illustrated histories of manners and customs, and of sports and pastimes, works which have together been described as 'the first social history of the English people'. Strutt remains an 'influential but totally neglected figure in the history of art in Britain'. I shall argue that Strutt's engravings should have a much greater importance for art history than they have yet been accorded. Hitherto, their significance has been estimated mainly by reference to their employment as visual sources by contemporary and later history painters. The highlighting of such usage is legitimated

by Strutt's declared objectives, but the tracing of artistic indebtedness to Strutt's engravings can foster a reductionist approach to his oeuvre. Strutt was a pioneer in the collection, classification and engraved re-presentation of visual imagery from the Middle Ages. Whilst his engravings have been claimed to exhibit a 'fidelity [...] remarkable for his period', they are, in fact, frequently complex, multi-layered confections whose claims to authenticity and accuracy require careful scrutiny. Close analysis shows Strutt perched on one side of an historical watershed separating profoundly differing attitudes to the medieval past; but he did much more than passively reflect changes occurring in the period within which he was working. His books had a major constitutive role in the historicist revolution which would turn 'Gothick' into 'Gothic Revival' in the second and third decades of the nineteenth century.

Charlotte Ashby Birkbeck, University of London

Representing the Finnish Past: Popular Culture and the World of the Ancient Finn

The invention, dissemination and imaging of the national past played a key role in the so-called 'national awakening' movements of the nineteenth century. In Finland nationally-minded scholars, artists, designers and activists faced the problem of a dearth of national history. Integrated into the Kingdom of Sweden since the thirteenth century and subsequently part of the Russian Empire since 1809, the challenge lay in narrating a Finnish history that did not simply exist in the margins of the history of larger nations. The distant pagan past of the Finnish people prior to the Swedish crusades was seized on enthusiastically and archaeological material was fused with contemporary ethnographic, linguistic and folkloristic research to create a powerful, popular image of the world of the ancient Finn. In the absence of written sources, material objects from architecture to textiles became central in the creation of this vision. This involved a conflation on the part of academics and the general public of historical archaeological artefacts with contemporary vernacular material and the mythic world of Kalevala poetry. Reflecting the importance of material culture in this vision of Finnish history, contemporary design took on a new national significance, as dress and the building and furnishing of the home became an arena in which the modern Finn could explore and express his or her communion with the national past. This re-embodiment and imaging of the Finnish past played an important role in democratising ownership of the nation's history and established a link between national identity, Finnish taste and craftsmanship that continues to resonate today.

Eveline Deneer**Fondation Custodia/Collection Frits Lugt, Paris****Le système hollandais: How Style troubadour merges French national history and Dutch seventeenth-century painting**

In 1804 the French art connoisseur Jacques-Philippe Voiart commented on the work of the artist Fleury Richard (1776–1842) by writing: 'Follow, Richard, the impulse of your own genius which makes you offer us truly French compositions; and when we will be indecisive between your works and those by Gerard Dow, let the balance tilt over to your paintings through the nobility and the trueness of their subjects, the happy choice of the epoch and the interest that you manage to put into it.'

How come that to Voiart Richard's paintings could be stylistically very close to the 17th century Leiden fine painter 'Gérard Dow' (Dou) without ceasing to be 'compositions vraiment françaises'? Around 1800 French history painters could fall back on a long national tradition of history painting, from Charles Lebrun to Jacques-Louis David. However, the artists of the style troubadour (ca. 1802–1824), the first artistic movement to fully embrace French national pre-revolutionary history as its subject-matter, chose a remarkably different repertory. Instead of proceeding in the classicist way that had been paved in France over centuries, they turned to procedures from Dutch 17th century genre painting (which they called the 'système hollandais') for inspiration when representing anecdotes from the lives of François I^{er}, Henry IV or the Duke of Orleans.

Dutch 17th century genre painting is often considered to be the antithesis of French classicism. This paper examines how and why the troubadour artists Richard, Pierre Révoil (1777–1852), Auguste de Forbin (1777–1841) and François-Marius Granet (1775–1849) merged French national past with Dutch 17th century art into a new genre.

Laura MacCulloch**National Museums Liverpool****Ford Madox Brown: Drawing History**

Birmingham Museum and Art Gallery has the largest collection of works on paper by the Victorian artist Ford Madox Brown (1821–1892). Almost a third of these are preparatory studies for two major history paintings depicting England's medieval past: Chaucer at the Court of Edward III and Wycliffe reading his Translation of the Bible to John of Gaunt.

This paper brings to light new research into these drawings which reveals much about Brown's approach as

an artist, but also more about how painters responded to the changes in the nature of historiography that occurred in the nineteenth century. A move away from classical history and a rise in antiquarianism brought about a renewed interest in British history but also changed the focus of historical studies. Rather than narrating great battles and events history became more people based and importance was placed on the everyday lives of all classes. With these changes and the rapid advances in printing technology, history also became more visual. History texts were reprinted with illustrations whilst authors such as J. R. Planché and publishers such as Charles Knight created historical sourcebooks packed with images of life in the past.

This paper uses ten works on paper from Birmingham's collection, including historical notes and tracings from contemporary sourcebooks, together with Brown's diary and letters to other artists, to offer a unique insight into how a mid-nineteenth century artist approached British history, responded to the changes in historiography and made use of the increasing number of visual history sources to inform his own works.

Piers Baker-Bates**Open University****Spanish Historical Painting: Recreating a perceived 'Golden Age'**

The 2008 exhibition of nineteenth-century Spanish painting in the holdings of the Prado was thought provoking for art historians of earlier centuries in terms of the subjects for history painting. That Stephen Bann's idea of 'historical mindedness' flourished in nineteenth-century Spain was made very evident here. A rough chronology of the works on display showed a steady increase in historical subject matter from the accession of Queen Isabella in 1830 right up to the outbreak of the First World War. It becomes apparent that as the Spanish kingdom imploded economically, militarily and socially through the course of the nineteenth century so artists increasingly chose to depict historical scenes from perceived 'Golden Ages' of Spanish History.

This was not, however, a display of reviving nationalism but rather a doomed attempt to recapture lost glories. The subject matter chosen was preponderantly taken from the period between 1464 and 1598 but also encompassed, to a lesser extent, both the Reconquista and the Peninsula War. For this artists were able to draw upon a variety of contemporary historical accounts as soon as they were published, either native, like M. J. Quintana or foreigners such as W. H. Prescott. Artists and authors alike shared a romantic vision of an idealised Spain that had never truly existed. Not only did the subjects of these paintings

consciously look backwards, however, but also the style and many were painted in conscious emulation of Velazquez in particular.

Elena Kashina
University of York

Fyodor Sointsev's Drawings: Making History

The reign of the Tsar Nicholas I (1825 – 1855) was marked by an emergence of an officially sponsored programme of assembling materials consolidating Russia's ancient indigenous cultural past and traditions. The artist Fyodor Solntsev was assigned, by the President of the St. Petersburg Academy of Arts A. N. Olenin (1763 – 1843), to undertake a project unprecedented in concept and scale, under the auspices of the inceptive "artistic archaeology" – recording antiquities in situ and in context.

For more than twenty years, starting in 1830, Solntsev, on President Olenin's instructions, incessantly travelled to old Russian towns, churches, monasteries where, 'with uncommon assiduity, was registering monuments of history and culture, which had been virtually in oblivion since the time of Peter's reforms'. The body of pictorial evidence thus accumulated was rightly regarded as a singular catalogue of monuments of national history.

This paper proposes to demonstrate how political incentive led to a fundamental re-assessment of the official governmental line on Russia's true national identity and historic past. Solntsev's strategically publicised pictorial work will be examined as style-forming in the last decades of the nineteenth and early twentieth centuries. The artist's legacy will be discussed as an influential and often definitive document and source book of artistic vocabulary for those successfully seeking to re-define public perceptions of a national aesthetic in Russia. The employment of Solntsev's meticulous drawings in restoration work, in design and architecture will be shown as descriptive of the steady rise in public awareness of Russia's indigenous culture.

Matthew Potter
University of Leicester

'A lady so long deceased': the death of the historical muse in nineteenth-century Australian painting

For the art historian Bernard Smith the failure of history painting to take root in Australia was due to the success of the Heidelberg School: 'When Julian Ashton arrived in Melbourne in 1878, already an advocate of plein-air painting, he found McCubbin engaged upon a Death of Semiramis. 'Why bother about a lady so long deceased?' Ashton asked. 'Why not paint life about you?'

Australia's past represented many problems for historians and artists of the nineteenth century, raising problems of national identity, imperial control, self-determination and indigenous populations. However history writing and painting offered valuable opportunities to articulate and potentially resolve these issues in the years before Federation in 1901.

Federation was responsible for the commissions of Tom Roberts' The Big Picture (1903) and John Longstaff's Arrival of Burke, Wills and King (1907) celebrating the important historic events relevant to Australian constitutional development and heroic exploration respectively. This paper, however, will examine the rise of historical consciousness in Australian culture in the build-up to Federation. The Histories of Australia of James Allen (1882), George William Rusden (1883), and Alexander and George Sutherland (1892) will be used to establish the importance of historical discourses in Australia at this time and contrasted to the faltering efforts to produce 'historical epic painting in the Australian colonies' of Benjamin Duterrau and ST Gill in the 1840s and 1850s and the later efforts to collect history painting in the various National Galleries of Australia.

Stephen Bann
University of Bristol
Respondent

**Caroline McGee and
Niamh NicGhabhann**

Trinity College, Dublin

“Given the persistence of the canon in art historical and museological practice, the problem for those who seek to unhinge its primacy may no longer be a question of analyzing how the canon expresses power in social relationships across generically conceived fields of ‘art’ and ‘culture’, but rather how it does so in specific situations and under particular conditions.”¹

This session aims to explore critical approaches to the historiography of Irish art, focusing on important texts, writers, and critical positions. From Ruskin’s writing on Celtic art to the Scandinavian Design Group report on Irish design commissioned by the Irish Export Board in the 1960s, the papers in this session offer close and critical readings of seminal texts in the discourses on Irish art, architecture and design as they developed throughout the 19th and 20th centuries. The papers in the first part of this session examine cultural histories produced in Ireland or on Irish art and architecture during the nineteenth century, while the second half of this session examines critical discourses within the twentieth century, focusing on texts produced by individual critics and institutions.

[1]. Anna Brzyski, *Partisan Canons*, (Durham and London: Duke University Press, 2007)

Mary Jane Boland University of Nottingham

Interdisciplinarity and historiography of early-nineteenth century Irish art

The history of Ireland in the nineteenth-century has undergone a revision in recent years whereby cultural and social history is now informing all aspects of historical debate. This paper will examine whether a similar approach has been adopted by art historians in Ireland.

In the 1970s, the late Cyril Barrett highlighted areas in need of exploration by raising insightful questions about art and national identity in his important essay *Irish Nationalism and Art, 1800 – 1921*. Barrett's analytical essay intensified discussions on nineteenth-century Irish art by moving away from the connoisseurial approach so favoured by Irish art historians in the twentieth century. Despite Barrett's pioneering efforts, Crookshank and Glin's biographical history *'The Painters of Ireland'* (1978) remained the most influential text on art in nineteenth-century Ireland throughout the 1980s. Although this text provided art historians with foundations on which to build further research, it failed to assess works of art from a more thematic perspective. In recent years, some historians of Irish art have begun to challenge the biographical methods of previous scholars and have adopted a more interdisciplinary approach to writing about Irish art. However, many themes like religion, economics and colonialism, which have been considered by historians of nineteenth-century literature, politics and society, have yet to be treated by historians of Irish art.

This paper will investigate the importance of interdisciplinary study in art historical discourse from the 1970s to the present day. Specifically I will focus on the treatment of early nineteenth-century Irish painting by art historians. The paper will question whether the absence of a thematic approach is as a result of deep-rooted hierarchical discriminations between high art and other visual imagery. Ultimately I will highlight the benefit of studying histories of class, society, gender and politics in developing a broader understanding of Irish art in the nineteenth century

Christopher Jordan Independent curator and art historian

Ruskin and Celtic Art

Ruskin wrote on many things, but his views on the strengths and limitations of Celtic Art are less well known. In 1868 he lectured on *'The Mystery of Life and its Arts'* at the Royal College of Science. While there he took the opportunity to see the Book of Kells. He clearly reflected on what he saw and in later years acquired copies of

some of the pages by Dublin artist Helen D'Olier. He also purchased original illustrations and prints of the Shrine covering the Bell of St. Patrick's Will by Henry O'Neill.

By the 1880s, when there was a growing political and cultural awareness of a sense of national identity and a desire to establish cultural roots in Ireland's past, Ruskin felt the need to have his say on the status of Celtic Art within artistic traditions wider than just Ireland itself. This paper will discuss Ruskin's judgment expressed at Oxford University in 1884 and the artistic evidence on which it appears to be based.

Róisín Kennedy University College Dublin

'Irish Art History, Thomas MacGreevy and the Capuchin Annual'

Thomas MacGreevy, modernist poet and art critic, returned to Dublin from London in 1941. For the next eight years he was a regular contributor to the *Capuchin Annual* and its sister publication, the *Father Mathew Record*. Founded in 1930, the *Capuchin Annual*, 'the leading Catholic publication on Irish art and culture' espoused a strongly republican as well as Catholic view of Irish culture. Making prolific use of photography and illustration, art, politics and religion were intertwined in its pages. MacGreevy's essays, which ranged from the history of Irish art and architecture to the work of contemporary artists, encouraged readers to see painting and sculpture as a manifestation of the complexity of Irish life over the preceding centuries. His setting of art within a wider political framework was, according to MacGreevy, essential to any meaningful discussion of modern artists and their work. It is 'only by learning to fully understand the past that we can most easily come to realise the significance of the present', he argued.

The paper considers what impact MacGreevy's blending of Catholicism and nationalism had on wider public perceptions of Irish art in the 1940s, a crucial period in the cultural development of the state. It analyses the role of the *Capuchin Annual* in the dissemination of this discourse both in Ireland and abroad. It asks to what extent this represented a democratisation of art and conversely to what extent it narrowed potential readings of the role and function of Irish art.

Craig Richardson Northumbria University at Newcastle

What are the contemporary benefits of the term 'Irish Art'?

Irish art has a homegrown cultural context, a migration of its qualities and an inward bound synthesis of other

context. Through the study of post-1960 critical texts, institutional development and exemplary artworks in Scottish art, this paper discusses a comparable a regional-national typology. Definitions of Scottish or Irish art can only be provisional and may be too prescriptive. Definition invites its refutation through subsequent critical formulations. This paper describes, narrates and reviews developments in recent Scottish art as reflected in catalogue essays, debates within associations, and policy documents, implicating the role of the writer in the development of a public understanding of regional and national art. These critical evaluations are contextualized within wider national and historical reflections influencing executive decision-making. As with Ireland the formation of museological narratives and critical distinctions for Scottish Art leads to broadly provocative questions such as “Is there a Scottish art?” and, if so, “what are its characteristics?” Through such a comparison we will better understand what are the critical conditions affecting and defining contemporary Irish Art and its distinctive continuities. How does this inform the future curricula of art history in Universities, state support and the purchasing policies of the state’s Collections? And finally, at a moment of existential national crisis, declining support for Humanities teaching and the ongoing removal of state support for the Arts, I will ask how dwindling resources are best utilised to promote standards in Irish Art.

Una Walker

National College of Art and Design, Dublin

Kilkenny Design Workshops and the ‘plain style’: why Scandinavian design ideologies were imported into 1960s Ireland

The publication of “Design in Ireland: Report of the Scandinavian Design Group in Ireland, April 1961” had a profound effect on direct state support for design development in Ireland. The report was commissioned by the Irish Export Board, a semi-state organisation, and the Scandinavian Design Group formed especially for the purpose of writing the report. Within a year or two of its publication the Kilkenny Design Workshops were established by the Irish Export Board with economic aims, but also to “provide a focus of public interest on design”¹. KDW was based on a Norwegian model, the Plus Workshops in Fredrikstad, and in the first five years of KDW designers, predominantly from the Scandinavian countries, were invited as lead designers and mentors for the project. This paper will examine why Scandinavian design was deemed a suitable model for Ireland in the 1960s. On one level this is answered by the prominence gained by the Nordic countries in the 1950s when both the concept and movement known as Scandinavian Design coalesced around the exhibition Design in Scandinavia that toured internationally between 1954-7. Accounts of the importance of the rural, the family

and home in underpinning the development of design in the Nordic countries may have had appeal to an Irish audience. The small size of some of these countries – comparable with Ireland – and the recently gained independence of some may also have resonated. Their shared Lutheran religion and approach to the welfare state, which also influenced their approach to design, is more problematic. Given these questions, this paper will investigate if there were more overtly political motivations at work at the time, and assess how these may have impacted on KDW in its first decade.

[1] Kilkenny Design Workshops, Second Report and Accounts 1966-68, KDW, 1968, p.6.

Gabriel N. Gee

GEIAB, France

The catalogues of the Orchard Gallery: a contribution to critical and historical discourses Northern Ireland, 1978-2003.

The Orchard Gallery opened in Derry in 1978. It was set up by Derry City Council, which appointed a then young artist and art teacher, Declan McGonagle, as its first exhibition director. In 1979-80, D. McGonagle convinced the council that the money it wanted to allocate to acquire works and establish a collection should be used to commission artists and art critics to produce artists’ books and publications. The artistic programme of the Orchard gallery aimed to exhibit a wide range of artists including external artists of international reputation who were asked to produce works specifically for the gallery. The additional publishing material furthered the representation of “the gallery’s ethos, which was about the place, and the interaction and the relationship between the artist who comes from outside and the place”¹. Till its closure in 2003, and under the direction in the 1990s successively of Noreen O Hare, Liam Kelly and Brendan McMenamin, the gallery maintained a high profile publishing policy, collecting in prints artists’ ideas as well as critical discourses commissioned from a wide range of critics, artists and art historians. This paper aims to focus on the critical essays published by the Orchard Gallery, underlining both their role in explicating the aesthetic propositions they accompanied, and in providing a unique contribution to the critical assessment of the history of Northern Ireland as seen from the contemporary socio-political context of the Troubles. They addressed a large range of issues, such as the politics of representation, historical discourse and the visual arts, the role and use of language(s), conflicting identities, cultural transfers, and British and Irish art history. Authors considered include Jean Fisher, Dan Cameron, Roy Wallis, Terry Atkinson, Liam Kelly, Belinda Loftus, Colin Darke, Jobst Graeve, Thomas McEvilley, Brian McAvera.

[1] Declan McGonagle in interview with the author, July 2008.

Elizabeth Moignard

University of Glasgow

The study of Graeco-Roman art is in flux, perhaps as much because of a diversification in the educational background of its practitioners as because of a perceived need for rejuvenation. The conventional Classical Archaeologist comes from a culture which has changed by realignment and greater association with the practice of cognate research on other periods. The art historian, museum professional or social anthropologist, among others, are looking at the same material from fresh angles, and the walls of a perceived silo are dissolving. The session involves five papers which reflect some of the symptoms of change, via their own angles of approach and specific case studies, including:

- a shift in the perceived status of Roman Art, including its provincial manifestations
- current trends in research on Classical art, however broadly defined
- meeting the challenge of the absence of ancient documentation
- cultures of viewing as a theoretical framework for interfacing with ancient art
- the status of our material as archaeological evidence for the lives of its makers and original consumers
- the impact of recent work on the reception of ancient art and collecting history.

Adar Yarum

Ben Gurion University of the Negev, Israel

The Travels of Ciriaco of Ancona: Culture of Ruins and the Memory of the Past

The name Ciriaco of Ancona occurs frequently in scholarly works that emphasize the link between 15th century Italian Renaissance and the growing of archaeology as a modern science. Ciriaco of Ancona (1391 – 1455) was a traveller, humanist, merchant and diplomat, who during more than 40 years of travelling around the Mediterranean, searched, collected and documented in his travel journals many testimonies of the ancient and Classical world. Ciriaco was the first to expose to his humanist friends and rulers varied aspects of past remnants, alongside his political activities to promote a Crusade against the Ottoman Turks.

During the period of Ciriaco's travels, other experiments were made by humanists, travellers and artists, in order to expose the remnants of the past. In this lecture I intend to discuss the journals of Ciriaco in light of this unique *Culture of Ruins*. First I will present the character of Ciriaco's journals and his methods of observing ancient art. Then I will discuss some visual and written aspects of exposure to ancient art, in order to establish the definitions for the *Culture of Ruins*. Next I will discuss the basic concepts for a theoretical framework with some relevant questions: what were the motives of Ciriaco and his contemporaries to develop varied types of dialogue with ancient times? How did Ciriaco's travel journals contribute to the memory of the past? In the conclusion, I will attend to the issue of Ciriaco's role in promoting archaeology as a modern science.

Chinatsu Kobayashi

Université du Québec à Montréal & University of Oxford

Art of Roman Britain and the Celtic Revival

For most of 20th century, the art of Roman Britain was mainly dealt with, when dealt at all, within the larger context of the history of Roman Britain. Such surveys were first written by prominent archaeologists such as Haverfield and Collingwood, who imposed early on the view that the art of Roman Britain did not rise above 'the level of dull, mechanical imitation to that of even third-rate artistic achievement' [4, 249-50]. This negative judgment has been recently stigmatized as 'nonsense' by Martin Henig [5, 188]. (For earlier studies, see [6], [7].) There is more, however, to Collingwood's legacy. He set about to solve a problem, avoided by Henig, arising from the existence of a 'Celtic revival' at the end of the Roman period: 'If a kind of cultural steamroller had flattened the Celtic taste out of the Britons [...] why should they go

Celtic again three centuries later? And indeed how could they?' [2, 137]. I shall lay out Collingwood's solution, in terms of Celtic art as a tradition handing down, from generation to generation, artistic problems and ways one might go about solving them. I'll show how this approach to art history is linked to Michael Baxandall's 'triangle of re-enactment' [1,3,4], and argue for its merits, especially in light of Collingwood's writings on anthropology [3].

[1] Baxandall, M. (1985), *Patterns of Intention*, New Haven CT.

[2] Collingwood, R. G. (1939), *Autobiography*, Oxford.

[3] (2005), *The Philosophy of Enchantment*, Oxford.

[4] J. N. L. Myres (1936), *Roman Britain and the English Settlements*, Oxford.

Jonathan Clarkson

University of Wales, Cardiff

Narrative, space and the role of the viewer in relation to a Roman well-head

The Roman well-head that forms the core of *The Jenkins Vase* at the National Museum and Gallery of Wales raises interesting questions about the assumed unity of classical artworks and role of the viewer in understanding a particular work of art.

Just over half of the well-head is given over to a narrative scene: on the left sit Helen and Aphrodite while Paris, urged on by Eros, approaches from the right. On the other side of the well-head is a non-narrative scene showing three Muses in procession. The relation between figure and ground is conceived differently on the two sides of the drum. The Muses are 'flat' all standing in the same plane, while the narrative is conceived in depth with some figures further away than others.

The non-narrative scene is best seen from a single point, and is less revealing the further the viewer moves from that point; the narrative scene, by contrast reveals more of itself as the viewer moves around. Crucially, it is the movement of the viewer that sets the narrative in motion and this is dependent on understanding the surface of the relief as simultaneously flat and curved.

The specific issues I will discuss are:

- the physical position of the viewer in relation to the well-head
- the role of the viewer in relation to the unfolding of the narrative
- the nature of the space occupied by a narrative frieze.

These issues overlay one another to produce a heterogeneous artwork, and in consequence a viewer who is mobile, restless and active in relation to the object.

Yael Young

The Hebrew University, Jerusalem

"I change my clothing according as I change my mentality" (Ar. Thesm 148), Theatrical elements in representations of armor in the late archaic period

Arming scenes are among the most ubiquitous scenes depicting the Greek hoplite. Beginning from the early decades of the 6th century BCE, these scenes usually repeat a visual composition, in which the hoplite is located in front of or between other figures, lifting up one of his legs to adjust his greave. Usually the subsidiary figures help him by handing him items of his panoply, or holding them for him, while other items of the armor may be placed on the ground.

The first purpose of the lecture is to read these scenes in the light of the short excerpt from Aristophanes' The Women Celebrating the Thesmophoria. I suggest that arming scenes should be viewed as a special type of dressing scenes that enable the metamorphosis from one character to another. In comparing arming scenes to theatrical ones, it will become apparent that the arming act defines the change of men into hoplites, an act that not only express the decision to fight and die, but mainly the mental change required for performing that role.

The second purpose is to examine the common posture of the visual arming action. It has been said that that posture is connected to textual arming scenes, mainly those from the Iliad. I would like to suggest that this particular posture that emphasis on the greave as the first item placed on the hoplite's body was chosen due to its similarity to the human shape. In doing so, the scenes points to the close connection between men and their panoply.

Alexandra Massini

University of Warwick and University of New Haven, Vanderbilt in Florence

Taming Transgression: Dionysos versus Apollo in the Arts of the Modern Era

This paper deals with the irrational and the ways it was accommodated through the visual arts of the modern era. In particular I investigate the relationship between the figures of Dionysus and Apollo.

Ever since Nietzsche's formulation of the "Dionysian" and "Apollonian", the polarity of the two gods has been codified in modern western culture. Yet while their discrepancy as opposites is widely acknowledged I argue that they are two sides of the same coin and as such are often represented with similar traits. Analogies between the

two can be evidenced in Classical art and literature and again from the Renaissance onwards. It was among the Florentine Neoplatonists that Plato's writings in praise of "madness" were rediscovered and that images of Dionysian character were re-produced.

I further argue that the most intimidating and potentially dangerous aspects of Dionysus and Apollo are expressed and mitigated in the figure of Orpheus.

Often regarded as the "mortal" counterpart of Apollo (or even his son) Orpheus ends his life in desperation, torn apart by maenads (like Pentheus, in Euripides' Bacchae, or Dionysus Zagreus who was dismembered by the Titans). According to Aeschylus, Orpheus had been a follower of Dionysus and was killed at the order of the irate god who punished the mortal for then preferring Apollo. Torn between the two gods and the concepts they represent, Orpheus was invented to encapsulate their conflict and to embody the synthesis of the two.

Roundtable Discussion

In which we propose to reflect on the wider issues discussed in the session papers and raised in the proposal, and perhaps to add some further headlines:

- *The status of Greek vases as 'art' or 'craft'*
- *The status of precious and decorative metalwork in the ancient world, and now*
- *A possible hierarchy of intellectual or aesthetic respectability in the medium of choice – is sculpture inherently or justifiably the top dog?*

Michelle Facos

Indiana University, Bloomington

Thor J. Mednick

Missouri Southern State University

The Symbolist movement has often been framed as the final, often decadent, stage of Renaissance humanism in which the art work functioned as a means of communication. Symbolism continues to be referred to in a language of decline and expiration, associated with an end -- fin-de-siècle – rather than a beginning or even part of a continuum. Yet several key figures of Modernism -- Picasso, Mondrian, Kandinsky, Kupka, inter alia – had roots in Symbolism. Did early twentieth-century modernists reject their Symbolist roots? Did they outgrow them? Were there aspects of the Symbolist agenda that helped to shape emerging Modernism? Did Symbolism have a role to play in the new aesthetics of Modernism? Addressing these and other questions, this session will explore the relationship between Symbolism and Modernism in the works of various artists and theorists of the fin-de-siècle period.

Marja Lahelma

University of Helsinki, Finland

Ambiguous Selves: Two Self-Portraits and the Question of Ambiguity

The attempts to define Symbolism have usually stressed either formal features or subject matter in order to grasp the essential characteristics of Symbolist art. Occasionally the formal and stylistic side has gained more emphasis because it has been understood as a step towards abstraction, whereas the mythical and fantastic subject matter favoured by certain artists has been seen as reactionary and anti-modern.¹ The basic problem here, that has led many writers to frustration, is that both of these opposing approaches are based on an assumption that form and content can be separated. In my understanding, Symbolism is most of all to be viewed as an aesthetic or philosophical orientation which affects form as well as subject matter. Understood in these terms, we don't need to follow the myth of unilinear development of art to appreciate the radically modern qualities of Symbolism.

In this paper I focus on two works of art, both self-portraits by Finnish artists, in the light of which my aim is to demonstrate certain aspects concerning the interconnectedness of form and content, here manifested as ambiguity and open-endedness. The two that are discussed here are by Pekka Halonen, an artist best known for his stylized winter landscapes, and Ellen Thesleff who after a brief Symbolist period in the 1890's became known as a colourful Modernist. These small and unassuming self-portraits have features that seem to resist the idea of the work of art as a finite object.

[1] Michelle Facos gives an overview of this debate in her recent book *Symbolist Art in Context*, 2009.

Katie Larson

Indiana University

The Relocation of Spirituality and Rouault's Modernist Transformation of Moreau's Proto-Symbolist Techniques

Previous examinations of Georges Rouault's oeuvre have rightly remarked on the stark difference between his spare style of thickly applied paint and the highly detailed precision of his teacher, Gustave Moreau. Even the subject matter of the two artists appears unrelated; Rouault frequently painted the clowns, prostitutes and judges of fin-de-siècle Paris, while Moreau preferred the Salomes and Orfeuses of religion and myth. A strong sense of spirituality, however, infuses the works of both painters. Indeed, they not only share this spiritual sentiment, but also many of the artistic methods they use to evoke it. The undulating rhythm of Moreau's nudes, his gem-like colors,

frozen forms, and overcrowded canvases are re-imagined in his pupil's paintings, transformed from elaborate myth into simplified expressions of Modernist mercy and anguish. Like Moreau, Rouault employed these techniques to evoke the spiritual nature of his subjects, but he would not couch these sentiments in the reveries of obscure myth and mystifying symbol. Instead, by combining his subject matter of lower class types and techniques similar to Moreau's, he simultaneously evoked the spiritual and relocated it. Rouault's oeuvre, then, takes the imaginative, spiritual flights of his master and reveals the gritty spiritual journeys of the twentieth century.

Josephine Karg

Mikhail Vrubel's way of abstraction and his role as a forerunner of modern art

Regarding the pre-modern movement in Russian art, Mikhail Vrubel' (1856-1910) is one of the most important artists of the second part of the 19th century. Although artists of the Russian avant-garde have admired Vrubel's artwork, we know little about their source of inspiration. In fact, the 19th century Russian artists have been overlooked quite often in the research of western art history. The paper focuses on the effect of Vrubel's art on the paintings of Pablo Picasso, Vassily Kandinsky and Pavel Filonov.

Because of Vrubel's unique ornamental design, he became a forerunner of modernism. Moreover, he is considered to anticipate the design of cubism with its reduction of style. Enhancing the worth of ornamental painting, he has developed an own way of abstraction. Due to his idea of materiality and coloration, Vrubel's art is innovative. He has created crystalline forms. In this way he has constructed a new transformed sign of the nature forms, which he had seen before (e.g. flowers, rocks etc). He has become aware of the speciality of ordinary nature forms. Comparing to his painting "The Seated Demon" (1890), we recognize this effect on forms and their transformation, which consequently anticipates a synthetic language of inner-pictorial details. In Pablo Picasso's "Les Femmes d'Alger" (1907), Vassily Kandinsky's "Song of the Volga" (1906) or Pavel Filonov "Peasant Family" (1915) the reflection on Vrubel's synthesis of forms and colours becomes obviously. In their artworks, especially in their system of forms the conjunction of the intuitive and analytic element is remarkable and belongs to Vrubel's crystallization of forms. Picasso, Kandinsky and Filonov are masters of modern painting. Like Vrubel' they have transformed different techniques of painting to a new way of abstraction, contrasting the completed and noncompleted. Vrubel's artwork finally refers to the idea of the 'non finito'.

Allison Morehead

Queen's University, Canada

Déformation, Symbolism, Modernism

In 1895, Maurice Denis tentatively advanced his theory of the double deformations – *déformation* subjective and *déformation* objective. But only in 1909, retrospectively, would he solidify the theory and assert it as a central tenet of symbolist practice. This paper takes a broad view of *déformation*, in order not only to assess its significance for Denis's particularly formalist configuration of symbolism, but also to look at the larger debates around *déformation* amongst different critics adhering to varying strains of symbolism. An analysis of the negative reception of Denis's extremely distorted painting of a female nude, *Le Décor*, demonstrates to what extent *déformation* became especially contentious in and around 1891–92. Ultimately, I will argue, *déformation* emerged at this time as a value-laden and potentially dangerous concept that Denis and his fellow Nabis had to carefully negotiate in order to insist upon its usefulness. Twinning *déformation* subjective with his invented concept of *déformation* objective functioned, for Denis, as both corrective and rebuttal. And, moreover, it allowed for the assertion of a particular genealogical relationship between symbolism and modernism.

Marsha Morton

Pratt Institute, New York

"Depths and Paradoxes": Max Klinger and the Construction of German Modernism"

Max Klinger's legacy to German modernism has been a contested issue, with fame during his lifetime replaced by neglect amidst the mid-century zenith of modernist formalism and abstraction. Recently, however, exhibitions commemorating the 150th anniversary of his birth in 2007 (in Leipzig, Karlsruhe, Köln and Berlin) have definitively established his contributions to individual artists among his fellow Symbolists, Expressionists, and Surrealists. This paper attempts a different project – to consider his work (prints and drawings from the 1870s and 80s) as paradigmatic to early twentieth-century German art when evaluated according to a concept of modernism defined as a specific set of ideas and attitudes. Klinger's art conforms to "aesthetic" (*Călinescu*) or "primitivist" (*Pan*) modernism, which is oppositional to the technological or "progressivist" variety with its attendant spirit of optimism. Klinger's brand of modernism undercuts social stability and belief in rational self-determination; it adheres to the conviction that "technological progress does not change the existential situation of the modern compared to the primitive" (*Pan*). Klinger was the first German artist in the later nineteenth century whose work represented a comprehensive personal response to a modern society only recently emerged. The

streams that fed his art – evolutionary theory, ethnography, and studies of the unconscious – would continue to nourish modernists. He anticipated aspects of German twentieth-century art through various means: in his foregrounding of subjectivity and a quest for self-knowledge; his historical consciousness which sought to adapt visual and literary traditions into commentaries on the current *Zeitgeist*; his varying attitudes of parody, cynicism, and despair; his communication of meaning through ambiguity and indeterminacy; his shattering of a harmonious worldview to convey apprehension and alienation; and his transgressive exposure of innate human drives (foremost among them atavistic desire and fear of death) that rumbled the fault lines of bourgeois constructions of material progress and civilized conduct. Far from Renaissance humanism, his roots are planted in the literary soil of the German Romantic counter-Enlightenment.

Serena Keshavjee

University of Winnipeg

Emile Gallé and the Aestheticization of the Scientific Process

Scientific images, especially close-up views of biological forms were a popular motif in twentieth-century art, exemplified in the abstract work of Wassily Kandinsky, Paul Klee, and Hans Arp, to name a few examples. Biology itself emerged in the nineteenth-century, developing out of Natural History. Understanding how biological images and related evolutionary theories were perceived and utilized by fin-de-siècle Symbolist artists is crucial to contextualizing how these scientific concepts emerged as art motifs in the next century. Odilon Redon is one of the Symbolists who anticipated the use of close up microscopic imagery explored by Bauhaus artists and other Modernists. Equally important however is Emile Gallé, who aestheticized biological forms and theories. Gallé, steeped in botany and biology, based his art on close scientific observation, and even more interestingly, attempted not just to copy natural forms, but to depict the processes of nature, which science was uncovering. Gallé was from Nancy in the region of Lorraine, and thus was fluent in both French and German. He was familiar with the writings of German, evolutionary biologist Ernst Haeckel and his project to aestheticize scientific imagery exemplified in *Art Forms of Nature*.

Although Gallé has been seen as "merely" a decorative artist, his ambitious vision and sophisticated art mark him as a Symbolist working with the applied arts. Gallé's utilization of some of the characteristics of scientific imagery in his art anticipated the emergent biocentric philosophy which blossomed in twentieth-century in abstract art.

Richard Thomson & Belinda Thomson

Discussant

“Europe and the Middle East: Interdisciplinary and Transcultural Perspectives before and after 1500”

Christiane Esche-Ramshorn

University of Cambridge

The Middle East, as an area where intertwined cultures, religions and peoples have always mixed, is a fruitful region for interdisciplinary and comparative study. But while art historians almost exclusively focus on the ‘borders’ of Europe, Byzantium and the Near East, the Middle Eastern Muslim and (Oriental) Christian Arts have not been integrated. Their manifold links with the west are hardly acknowledged or addressed in western art historian scholarship. This panel discusses the question of how to adequately address the methodological problems regarding the culturally mixed Middle East and many historical and artistic links with both east and west such as architecture, sculpture, painting, mosaic, carpets. What categories in regard of comparative analysis should we use in order to characterize Middle Eastern arts and their relationship with western arts within the culturally mixed framework of the ethnic groups of the Middle East? The panel’s emphasis is on aspects of artistic transfer, cultural heritage, dogma, coexistence of religions, cultural identity and survival in terms of exchange between the major cultural blocks (Latin/Byzantine Christianity and Islam).

Karen C. Britt
University of Louisville

Through a Glass Brightly: Christian Communities in Palestine and Arabia during the Transitional Period (7th-8th c.) viewed from a different mirror.

Stereotypes about Islam spreading by the sword, the assumption that most inhabitants of the Near East converted quickly in order to escape the onerous personal and agricultural taxes levied on non-Muslims, and the perception of a drastic decline in the population and prosperity of seventh century settlements in Palestine and Arabia are some common misrepresentations that obscure the complex situation faced by Christians, Jews, and others in the centuries following the Muslim Conquest. As a counter to these notions, as Jonathan Berkey (The Formation of Islam) has observed, recent scholarly research has begun to "stress continuity between the pre- and post-conquest periods, while at the same time acknowledging the complexity of that continuity: non-Muslim groups both were shaped by and themselves had an impact upon the emerging religion of Islam." While this important corrective has permeated scholarship in some disciplines, Jodi Magness (The Archaeology of the Early Islamic Settlement in Palestine), has noted that the role played by archaeology in perpetuating the view of a decline has been particularly insidious because it is perceived as providing "scientific," or objective, data. A tendency to view the impact of the Muslim Conquest, in primary sources and scholarship, from the perspective of the West provides one view. This paper demonstrates that a very different view emerges when the evidence—both material and textual—from the region itself is examined.

Saygin Salgirli
Faculty of Arts and Social Sciences,
Sabanci University

Overcoming Dichotomies, Integrating Histories: From Comparison to a Joint History of the Art and Architecture of the Middle East and Europe

In the past few years, the Mediterranean has once again become the focus of innovative research for art and architectural historians, as well as historians. As the geographical and cultural space where the Middle East meets Europe, where Judaism, Christianity and Islam coexist, the Mediterranean is a fruitful laboratory to study interaction and exchange in art and architecture. Yet, a trend still prevalent in the field impedes the full exploitation of this laboratory, especially when the Middle East and Europe are concerned. While the more docile or consensual forms of exchange and interaction, almost in an apologetic

tone, are often emphasized, the more antagonistic or conflictual ones are less pronounced. This is partly because of contemporary political conflicts, and partly because of a silent conviction among both Middle Eastern and European scholars that the two edges of the Mediterranean are indeed quite distinct, even incompatible.

By analyzing a selection of cases, this paper explores the methodological possibilities of an alternative history of art and architecture that perceives the Middle East and Europe not as individual compartments for analysis, but as the components of a larger analytical whole: the Mediterranean. This requires the normalization of conflict and conflictual relationships as inevitable features of any geographical space, and not as the consequences of dichotomous cultural differences.

Jeff Taylor
Lecturer in Arts Management,
International Business School, Budapest

Interwoven Faiths and Fashions: From Armenians to Protestants along the trade in Transylvanian Carpets (15th-16th c.)

The taxonomy of oriental carpets generally derives its names from presumed points of production, but in the unique case of Transylvanian carpets, the term refers to the place that most enthusiastically collected them. These carpets of Anatolian origin inspire disagreement on virtually every aspect of their production, distribution, re-sale, collection, and conservation. Furthermore, they represent some of the oldest extant, in-tact carpets in the world, and remain the largest body of Anatolian carpets to be found outside of Turkey, and the single best window upon the carpet trade as it occurred 500 years ago. The story of the Transylvanian carpet mixes a cultural cocktail of 6 religions and 6 ethnicities involved at various stages of the phenomenon. Gantzhorn's highly inflammatory theory of Armenian origin to Anatolian and Persian carpet development has provoked a ferocious debate that surrounds the question of whether it was Armenians or Turks who should lay claim to the flower of Ottoman production. The paper traces the Greeks and Jews who traded in them, and the intensely divisive question of whether it was Transylvanian Saxon (German) Lutherans or additionally Hungarian Calvinists who bought them. Nothing is certain about who owns the heritage of Transylvanian carpets. Both the fashion for Ottoman textile design and the wave of aniconic religious tendencies both played a role in carpet production, trade, and collection. The Transylvanian carpet compacts, within a single art form, an object of artistic production where Islam, Judaism, and various forms of Christianity are all woven into commercial, aesthetic, and confessional interaction.

Paul SmithUniversity of Warwick

Many basic questions about colour – in general, and in art – remain open. Different explanations of the mechanisms of colour perception vary so much that terms like ‘primary’ and ‘complementary’ can cause considerable confusion. It remains unclear whether different cultures develop systems of naming colours on the basis of the same universal principles, or whether they simply discriminate those they find most useful. And while the idea that the affect of colours is naturally grounded and invariable remains attractive to some, others argue that it depends on the particular context in which they are used and seen. The aim of this session is to pursue a way forward out of these impasses by formulating new questions, and offering new solutions, based on current and more established research alike. Papers will draw upon a variety of methodologies -- philosophical, biological, psychological, and historical – for the insights they can yield into the ways in which colour is perceived, and how it produces its meanings and effects, both in conjunction with language and independently of it.

Paul Smith
University of Warwick

Colour and concepts (what Wittgenstein didn't say)

Wittgensteinian ways of thinking about colour have infiltrated art history to the extent that it is now largely assumed that questions about the meanings of colour can only be answered in terms of the concepts governing its perception and use. The notion of 'seeing-as' is sometimes invoked to suggest that the language of a particular group will inflect how it sees colours, rather as its 'language-games' will determine what colours it can, and can not, distinguish. But while Wittgenstein's thinking can imply relativism, it has led others to conclude there is a single 'logic' of colour concepts, which prohibits certain colours as impossible -- a view echoed in the argument that all languages assign the same comparative psychological salience to the colours they can name. The objectives of this paper are to ask just what Wittgenstein said and did not say, and to pursue some of the less familiar aspects of his thinking – particularly about the 'grammar' of colour concepts. The aim of doing so is to establish whether Wittgenstein really does imply that colour experience is subsumable to concepts, or relative as opposed to absolute. This will involve arguing that concepts play a greater role in the affect of colour than normally allowed, but also suggesting that the perception and meaning of colour is sometimes a function of (what Merleau-Ponty called) its 'conceptless' character.

Karl Schawelka
Bauhaus-University in Weimar

Colour, attention and art: some lessons from biology

Many plants have evolved visual features such as colourful blossoms or fruits in order to entice animals into behaviours useful to them. And many animals have evolved aposematic and episematic colouring, camouflage and colourful sexual ornaments to manipulate other animals. Hence saturated colours coevolved among a range of living organisms in response to a variety of ways in which colour vision in different species has been driven by biological needs. Our human colour vision is also a matter of biology. It has to do with the interpretation of signs and signals and the like, and it relies upon higher cognitive faculties like attention, categorization, and memory. In particular, concise signals composed of distinct colours of the kind to be found in nature focus our attention, demand investigation requiring stored knowledge, and ultimately guide our behaviour. The salience of saturated colours also facilitates learning and makes such signs and their meaning memorable, allowing

biological visual signals to act as natural symbols that we can not only understand intuitively, but interpret when they occur in different contexts. Art exploits these perceptual mechanisms, and especially their links with emotion. Artists, in other words, have learned to produce and manipulate salient colours by exploiting the natural processes underlying their character as signs, and despite the different meanings they may have in different cultural and historical contexts.

Bernard Ratigan
Psychoanalytic Psychotherapist, Leicester
Neuroscience, psychoanalysis and the colour
yellow: Jews and Judaism in early modern
northern European visual culture

This paper examines through an empirical focus on the use of the colour yellow as a marker of difference and stigma the insights that can be derived from current thinking within psychoanalysis. Colour may be an empty category but it can be part of a toxic, even lethal, transformative process in which the Other is reduced from human to non-human. The paper describes the natural qualities of yellow as a colour and the ways in which this is perceived and processed. The theoretical basis of the paper is psychoanalysis which is understood here as a hermeneutic exercise to do with the search for meaning firstly in the clinical encounter then, by extension, in visual culture. The history of the relationship between the Abrahamic faiths of Judaism, Christianity and Islam will be briefly discussed in terms of colour badging. The developments in Christian passion hermeneutics, biblical exegesis and spirituality in the later middle ages in northern Europe will be explained in the framework of psychoanalytic concepts such as splitting, denigration, scapegoating and projective identification. By considering two passion paintings from late fifteenth century Bavaria, the paper will show how the colour yellow played a part in perpetuating anti Jewish rhetoric. Finally, the paper considers how the colour yellow was used in the Nazi denigration and attempt to annihilate Jews and Judaism in the twentieth century.

Jean-Loup Korzilius
Université de Franche-Comté, Besançon

Elements of a Theory of the Sexuality of Colours

What relation to colour do we have today? My answer involves a refusal to engage with traditional ways of approaching the category of colour when examining the discursive structures underlying the pronouncements of male painters about their use of it. Focusing on Matisse, Kandinsky, Klee and Delaunay, my aim is to arrive instead at a history of the sexuality of colour, by analogy with the work of Foucault. What these painters say turns out not to

be merely descriptive, but to relate closely to how straight men of their period spoke about women. It emphasizes the sensuality of colour, and insists upon the necessity of achieving 'mastery' over it. Colour in this discursive system has the status of a feminine figure, something to be 'dominated' and 'known.' Painters' remarks thus compare with medical writings of the period, in which the female body is represented as 'weak' and 'sensitive'. Since painters and scientists shared this theoretical model of femininity, they constructed colour and the female body alike as sources of 'excitement' that simultaneously stimulated men and represented a challenge to masculine power. These reflections open onto a larger question: does 'sexuality' contribute to constructing our sense perception, and our visual perception in particular? If so, then modern painters' relation to colour may reflect the far-reaching influence of a specific, historical conception of our physical constitution.

Anna-Maria von Bonsdorff University of Helsinki

Ascetic and Synthetist colour and Finnish art in the 1890s

This paper focuses on the pivotal role played by colour in European art at the turn of the nineteenth century. By using new kinds of palettes, and deploying colour to emphasise emotional effects or to connote musicality and spirituality, artists such as Whistler, Eugène Carrière and Paul Gauguin were able to explore new kinds of painting. This paper will examine how Finnish artists, including Akseli Gallen-Kallela, Eero Järnefelt and Helene Schjerfbeck adapted the colour of their immediate predecessors to their own ends. It will also argue that colour is a contingent, historical phenomenon, the meaning of which, like that of language, lies in the particular historical context in which it is experienced and interpreted. I also hope to show how the dynamic use of vibrant synthetist colour, or its negation, ascetic colour, should be seen as important elements of European modern art, and that their attendant simplification and manipulation of the palette were vital to the breakaway from a mimetic ideal of colour.

David Batchelor Royal College of Art

When is Colour?

Colour has a place in many myth of origins, both religious and literary, and it usually occurs in one of two ways. In the majority of these stories colour happens as an afterthought or an accident, well after the gods had completed their principal tasks of creating earth and sky, land and water, plants, animals and humans. In several of these accounts colour is the result of mere spillage but, as the effect is pleasurable, it is allowed to remain. Colour then is secondary, inessential and largely useless, but nonetheless enjoyable. In another groups of stories colour is primary rather than secondary: the world begins as undifferentiated colour, which, bit by bit, is then divided and shaped into forms and things. The result is earth and sky, land and water, etc, etc, but the resulting world is also gained at a price, which is the loss or diminution or desaturation of colour. I will look at several literary myth of origins including texts by Aldous Huxley, Italo Calvino, Yves Klein and the Mexican revolutionary Subcomandante Insurgente Marcos; and I will finish by asking when is colour in the modern city.

Tricia Cusack

University of Birmingham

Before the eighteenth century the sea was regarded in the West as a fearsome, repulsive and chaotic deep (Corbin, 1988). Subsequently, with the emergence of the notion of the sublime, then the invention of the seaside and the practice of leisure boating, it was recast as a zone of wonder and pleasure. However, Western conceptions of the ocean continued to view it predominantly as 'empty space' although a space available for exploration and appropriation. Thus, British Empire Marketing Board posters in the 1920s depicted ocean liners under the caption 'Highways of Empire' thereby appropriating – and socialising – sea passages radiating from centre to colonies. Ships themselves present microcosmic societies circumscribed and shaped by the ocean. Imaginings of the sea have varied depending on place, time and culture. For example Australian Aboriginal 'Dreaming Paths' do not distinguish between land and water, continuing from the shore into the sea. In post-independence Ireland, artists painted contrasting visions of the Atlantic as a Celtic dreamscape populated with magic islands, or as the emigrant's route to America. The sea in many cultures has been gendered as female and viewed as a resource subject to masculine domestication and exploitation. The following papers analyse representations of the ocean as a social space from different historical and theoretical perspectives, focusing on a variety of topics including: 'sublime terrors of the sea'; transatlantic voyages; colonial encounters; shipwrecks and salvage; natural histories and gendered models of marine life.

Emily Ballew Neff**Museum of Fine Arts, Houston****Shark Tale: Copley's *Watson and the Shark* and Transatlantic Natural History**

*John Singleton Copley's startling painting of a young boy attacked by a shark in 1749 while swimming in Cuba's Havana Harbour, added a new twist to the nascent genre of contemporary history painting in eighteenth-century London. Copley based the sensational event depicted in the painting on "fact"; its protagonist, Brook Watson, had been a 14 year-old apprentice seaman travelling the crowded Atlantic highway of commercial trade in rum, sugar, slaves, coffee, tea, indigo, etc., when he was attacked by a shark, lost his leg, yet miraculously survived to tell the tale. Thus immortalized and mythologized in paint, Brook Watson escalated his political ascendancy in London, drawing attention to himself during the painting's display at the Royal Academy's annual exhibition in 1778. Since that time, this iconic painting, now known as *Watson and the Shark*, continues to attract museum visitors spellbound by its graphic display of the sublime terrors of the sea, and art historians lured by its multiple layers of possible meanings as a political allegory, modern parable, or a foundational painting in the aesthetic use of the sea as an identifiable American tradition. This talk, part of a larger work-in-progress, shifts the traditional focus on the painting's figures to its physical space, and examines the painting as the first, major artistic statement of the West Indies. I will examine the dominant figure of the shark within a growing nexus of circum-Atlantic natural history and, in terms of its broader meaning in Copley's cultural milieu.*

Victoria Carruthers**University of Sydney****Catrina McAra****University of Glasgow****A Surrealist Ocean: Dorothea Tanning's Feminine Metaphors**

Far from being conceptualised as an "empty space" the Surrealists notion of the sea was more akin to the pre-eighteenth century notion of a Diluvian force, a "chaotic", if not fearsome, "deep." For the male Surrealists the sea represented the terrain of both a Romantic and Freudian desiring unconscious that saw men lured to their death through sexual congress with figures such as Melusine, Undine and Circe. For many women Surrealists, the sea is figured as a distinctly feminine space in which shape shifting creatures such as mermaids, sirens, kelpies and nereids are linked more profoundly with much older narrative traditions that emphasise violence, ritual and the notion of a feminine subjectivity that

is intimately interwoven with a sense of imaginative and transformative potential. An enduring fascination with these oceanic hybrids surfaces in the fairytales, mythologies and visual vocabulary of both western and other cultures; Andersen's 'The Little Mermaid' (1837) or the illustrations of both Rackham (1932) and Pacific islanders for example. For American artist and writer Dorothea Tanning (b.1910) the destructive, sensual, secretive and transformative potential of the sea forms a strong connection with lived feminine experience. This paper explores the recurrence of oceanic imagery in her oeuvre, and the way in which the artist builds on conventional images of mermaid hair and tails, turning them into psycho-emotional, feminine metaphors. We support this joint paper with reference to art theory, fairytale narratives and interview material with the artist.

Kirstie North**University College Cork****The Sea as a Repository: Time and the Sea Vessel**

*This paper will explore the way in which contemporary artists Tacita Dean, Dorothy Cross and Sean Lynch have developed modes of archiving, collecting and salvaging in relation to the sea and sea vessels. As evidenced in a series of works from the 1990s, the sea for Dean becomes a kind of repository of objects, memories and narratives from which new meanings can be salvaged. Most prominent here are the narratives and objects which survive the ill-fated amateur sailor Donald Crowhurst, whose abandoned trimaran, the Teignmouth Electron, became the subject of a 1999 film by Dean. Cross's *Ghost Ship*, also from 1999, is a reworking of a decommissioned lightship, laden with historical and psychic resonances. Archiving is often understood as being concerned with historical facts (the past) yet the artists mentioned, demonstrate an archival practice which moves between past, present and future. For Dean this can be attributed to her employment of fiction and myth. For Cross the *Ghost Ship* harks back to a past time, yet a lightship's function warns of future dangers. Sean Lynch's *DeLorean*: Progress Report 2010, traces the now obsolete DeLorean car (which symbolises time-travel, being made famous by *Back to the Future*) to the bottom of the Irish Sea. As well as being a repository, the sea can also be thought of as a space in which time operates differently, hence the vessel itself may be thought of as a pocket of a different kind of time, or as a vehicle that moves between times.*

Pandora Syperek University College London

“No Fancy So Wild”: Slippery Gender Models in the Coral Gallery

As cultural institutions, natural history museums in the late nineteenth century disseminated social norms including models of sexual and gendered behaviour. Yet how might Victorian gender values have applied to representations of animals that are asexual or hermaphroditic? This paper examines the exhibition of glass models of marine invertebrates in the Natural History Museum, South Kensington. Crafted with uncanny naturalism by the father-son glassmakers Leopold and Rudolf Blaschka and displayed in the new museum’s ‘coral gallery’ in 1883, models of jellyfish and sea anemones presented a dazzling spectacle albeit according to rigid taxonomic structures. Here I investigate the gendered dimensions of representations and conceptions of marine life in conjunction with contemporary evolutionary theory as equally informing the models’ production and display. Cultural notions of the sea, as feminine, amorphous and morally ambiguous were transmitted to its ‘lowest animals’, from eroticised popular literature (Michelet, 1861) to sexual science disparaging the ‘degenerate’ sexuality of certain marine invertebrates (Geddes and Thomson, 1889). Yet such creatures were equally aestheticised, both as prolific motifs in contemporary painting and decorative art and in natural history illustration, which both popularised their collection amongst the public (Gosse, 1854) and established their importance to evolutionary narratives concerning human social development (Haeckel, 1866). Drawing on feminist critiques of the history of science, I consider how the Blaschka models, as simulations of strangely feminised yet sexually uncontrollable creatures, transgress binarised notions of gender and nature, to enable a more ‘fluid’ conception of sexuality in relation to display culture in the late nineteenth century.

Emily Burns Washington University, St. Louis

New York – Paris: The Atlantic as the Liminal Site of Expectations

In the late nineteenth century, many artists, writers, and tourists travelled across the Atlantic via steamship transportation. This paper analyses the ways in which paintings and photographs of and writings about transatlantic travel negotiated the liminal space of the ocean as symbolic of the collision of two different sets of cultural conventions. I argue that paintings like *The First Sight of Land* (1877) by Henry Bacon, artist Will H. Low’s scrapbook photographs of his trip to Europe in 1900–01

(Albany Institute of History and Art) as well as novels like William Dean Howell’s *The Lady of the Aroostook* (1879) and Henry James’s *The Ambassadors* (1903) engage with contemporary social coding to define their central endearing characters as full of excited expectation, but concurrently as utterly innocent about the possibilities and problems of travel in Europe. Through their display of innocence and the discourse which linked such naïveté and guilelessness with American culture, through Mark Twain’s *Innocent’s Abroad* (1869) and other contemporary texts, I suggest that viewers and readers readily understood these figures as American travellers in the process of negotiating the liminal space of the Atlantic and ultimately challenging their provincialism in favour of a heightened sense of self.

Yvonne Scott Trinity College Dublin

Reconstructing the Raft: The Semiotics of the Shipwreck and Raft in Contemporary Art

Fifty years ago, during a major storm, a cargo ship ran aground on Inisheer Island off the west coast of Ireland where it remains to this day, beached above the high water mark. Two years after the disaster, artist Hughie O’Donoghue, then a ten-year-old boy, on holidays there, was profoundly affected by the looming, rusting ruin of the ship, arrested as it was in the course of a journey, and frozen within the liminal space of thwarted intention. Decades later that memory has found its way into a series of monumental images by O’Donoghue. The point of departure for this paper is the metaphorical role of the shipwreck with its tradition in moralistic and philosophical iconology, from imminent danger, to culmination in disaster, as examined in analyses by Boase, Eager, Goedde, and others. In particular, however, this paper explores an offshoot of the genre, in the concept of the ‘raft’, examined in the context of the O’Donoghue’s interests in the processes of memory and allusion, expressed in his series of recent works referencing the notorious shipwreck of another vessel nearly two hundred years ago (1816), commemorated by Théodore Géricault, in his iconic image *The Raft of the Medusa*. Just as Géricault constructed a raft in his studio as a model for his painting, O’Donoghue made a similar reconstruction as the basis of his explorations. This paper argues that while the shipwreck represents liminal fixity, as in recent work by Cai Guo-Qiang – the interruption of process through violent and sudden re-connection with the land (run aground or submerged) – the raft by contrast constitutes a consequent, but opposite condition, a disconnection and casting adrift within an ocean of possibilities.

Beth WilliamsonTate, Research Department

Josef Albers said “Good teaching is more a giving of right questions than a giving of right answers.” But what does good art teaching actually look like? More than ever, as this session will explore, government-led curriculum impacts upon teaching and learning at all levels. Historical perspectives on academic art teaching will frame our discussions and papers which consider the pedagogical reforms of the Enlightenment and the British School at Rome provide us with a firm art historical beginning for this session. Over the last 50 years, since c.1960, it is the relationship of critical, theoretical and administrative changes that most concerns our panel of artists and art historians. The important relationship between artists, collections and the curriculum will be explored, alongside a questioning of just who should be leading teaching and research in art schools. The current crisis in art education will lead us to a consideration of possible alternative models; the free art school and pedagogical strategies in contemporary art in the museum.

Tomas Macsotay
University of Leeds

Nicolas Vleughels :
Enlightenment and Art Education

This paper considers innovations in academic art teaching inspired by eighteenth-century notions of education. Focusing on discrete practices developed under Nicolas Vleughels' (1668-1737) direction of the Académie française between 1724 and 1737, the contribution aims to debunk the notion that the life room and an authoritative and powerful teacher-position constituted unquestioned pillars of the 'academic' outlook on teaching. It traces ongoing debates on the role of the art instructor and the psychology of the student back to the Enlightenment, and in particular to disputes animating French writings on pedagogy in the early-mid eighteenth century. Vleughels thus serves as an example of a practice where fraternal co-habitation expands and disrupts the traditional life class, and where the urban grid becomes a site of training as essential as the enclosed studio space. The paper shows that the immediate context of Roman socio-cultural life was important in determining the nature of some of the practices introduced in the Académie française. The evidence offered transcends strictly art historical categories, and the paper proposes that in order to fully appreciate academic art practices, one must consider Enlightenment reforms in the roles of the instructor and the student, practices surrounding the visual model, and, finally, the new importance of the urban context in art teaching.

Lyrice Taylor
University of Maryland

Winifred Knights and Interwar Artists at the British School at Rome, 1920-1925

My paper examines the significant artistic scholarship of Winifred Knights (1899-1947) during her formative artistic education at the British School at Rome. The first woman to win a Rome Scholarship to the British School at Rome, Knights studied painting in Rome during the interwar years of 1920 to 1925, one of the richest periods of artistic education for British women artists. During these years, the British School embraced a new progressive commitment to international higher education in the fine arts for British women. Founded in 1901 during international contemporary fascination with Hellenic and Roman studies, the British School at Rome provided the first permanent institution in Italy for visiting classical scholars from Oxford, Cambridge, and London universities. In 1913, the School broadened its aims and established scholarships for artists and architects from British artistic institutions, particularly the Slade School

of Fine Art, including Knights. Knights and her Rome Scholar colleagues contributed considerably to the modern rediscovery of Italian Renaissance artists, principally Piero della Francesca, Donatello, Verrocchio, and Masaccio. In the stimulating cultural and political climate of interwar Italy, the Rome Scholars created a lasting educational network between the Slade and the British School at Rome and contributed significantly to interwar British Modernism. In Rome, the leadership of Eugenie Strong (1860-1943), as Assistant Director of the British School at Rome from 1909 to 1925 and a pioneering woman scholar in archaeology, was critical to Knights's artistic formation, with Strong providing invaluable mentorship to Knights during her artistic education in Rome.

Sutapa Biswas
Chelsea College of Art and Design,
University of the Arts London

Through the Looking-Glass: Questions of Governance, the Art School in Crisis

The beauty of an artist, in part, is their ability to imaginatively create. Faced with global, economic and ecological catastrophes, never within our history, has there been a more urgent time, to imaginatively create.

My paper sets out to question the current crisis within art school education, prompted in part by the ever-increasing power of government policy to regulate intellectual thought, artistic and cultural production. In short, the art school is in a dreadful state of crisis and our imaginative and intellectual spaces fundamental to our very existence, are being corroded.

A well-known international artist friend of mine recently remarked, that the reason those traditional art historians employed in art schools, 'get away' with doing what they do [within art schools], is because, their expertise within an art school framework, remains, by and large, unchallenged by their peers, who otherwise are predominantly teaching in art history departments up and down the UK. Art schools, she continued, are, 'easy-pickings' for many of these individuals.

Having been educated (in part) in an art school where the theorization of art history formed a key component in the understanding and formulation of my subjective space, my paper addresses the need within an art-school context, for teaching and research within these institutions to be led by practicing artists, who are respectful of and engaged with theoretical and art historical discourses, but who, simply put, have the integrity and the courage to believe that practice itself, can effect change and therefore, ultimately, leads theory.

Matthew Bowman University of Essex

Art as Education: The Student as Public/Audience and the Art School as Gesamtkunstwerk?

Recent years have witnessed the growing intensification of an educational-disciplinary apparatus that seeks to standardize and regulate the art school environment. Such a process is evident in various manifestations—the Bologna Process is one key example—and perhaps not wholly negative in its intentions or outcomes. These transformations stem not from developments within artistic practice as such, but from the outward expansion of other university education models and the hegemony of post-Fordist capitalism. Such a situation challenges a dictum articulated by many of those that teach art: “art cannot be taught.”

This burgeoning culture of administration has been taken as bringing the art school into crisis. This paper aims not to assess whether the art school really is in crisis, but instead examine alternative models of the art school that have emerged against the backdrop of crisis-perception and may point a way forward. In particular, Anton Vidokle’s unitednationsplaza will function as a prime example insofar as it restaged an art exhibition as a temporary free art school with seminars and visiting lecturers. Another relevant example is Rirkrit Tiravanija’s week-long reinvention of Frankfurt Städelschule as Gasthaus 2002. Both examples represent, to an extent, a more organized and determinate relational aesthetic working within a specifically educational rather than merely communicational network. Yet in operating as an art school, there’s a risk that the student’s pedagogical experience is displaced by the mutation of student and school into media for a Gesamtkunstwerk (as Daniel Birnbaum worries vis-à-vis Gasthaus), or that the student body would be constituted as passive audience rather than active public (as Vidokle worries vis-à-vis his own unitednationsplaza). Given this challenge, this paper sets out to examine the potentiality and criticality of these projects.

Cliff Lauson Hayward Gallery

Learning Away from the Crowd: Pedagogical Strategies in Contemporary Art

Over the past decade, such a large number of artistic and curatorial practices have adopted pedagogical models and modalities that this trend is already regularly referred to by art writers as ‘the educational turn’. From participatory workshops to entire so-called free schools and universities, these pedagogical projects rely on small groups, active

participation, and extended contact time. While these aspects represent what might be considered the ideal conditions of art teaching, the pedagogical projects in question are often formed out of a refusal of the perceived constraints of the academy. As a consequence, their experimental, open-ended, and self-taught strategies vary wildly in terms of format, output, and content.

And yet, the explicit use of the term ‘education’ promises to offer learning or the transfer of knowledge as the shared intent of these artworks, taking the participant’s experience one step further than the interactivity of another recent turn, relational aesthetics. The pedagogical artworks are process-based and position a form of the discursive as their aesthetic experience. So what is really taught or learnt here? And what differentiates their pedagogical offerings from other types of learning outside of the academy such as an art gallery’s normal public programmes or online self-taught courses? This paper seeks to evaluate the critical distance between teaching art and teaching as art, between the academy and the educational turn through key case studies. It will respond theoretically to the concept of turning within a framework of avant-garde succession, and the rhetoric involved in positioning education at the forefront of contemporary art practice.

Stephen Farthing University of the Arts London

‘Museum Rome: The Curriculum and the Art School’

Josef Albers may have said “Good teaching is more a giving of right questions than a giving of right answers”, but what he never advocated was walking away from good answers. With particular reference to the assumption that, Museums, Archives and Teaching Collections may be full of good answers, this paper seeks to organize the changes that have taken place over the last forty years in the relationship between artists, collections and the curriculum. In 1975, after just 100 years of reasonable coexistence the Ruskin School of Drawing moved out of the Ashmolean Museum (leaving its teaching collection with the curators) and set up shop in its own building on the High Street in Oxford. In 2005 Chelsea School of Art quit the Kings Road in Chelsea and moved to Westminster where ever since it has been trying to become a fully functional neighbour of Tate Britain.

Over the past twenty years both Chelsea and the Ruskin have become progressively engaged in research driven by artists who have a desire to interact with museums and their collections. This paper plots the effect of the intellectual and emotional tide that seems to exist between the museum, the art school and its effect on the curriculum and an artist’s professional development.

Anthony Gardner and Klara Kemp-Welch

The Courtauld Institute of Art

From the writings of Slavoj Žižek or Jean-Luc Nancy to landmark conferences such as 'On the Idea of Communism' (London, 2009), a significant strand of contemporary philosophy has sought renewed critical potential within forms of socialism and communism that were supposedly outmoded by the global spread of neoliberal capitalism. Indeed, two decades after the seismic shifts of 1989, we might even say that the legacies of communism and socialism have returned to the forefront of Western thinking. Can we therefore speak of post-socialist aesthetics and politics within contemporary art? This session considers the challenges that post-socialist art histories can present for contemporary 'global' theory. In particular, we want to examine how different communist legacies, written and as-yet-unwritten, in Asia, Africa and Latin America, as well as Europe, might allow us to reimagine present cultural conditions. Are there consistent forms that these post-socialist aesthetics take? Which histories of communism ('official', 'dissident', etc.) are the foundations for these legacies? And how can art historians work productively with cross-generational and trans-cultural understandings (and misunderstandings) of communism without lapsing into nostalgic or anachronistic narratives? The session seeks a rigorous examination of the specific forms, historical origins and socio-cultural effects that art's post-socialist prospects and contemporary communisms may have taken. It gathers together a wide range of papers that conceive post-socialism as a hinge for unlocking a different global dimension of art's modern and contemporary histories.

Angela Harutyunyan American University in Cairo Between Utopia and Nostalgia

In 1991 the perestroika (1986–1991) program of liberalizing the economy alongside of other spheres of social activity in the Soviet Union had successfully transformed into national liberation movements in many of the republics of the USSR. In that year the Moscow-based publishing house with a symptomatic name Progress published an anthology of foreign literature entitled *Utopia and Utopian Thinking*. Sixteen years later, in 2007, the Moscow Art Magazine published an issue called “Progressive Nostalgia”. The editorial claimed that the uniting concept for the diverse post-Soviet contexts could be nostalgia, a progressive one, emancipated from its negative connotations of a regressive reactionism.

On the example of these two publications, it is my desire to capture what lies between the perestroika attempts to salvage utopia and the contemporary striving to rethink nostalgia as a progressive return to soviet history. To do this, I will discuss practices of two artists’ works in Armenia- Narek Avetissian’s grand poetic gesture of transmitting audio signals into space at the 1999 Venice Biennial and Mher Azatyan’s ongoing conceptual project that takes up daily colloquial idioms and interweaves them with snapshots of daily life. I argue that these two projects situated between utopia and progressive nostalgia harbor an affirmative proposition for the possibility of a utopia which is at the same time emancipatory and provides radical reflection upon the abandoned semiotic, ideological and material remnants of the communist past.

Marina Gerber Kunstraum der Leuphana Universität Lüneburg

The Legacies of Reflection Theory in Post-Soviet Art

My paper is an attempt to explore how contemporary Russian art is constituted by a particular form of post-socialist aesthetics, which responds to the emergence of capitalism in Russia while remaining influenced by its socialist tradition. My paper will demonstrate how much ‘dissident art’ – particularly the work of Soviet conceptualist Andrei Monastyrsky – was constituted by socialist ideas, and at the same time produced an aesthetic alternative to Socialist Realism. The aim is to bring out what has been neglected and perhaps suppressed to date, namely the extent to which socialist culture and its concepts continued to guide the aspirations of dissident artists. My claim is also that the dissident art of the 70s and 80s constitutes an anticipation of

post-socialist aesthetics, developed within socialism, not afterwards, as an artistic form of ‘critical socialism’, rather than anti-socialism, as the notion of dissident art may suggest.

My paper will examine how Monastyrsky engaged with the Marxist-Leninist idea of ‘reflection theory’. His work is exemplary insofar as it does not only oppose the orthodox Soviet use of reflection theory, but also produces an alternative use of it. The first part of my paper will critically consider this alternative – namely the construction of autonomous art through actions, photography and other works. The final part will consider whether, since the fall of the Soviet Union, Monastyrsky and his group, *Collective Actions*, continue to engage with reflection theory.

Rex Butler University of Queensland

Boris Groys: A Communist Art Historian

It might seem paradoxical to argue it, but Boris Groys, who made his name with *The Total Art of Stalinism* (1992), a brilliant analysis of the complicity between the Russian avant-garde and Stalinism, might be our greatest Communist art historian. This despite having argued that “the weak transcendental [i.e., the avant-garde] gesture could not be produced once and for all time. Rather, it must be repeated time and again to keep the distance between the transcendental and the empirical visible”, which is precisely that act failed in advance that Slavoj Žižek criticises in a whole range of post-Althusserian “radical democratic” thinkers, from Laclau and Mouffe to Balibar and even Rancière. How, then, might we think of Groys as a Communist art historian? We might see in some of Groys’s recent writings the movement from an art of purification (of which he is critical in the guise of Russian avant-gardism) to the most complete working out of an art of “subtraction”, along the lines of Alain Badiou’s politics of subtraction (of which he sees the hopeful signs in today’s world). After a lifetime distancing himself from the legacy of Stalinism (or being seen to), Groys’s latest book is entitled *The Communist Postscript* (2010) and speaks of a Communism after the end of history, but one no less real for that. Having begun his career with a “critique” of Stalinism, then, has Groys now returned to it? Or at least to something very close to that recent reinvention of Stalinism (a Stalin read after Lenin) in the work of Badiou and Žižek?

Dorota Biczel

School of the Art Institute of Chicago

Searching for Critical-Utopian Post Conceptualisms in Various Unarmed Utopias

This paper takes up as its starting point the legacy of two prominent critics, Stefan Morawski of Poland and Juan Acha of Peru and Mexico, who worked at two ends of East – South intellectual axis, which had crystallized through a body of the translations of key Marxist texts realized in Spain and Mexico in the 1960s and 1970s. Since both thinkers championed neo-avant-garde movements and advocated vehemently for the transformative powers of art, can we claim that Critical-Utopian Conceptualism postulated by Morawski is the East-Central European doppelgänger of Acha's no-objetualismo (which should be understood as a broad concept embracing a diverse array of "non-object-based" art)? And if so, what happened to these unexpected twin concepts in the era of neoliberal democracies that swept through both regions following 1989, effectively unarming – as Luis Castañeda suggested – their respective utopias?

Through a close reading of key contemporary examples from the territories that Morawski and Acha respectively covered, I will trace the effects and influence of the utopian Marxist thinking on its heterotopic successors. Who, where and why is willing to take up the radical claims of the past? How do the contemporary dematerialized artistic practices relate to their historic antecedents? And, finally, what does it mean to transform reality today, if its current state is at best liquid, if not simply vaporous? If we cannot aspire to utopia, what do we aim for in our post-Socialist condition?

Luke Skrebowski

University of Cambridge

Discarding Fantasies: Resisting the Communism of Capital

How might a global contemporary art struggle for a new post-socialist politics and/as aesthetics? The distorted legacy of communism, its grotesque 'fulfilment' by post-Fordist capitalism as the 'communism of capital', looms as a challenge to any attempt to articulate a progressive political project today. Even as it remains nostalgically fixated on the lost radicality of the Sixties and the Seventies at the level of its content, contemporary art is subjected to postfordist capitalism at the level of its production and circulation.

Andrea Fraser's Un Monumento As Fantasias Descartadas (2003) exemplifies contemporary art's summary judgment on the 'failure' of the revolutionary avant-garde (here, the Latin American) expressed as a

particular judgment on the 'failure', however pathos-laden, of a particular artistic practice (here, Hêlio Oiticica's). Fraser presents the disavowal of utopian precedent and ambition as the melancholic precondition of 'advanced' but 'post-avant-garde' work today.

Is an alternative to this position conceivable? I approach this problem via a re-reading of Oiticica's later practice. Proposed in New York in the late 60s and early 70s in the face of an emergent postfordist regime, Oiticica's plans for the formation of 'community cells' or 'experimental communities' constituted a radical and highly distinctive attempt to reconnect the political and artistic wings of the avant-garde. Were Oiticica's ideas just an unwitting anticipation of the 'creative' and self-organised forms of labour that would soon revolutionise Fordist capitalism or might they still suggest possibilities for articulating an alternative to a now-ramified post-Fordist regime?

Silvia Fok

Hong Kong Polytechnic University

Legacies of Socialism in Contemporary Chinese Art

Both overseas and local Chinese artists alike appropriate legacies of socialism, either as themes or targets of criticism in their artworks that have aroused lots of reverberation or criticism. This paper examines the effect legacies of socialism have on the production and reception of contemporary Chinese art, both local and global. Ever since the first unofficial Stars Exhibition held in 1979 in Beijing, an artist like Wang Keping has exploited legacies of the Cultural Revolution as themes in art to express his criticism. Numerous appropriations of Mao Zedong's portraits have been produced since the 1980s as blank parody. The revisiting of the historical Long March sites has been another means for artists to re-invent their own relationships with socialism, such as the Miniature Long March project created by Qin Ga in 2002 and 2005. Other artists have exploited certain legacies of socialism such as He Chengyao's performing of the broadcasting gymnastics in 2004. Cai Guoqiang's re-presentation of the Rent Collection Courtyard in overseas exhibitions illustrates the ways Chinese artists exploited the socialist legacies for overseas audiences. To what extent have these socialist legacies turned out to be imaginary and re-presented to a different audience with new meanings? Are there misreadings or misinterpretations among different spectators? How have these historical legacies been re-invented to fit in with the new contexts? As art historians, how should we position ourselves and our writing about different contemporary Chinese art histories across generations and trans-cultural boundaries under the post-socialist and post-modernist condition?

Izabel Galliera
University of Pittsburgh

Big Hope's and Matei Bejenaru's Hybrid Modes of Collaborations in a Post-Socialist Context: Challenging the Rhetoric of Uncritical MultiCulturalism

Practitioners of socially-engaged art aim to dissolve boundaries between art and life, engage specific communities, and thereby challenge traditional methods for evaluating art and for creating social value. Responding to the complexities of contemporary life, their work has become one of the major currents in contemporary art throughout the world. What global and local factors have led to the emergence of such interventionist practices within the post-socialist European region? How do sociopolitically engaged artists from contemporary Central and Eastern European societies, which refute the social function of art as a residue from a discredited socialist past, develop their locally germane collaborative projects while negotiating simultaneously with both regional and international currents?

This paper probes these questions through a contextual reading and critical analysis of specific artworks by the Hungarian collective Big Hope and the Romanian artist Matei Bejenaru that they developed in different European cities, engaging members of various immigrant groups. My discussion will center on an examination of the artists' strategies of collaboration, approaches to 'community' formation, type(s) of funding received, and changes that occur to the modes of representation when the projects are shown within the framework of an (art) institution. Considering art projects developed both independently and with institutional support in the light of what 'community' means in the broader post-1989 European context, I inquire to what extent are the artists able to challenge the exclusionary institutional rhetoric of cultural diversity and pluralism promoted at the European Union level.

Merav Yerushalmy
Ben-Gurion University, Israel

Reading the Common: Legacies of Socialism in Contemporary Aesthetic Practices Addressing Israel-Palestine

Socialist discourse and politics were prominent in political life in Israel until the late 70's, when a gradual turn towards neo-liberal thought, and a post-structuralist critique of the hegemonic and often nationalist socialist practices made socialism synonymous not only with an "inefficient" economy, but also with the foreclosing of difference and the disregard of others - Palestinians, Jewish immigrants from North-Africa and the Middle East,

women and others. Recent years however, have seen a renewed interest in post socialist thought and a rethinking of communality in a way which not only acknowledges the other but seeks new ways of participation and plurality – a being-in-a-(contested)-common.

This paper focuses on two such contemporary aesthetic-political practices – those of the Barbur collective, and those of the Sala-Manca artists group, and seeks to interrogate them within the legacies of socialist and communitarian thought fostered in Israel in the early and mid 20th century. Although indebted to socialist and nationalist thought developed in eastern and northern Europe (and elsewhere) in the 19th and early 20th centuries, socialist discourse and practice in Israel both shaped and responded to the historical specificities of Israel-Palestine and their particular aesthetic and political conditions. I wish to argue here that the Barbur collective and the Salamanca group provide us with two differing yet complementing sites from which to rethink the legacies of socialist thought in Israel-Palestine, and to challenge our understanding of the differing histories and localities of the common and of being-in-common – a difference often sidelined in contemporary theory.

ROUNDTABLE DISCUSSION:

Post-Socialist Prospects and Contemporary Communisms in Art History

Janice Helland

Queen's University, Canada

This session proposes an integrative examination of craft history and craft theory with a particular emphasis upon the impact material culture studies has had upon the discipline. In 1999, Judy Attfield suggested that 'hybridity' is one of the 'most remarkable characteristics of material culture studies' (*Journal of Design History*, 12, 4: 373); in 2009, Paul Greenhalgh lamented the 'absence of historical writing' in discussions of craft (*Journal of Design History*, 22, 4:402); and also recently, Tom Crook posited a collapse of the dichotomies of modern and antimodern in craft studies suggesting instead an 'alternative modernity' distinguished by a 'multiplicity of 'dialogs' between past, present and future' (*Journal of Modern Craft*, 2,1, 2009: 17). Thus, while maintaining a concern for production and consumption, papers in the session will also consider intersectionalities, meaning, and social relationships between object and bodies, while retaining a focus upon craft history. How do objects relate to each other and/or to the bodies that create and use them particularly when informed by gender, sexualities, class and race? How does materiality make meaning? What relationships accrue between objects and social practices? How have theories of transculturation affected discussions of craft history and practice?

Alena M. Buis
Queen's University, Kingston, Canada
'Crafting Home: The Colonial Homemaker in Early Modern Dutch Trade Networks'

In the last several decades, traditional art historical boundaries have expanded due to an increased interest in the study of vernacular accumulations of everyday objects as powerful expressions of identity and physical manifestations of culture. Recognizing the potential for materialist scholarship to uncover the domestic microhistories, untold by traditional written accounts of patriarchal history, material culture approaches can be employed to re-examine women's engagement with both the ideological imagining and physical construction of homes. With previous histories of production obscuring one of women's most important historical roles- that as active agents in household consumption strategies- material culture scholarship exploring marginalized crafts, ordinary objects, and domestic spaces has provided an entry into women's history previously denied.

With a focus on the 17th-century colonial homemaker, this paper explores Dutch women's performance of gender, class and race roles facilitated by their participation in the purchasing of goods, the exchange of objects, and production of crafts in the overseas trade empire. I investigate how colonial expansion gave rise to the display of complex cultural identities and how the material objects in local and global trade networks –textiles, ceramics, and furniture- not only served as tools in articulating and forming identities but also embodied representations of social exchanges. By examining Dutch crafts as illustrations of the material manifestation of colonial encounters and exchanges, I put forth 'New World' domestic interiors as highly contested social spaces, with the architecture, furniture and other possessions representing significant appropriations of form and complex translations of meaning.

Juliette MacDonald
Edinburgh College of Art
'Craft and the City: an exploration of craft's role in contemporary urban society'

Through discussion of how we or others feel about city living – in various situations and differing circumstances – we can increase our ability to relate our aesthetic responses to perceiving the environment and the practical actions we take within it (R Buchanan, Branzi's Dilemma: Design in Contemporary Culture, 1996: p5).

Using Richard Buchanan's observation as its starting point, this paper sets out to examine Craft and some of its functions in the contemporary city particularly in terms

of it being used as a social practice to promote a greater sense of personal identity. The growth of cities in the 19th century led to the rise of the Arts and Crafts Movement, and making things by hand was for some an expression of political and ideological beliefs. Over the previous century, cities have undergone large-scale modernisation which has led to the growing sense of homogenisation associated with such urban locales across the globe. As a result civic authorities have attempted to brand cities according to the needs of postmodern consumption, and give a contemporary identity in order to differentiate one centre from another. Furthermore, authors such as Leadbeater (2006), Mulgan (2007), Tapscott (2007), Tims and Wright (2007) and MacDonald (2009) argue that creativity is produced, consumed and enjoyed quite differently in post-industrial societies from the way it used to be, suggesting that mass innovation and mass creativity are 'the next big things'. Given such assertions, what can Craft contribute to such municipal ideals and in what ways might it participate in the creation of a visually distinct flavour and thus interrupt the fractal geometry common to the postmodern city?

Alyson Wharton
SOAS, University of London
'Armenian Master-Builders and Image-Making in Mid 19th Century Istanbul'

The Balyan family were a dynasty of Ottoman-Armenian master builders (they were referred to in Ottoman-Turkish sources as kalfa or master builder as opposed to architect or mimar) responsible for virtually all of the imperial architecture, that is the palaces, pavilions and mosques as well as some governmental buildings, for the Ottoman sultans of the mid 19th century. In the period immediately before carrying out his most extravagant works that reworked the sovereign image of the sultans Mahmud II and Abdülmecid, Karapet Balyan- the member of the family responsible for designing and putting into action works at that time- constructed and decorated a number of churches for the Constantinopolitan Armenian Community that redefined its material culture in the 1830s. This paper will discuss the close relationship between the application of decorative styles and motifs to express identity as well as the re-use of architectural and structural techniques in both imperial and Armenian communal works. It will argue that Karapet Balyan used the experience of building these churches to work out a new image of dynastic power, which he subsequently implemented on his palaces, mosques and pavilions. Both the churches and the imperial works form an attempt to create a 'modern' iconography for the Ottoman-Armenian Community and for the Ottoman sultans by Karapet Balyan, however they also show, on a more pragmatic

level, how Karapet used regular teams of (mostly local Armenian) craftsmen on both his works for the Armenian Community and imperial works.

Susan Surette
Concordia University, Montréal

'Working Craft: Victor Cicansky's The Old Working Class and The New Working Class'

I chose this subject matter because...public sculptures are mostly about royalty, politicians, military men and seldom about the people who built the country, the working classes (V. Cicansky, 2008).

Victor Cicansky created and installed two ceramic mural projects in the Sturdy-Stone Centre, Saskatoon, Saskatchewan: *The Old Working Class and The New Working Class*, 1977-1981. Situated above the elevators, on the first and eighth floors, each is composed of five relief panels that portray, in two different formats, the working people of Saskatchewan. These panels are one component of the decorative program of eight ceramic relief murals, installed on the interior and exterior walls of this 1977 modernist government building during a six year period, 1977-1983. As part of the province's 2% program dedicated to the integration of the applied arts and architecture, they form a major public work. This paper discusses whether Cicansky's public murals can be understood only as representing the manifestation or critique of a utopian ideal as suggested by W.J.T. Mitchell (*Art and the Public Sphere*, 1992, 3), or perhaps should be considered as 'nodes where time and place are inextricably and fundamentally bound' (A. Gérin, *Public Art in Canada: Critical Perspectives*, 2009, 5). I argue, after Annie Gérin, that these murals are best appreciated as agents implicated in 'the struggle over space ... identity, economy, and politics that shape Canada' (*ibid.*, 6). Such agency will be traced through the murals' material, facture, style, iconography and emplacement, taking into account archival sources, historical texts and the innovative ceramic practices in Saskatchewan at that time.

Rosie Ibbotson
Cambridge University

'Men's accessories: crafts and fraternalism in the English Arts and Crafts Movement'

This paper considers craft objects within the Arts and Crafts Movement, in order to illuminate the disjuncture between their role as understood by Arts and Crafts protagonists, and their treatment by recent scholars. Showing crafts to have originally been intended as 'means' rather than 'ends' within the Movement, the paper questions the centrality of artifacts in contemporary discourses about the period. Building instead on primary

theories, epitomized by Cobden-Sanderson's assertion that Arts and Crafts 'is a movement in the main of ideas and not of objets d'art' (1905), this paper not only understands craft objects as repositories of philosophical ideals but as accessories to social practices. Manifesting themselves both in terms of events and behavioural patterns, these practices constitute a neglected superstratum of Arts and Crafts endeavour, facilitated by objects, but with a social rather than material emphasis. In this, crafts were the site of ideological narratives, and in particular this paper focuses on craft production and theorizing as an aide to fraternalism within the English Arts and Crafts. Specifically collaborative, fraternal activity was a significant interpretation of the Movement's view of art as 'the great socialiser for a common and kindred life', and also had implications for the role of women in the Movement. Drawing on various case studies, this paper posits fraternalism as among the true 'ends' of the Arts and Crafts, and thus proposes an approach to the Movement in which craft objects are considered as intermediaries between social theories and social practices.

Joseph McBrinn
University of Ulster, Belfast

'Queer Things: Craft and Sexuality'

A commodity appears, at first sight, a very trivial thing, and easily understood. Its analysis shows that it is, a very queer thing, abounding in metaphysical subtleties and theological niceties (Karl Marx, Capital, 1867).

Craft, since the Industrial Revolution, has occupied a rather curious position in Western capitalist society as it is undeniably the ultimate commodity (the ubiquitous object of desire in systems of modern consumption) but also an often subversively symbolic representation of what production has, and can, signify. The positioning of craft in modern society has unquestionably been shaped by both class and gender. However, although the study of craft history often attends to issues of class in a complex and interrogative manner similar attention to the discourses of gender, and sexual identity, tend to be addressed in terms of femininity alone. Although Marxist and Feminist historians have for decades engaged with craft as a major site of exploration a new generation of queer critics have begun to further engage with the commodity politics of craft as a liminal space (like sexuality) in the cultural hierarchies of modern society. In their 'otherness' craft and sexuality share a form of what Michel Foucault termed 'propinquity' in the West's classification of things. Taking the case study of embroidery this paper aims to demonstrate how craft in the age of modernity and after has been, to borrow Marx's phrase, 'a very queer thing' indeed.

Theorizing Wax: on the Function and Meaning of a Disappearing Medium

**Allison Goudie and
Hanneke Grootenboer**

University of Oxford

Much work still needs to be done to provide adequate theoretical frameworks within which to place the vast array of objects and artifacts made of wax. The history of wax has been a history of disappearance, partly due to the perishable quality of the material. Whereas recent years have witnessed more scholarly attention to wax as a sculptural medium, as demonstrated by the excellent publication of *Ephemeral Bodies: Wax Sculpture and the Human Figure* edited by Roberta Panzanelli in 2008, much remains unexplored. This session's twofold aim is to broaden the study of the function and meaning of wax, as well as seek ways of finding alternative art historical approaches by taking rare and marginalised wax artifacts as point of departure, for which current methodologies developed for portraiture or sculpture do not suffice. We welcome historical papers on wax objects of any time period, as well as papers which explore, on the basis of concrete examples, theoretical and methodological approaches that account for the specificity of wax's inconsistency (malleable, perishable, approximate to the human skin, metamorphic), its paradoxical nature (water resistant as well as soluble, its proximity to both lifelikeness and death), and/or the particularity of its usage (anatomical model, sculptural prototype, portraits, ex votos).

Rose Marie San Juan University College London

Wax at the threshold of early modern knowledge

In Ercole Lelli's set of wax models of bodily dissection, on display from the early 18th century in Bologna's Anatomical Museum, the full-scale figures of Adam and Eve stand at the threshold of knowledge. As markers of a new base line for knowledge, Adam and Eve restart time, one that moves both towards complete visibility and towards disintegration and death. The figure of Adam initiates the sequence of dissection, generating duplicates that are fixable, identical to itself, and available for usage or conceptualization. Eve, however, permits no such replication, no future versions of herself nor of others through the display of the reproductive system (the function usually assigned to the female body in early modern anatomy). This figure seems startlingly present yet always in the process of departing from view. Within the anatomical enterprise, the crucial emptying out of presence is achieved first within both Adam and Eve, in Adam's case through the way the head (ultimately Adam's skull) turns away from the viewer and refuses an empathetic recognition of the face. Eve, perhaps due to her burden of moralized meaning, proved a more difficult to entity to empty out. I will consider how Lelli's wax figure of Eve offers an unusual opportunity to address the question of presence through its departure, not only by reworking the wax effigy and re-enacting the restoration of antique sculpture, but also by testing the materiality of wax in relation to what Jean-Luc Nancy has called the "sudden appearance of the unavailable".

Allison Goudie University of Oxford

The wax portrait bust as trompe-l'oeil? A case study of Queen Maria Carolina of Naples

To the post-photographic eye, the image of Queen Maria Carolina of Naples (c.1800) afforded by the black and white reproduction of her wax portrait bust has the ability to produce a veritable trompe-l'oeil. The plinth cropped from view, the image presents upon first glance as an impossible photograph, one of a sitter who died before the discovery of photography. Of course, encountered in the flesh the very format of this portrait, being a bust and a truncation of a larger whole, naturally precludes such a trompe-l'oeil experience. Nevertheless, Maria Carolina's contemporaries were unabashedly complicit in their reception of wax portraits as a performance of the trompe-l'oeil effect; the Queen's own correspondence demonstrated that such portraits were conceived of as living beings, in full knowledge that they were not.

Indeed, the unique nature of the human experience of wax portraiture lends itself particularly well to Jean Baudrillard's understanding of the trompe-l'oeil, one that defines it as essentially metaphysical. This paper explores the potential of Baudrillard's understanding of trompe-l'oeil as a theoretical tool for excavating the contemporary significance of the wax bust of Maria Carolina, an object created at a time when the metaphysical status of wax portraiture was undergoing a dramatic reappraisal on account of the French Revolution. In doing so, the trompe-l'oeil becomes a framework to gauge the semiotic slippage between signifier and signified, realism and symbolism, that wax portraiture presents to the art historical canon.

Mechthild Fend University College London

Moulding Skin Disease. The dermatological waxes of the Hôpital Saint-Louis in Paris

My paper shall consider the astounding re-appearance of wax as a medium for medical imagery since the middle of the nineteenth century. I will look at dermatological moulages, in particular the extensive collections (almost 5000 objects) of the Hôpital Saint-Louis in Paris still on display in their Musée des moulages today. It has often been argued that the dermatological moulage owes its popularity in the nineteenth century to the fact that photography was then still "at its infancy". However, I would like to suggest, that the moulage and the photograph were not technologies that superseded each other but came into use in dermatology at exactly the same moment. Jules Baretta, the first and most productive wax sculptor working for the hospital, was hired in the 1860ies and finished his first dermatological moulage in 1867, while the first French dermatological Atlas illustrated with photographs Hardy and Montméja's Clinique de l'Hôpital Saint-Louis was published in 1868. Drawing on Lorraine Daston and Peter Galion's 2007 book Objectivity, I will argue that both the wax moulage and the photograph adhere to the paradigm of "mechanical objectivity" claiming authenticity as mechanically produced and by the fact that they are indexical images that once touched the object visualised. Despite this rhetoric, both procedures relied on manual re-working by hand, in particular hand colouring, as colour was one of the major elements for the identification of a skin disease. In addition, I shall discuss the idiosyncrasies of the material wax – its malleability that made it a perfect servant of medicine, its ability to imitate the tonality and transparency of skin as well as the complex forms of various skin conditions.

Sharon Hecker

IESAbroad, Milan/Università Cattolica del Sacro Cuore di Milano

'Sealed Between Us': Luciano Fabro's Tu

This paper analyses the contemporary sculpture entitled *Tu (You)* (1978) by Luciano Fabro, in which the artist created an egg in red sealing wax stamped with a seal ring depicting a Hellenic image of a sexually-engaged couple. Proposing complex relationships between 'I' and 'You', subject and object, Fabro exhibited this egg in an empty room, suspended from the ceiling at almost floor level, obliging the viewer to crouch down to detect the image on the egg's surface. Fabro's use of wax can be seen as a modern philosophical meditation on Aristotle's 'wax and seal' example in his treatise on the nature of the soul, *De Anima*, in which wax's nature emerges in relationship—receiving form without leaving its matter on the form that impresses it. Moreover, the work instantiates a rethinking of Renaissance Humanist ideals through its material incarnation and eroticization of Piero della Francesca's suspended, spiritually elevating and mathematically perfect painted egg hanging over the Madonna's head in the Pala Montefeltro (1472). *Tu* also merits a contemporary art-historical interpretation of sealing wax as Fabro's continuation of Piero Manzoni's wax sealed envelopes and cans of shit, while likewise elevating the common wax associated with Joseph Beuys and the concerns of *Arte povera*. Finally, the red wax egg stands as a pointed social and political commentary on Italy's controversial 1978 legalization of abortion. Wax's contradictory dual nature as soft/hard, warm/cold, natural/formable, fragile/durable, tactile and bodily/receptive to intellectual, emotional, and spiritual projections, emerges here in all its expressive potential and limitations.

Jane Eade

The Courtauld Gallery

Wax modelling, God and the Enlightenment

This paper explores the extraordinary phenomenon of late seventeenth-century wax tableaux on the themes of judgement, decay and death, focusing in particular on two examples in the collection of the V&A Museum. These now rare survivals are the little-known counterparts to the colourful nativity scenes more usually associated with Southern Italy in this period. The visceral, disturbing quality of the material itself and the difficulty of placing these macabre sculptures within the canon of art, has led to them being largely sidelined as objects of serious study. As miniature theatres of Christian morals these tableaux represent a distinctive species of the *memento mori* tradition.

Yet while intended to provoke Christian meditation on death and the tomb, there is nevertheless a tension in the modelling of the figures between an ideal of classical form, a theological conception of the body, and the kind of anatomical knowledge being made available by contemporary medical science. It is suggested in this paper that these tableaux are uniquely representative of a transitional cultural phase between the periods we refer to as Renaissance and Enlightenment, and between modes of thinking about the body that have their roots in theology and natural science respectively. Focusing on both the iconography and material of these objects, this paper explores what the hyperrealism of wax contributes to the debate.

Regina Deckers

Bibliotheca Hertziana/Max Planck Institute for Art History, Rome

La Scandalosa in Naples: Veristic Instrument of Remorse

The oratory *Santa Maria Succurre Miseris* in Naples contains the so-called *Scandalosa*, a macabre *memento mori* from the age of baroque: A waxen coloured and life-size bust which shows the corpse of a woman, attacked by worms. The oratory in the *Complesso degli Incurabili* was in the past in possession of the Confraternity of the Bianchi. The *Congrega dei Bianchi* – originally grown from an association of penitents – was responsible for the care and burial of convicted or executed prisoners in Naples. Thus it does not wonder that the bust is presented as like a corpse in an open grave, probably to illustrate the end of a sinner.

Although the representation of the rotten corpse perhaps can be derived from the tradition of the *transi* in tomb sculpture, the polychrome half-figured bust reminds of illustrations of the Last Things. The stages of death, purgatory to heaven or hell or also the differing couple of the *Anima beata* or *damnata* are part of counter-reformational piety and were shaped in coloured wax by artists like Giovanni Bernardino Azzolino (about 1572–1645). Also the anonymous sculptor of the *Scandalosa* exploited the qualities of the material to the veristic character of his work however on closer examination the bust does not reveal any decay of the surface except the injuries by the animals. Apart from possible literary or graphic sources there is to be examined the further purpose of this extraordinary work, as like it is to be compared with contemporary examples of the *memento mori*, their level of realism or artistic idealization and the part of the wax for the convicting result.

Jessica Ullrich

Universität der Künste, Berlin

Figurative Wax Sculpture in Contemporary Art

Wax has always been connected with death, whether as death-mask in ancient Rome, as effigy in medieval royal burial ceremonies, in the preparation of dead bodies or in medical instructional models. Furthermore, wax traditionally occurs in a ritual or spiritual context, e.g. in the form of a candle or as a votive offering. A third important functional context arises from the closeness to nature and illusory power of a wax body and concerns the substitutive, secular portrait which continues even today in wax museums, the most well-known being Madame Tussaud's. In recent times some of the most progressive contemporary sculptors focus again on the technique and aesthetic of wax sculpture.

I wish to show how artists who presently work with wax both make use of its symbolic power, which has continued unbroken since Antiquity, and also take up and develop further specific aspects of figurative wax sculpture from the Middle Ages, Renaissance and Baroque. Through a selection of works by British and German artists such as John Isaacs, Gavin Turk and Pia Stadtbäumer, an analysis will be made of how current art reflects historical contexts in which wax sculptures were utilized. It should become clear that the practical functional aspects of wax sculpture have not been preserved, but that the physical signification and auratic presence of the material contribute to imbuing those traditional contexts with a contemporary dimension.

Margins and Peripheries: Painting Outside the Cities of Eastern and Northern Europe

Rosalind Polly Blakesley

University of Cambridge

The last two decades have seen a surge of scholarship on areas which tend to fall outside the European canon, Russia, Poland, and the Scandinavian countries among them. While studies in the decorative arts have shifted away from urban-centric interpretations, however, those which focus on painting still reflect the tendency of modernist discourse in the twentieth century to equate culture with capital cities, with all the silencing of regional voices which this entails.

Following recent studies in other disciplines which have thought more critically about the centre and the periphery as theoretical models, this panel will look at painting in Europe's outer reaches less from the metropolis, and more from the margins. In doing so, the panel aims to explore physical, intellectual, or imaginary sites of artistic production which query the intersection of provincialism and backwardness, and contest those narratives of painting in eastern and northern Europe which centre on metropolitan work. Such debates will shed light on the way in which an auxiliary cultural stage can inflect not only local or civic pride and the moulding of regional identity, but also the construction or deconstruction of broader pictures in the visual arts.

Rosalind Polly Blakesley University of Cambridge

The Long Arm of the Academy in Imperial Russia

Studies of artistic pedagogy in Imperial Russia continue to focus on educational institutes based in St Petersburg and Moscow. However, from the 1830s in particular, there were other important sites of secular artistic training which query the standard narrative of Russian painting as one centred on the two major cities. This paper seeks to interrogate the role which art schools in provincial cities in the first half of the nineteenth century played in the cultural and intellectual life of Imperial Russia, and the ways in which they shaped or contested a supposedly coherent Russian school of painting.

Like the Imperial Academy of Fine Arts in St Petersburg and the Moscow School of Painting, Sculpture, and Architecture, the schools were instrumental in the establishment of professional pride and commercial acuity among artists, and in the moulding, reflection, and representation of national identity. Yet their location away from the two major cities engendered an ethos which differed from that at the Academy and the Moscow School, and added regional dimensions to the national picture of artistic endeavour. By examining some of their pedagogic idiosyncracies, this paper explores the extent to which the schools in question nurtured an artistic and civic character distinct from other cultural centres. It also considers more widely whether the development of artistic education in Russia's provinces throws into question the very possibility of institutionalising a 'national' school of art.

Marta Filipová

Beyond modernity: Joža Uprka between the city and the countryside

Interest in folk culture, or the culture outside urban centres, was especially lively in Bohemia and Moravia in the nineteenth and early twentieth century. Folk art was seen by many as traditional and national, related to the historical heritage of the "Czech nation". For this reason, 'high' art also often found inspiration in the visual culture of the peasants.

The painter Joža Uprka (1861–1940), who depicted both everyday and festive life of Moravian villages, is often associated with regionalism in Czech art of the turn of the century. Born in a village in southern Moravia, but educated in Munich and recognized in Paris, he was far from a marginal – or regional – artist, though. His impressionist style was well suited to the depiction of the colourful and exotic romanticized image of the villagers,

and was appreciated in Prague as well as in Parisian Salons. He painted at a time when peasant culture was undergoing a decline due to the industrialization and modernisation of the Czech nation, which aimed to model itself as civilized and cultured rather than primitive and rural. This is also one of the reasons why Uprka does not appear in the canon of modern Czech artists today.

While addressing wider issues relating to modern art and regional/peasant culture in Central Europe, this paper will consider Uprka's approach to regional subjects in contrast to that of "urban" artists; the question of how Uprka has been viewed in relation to modern art; and, more broadly, what makes a regional artist in the period of modernism.

Tutta Palin Academy of Finland

Ingrid Ruin's Fantasized Ethnicities

The canonization of modernism has created a rigid set of avant-garde norms that very inadequately address many vernacular variants of modern art. It is clear, however, that elements of artistic and social experimentation can also be shown to characterize more mainstream and/or provincial modernisms. Symptomatic examples can be found in the intersection of several axes of marginalization, such as in the career choices of female figurative artists working in rural settings in North-Eastern Europe. The case here, the painter Ingrid Ruin (1881–1956), was moreover marginalized through belonging to the Swedish-speaking minority—the former elite—in Finland.

During the interwar years Ruin mainly worked alone on a small island in Southern Finland, painting a wealth of self-portraits that manifests a complex notion of identity that seemed artificial in the eyes of her contemporaries. She identified strongly with her former teacher Anders Zorn's home region of Dalarna in Sweden, and posed readily in local folk costumes. Another important point of reference for Ruin were the equally colourful and sensual female figures of the Russian painter of peasant scenes, Abram Arhipov (1862–1930). Her own collection of folk costumes also included a handsome Mordovian dress in which she liked to pose.

Ruin's carnivalized, yet warm and sincere way of identifying with these fantasized ethnicities comes astoundingly close to the masquerade theory introduced by Joan Rivière in 1929, but it can also be interpreted as a commentary on an artworld which non-urban women could only enter as eroticized models.

Winnie Y.L. Chan

University of Oxford

Antonio M. Lopez

Granada University

Scholarship on the Chinese garden tradition has mostly addressed from within certain academic fields: Garden as problems of art connoisseurship as represented by scholar gardens in Suzhou of the Ming time; Garden as generic category regardless of historical development and socioeconomic change. Recent studies have begun to take on a multidisciplinary approach, putting it into a wider social and geographical context. This session builds on this recent trend and extent it by bringing together scholars from fields of art history, architecture, landscape design, urban, social and political history of China. The papers are allocated in themes that offer new insights to Chinese garden research from the Tang time until nowadays. The first theme “Garden Art and Society” investigates artistic discourse of socio-political power in gardens of scholar-officials, court and merchants: the spatial staging of disconnection to politics of a retired Ming official; the recycled use of calligraphic corridor in imperial and scholar gardens; and maritime merchant gardens as arena of social exchanges. The second theme “Reassessing Chinese Garden Tradition and Practices” destabilises the generic categories of gardens. It deals with historical changes over time on the varieties of garden elements: rockeries, square pool as well as to redefine those practices in contemporary ways.

Andong Lu

University of Cambridge

**Deciphering the Reclusive Landscape:
A Spatial Analysis of the Garden of the
Unsuccessful Politician in Wen Zheng-Ming's
1533 Album**

This paper explores the Garden of the Unsuccessful Politician as the spatial staging of reclusion. Wen Zheng-Ming's 1533 album of the garden provides comprehensive spatial clues. These clues allow us to fabricate the psycho-geography of the ideal landscape of the time, which illustrates the changing and emerging ideas in this period of transition from productive landscape to aesthetic gardens.

Lei Xue

College of William and Mary

**Recycling the Antique: Origin of the
"Calligraphic Corridor" in Chinese Garden**

The "calligraphic corridor" or "stele corridor" (beilang), furnished with stone slabs carrying carved calligraphic works (shutiao shi) on its walls, has been incorporated into many gardens since the eighteenth century. Unlike calligraphy couplets and plaques, which appeared much earlier in time and are usually subordinated to buildings and landscape, these calligraphic stone slabs determinate the function of the particular architectural form of the corridors and mean to construct a unique space for displaying calligraphy. Despite its widespread popularity in the later time, the origin of calligraphic corridor has received little scholarly attention. Focusing on the Yuegulou ("Tower of Browsing the Antique", built 1747) of the imperial garden Beihai in Beijing and the "calligraphic corridor" of Liuyuan (Lingering Garden, rebuilt in the late 18th century) in Suzhou, my paper argues that the emergence and function of the "calligraphic stone slabs" in a garden setting was not self-evident: originally they were not made for gardens. Instead, they had been serving as the media for printing model letters (fatie) – popular calligraphic compendia reproducing selected historical masterworks for practicing calligraphy and learning its history – before being collected and "recycled" as an architectural part in gardens. The recycling use of the calligraphic stones for constructing the corridor not only reflects personal aesthetic preference, but also reveals particular socio-economic and cultural concerns imbedded in the garden-(re)making in the eighteenth century.

Winnie Y.L. Chan

University of Oxford

**The Quest for Antiquity and New: Legitimising
the Regional Gardens of Guangzhou in South
China, 1685-1860**

The era of the maritime trade by the Chinese Hong merchants of Canton (now Guangzhou) in since the establishment of the Thirteen Factories in 1685 until its destruction by fires during the Opium Wars saw a rise in popularity of garden constructions in the regional South China from circa 1800. On one hand, the scholarly discourse of evidential research (kaozheng) in the Qing (1644-1911) led by the Liangguang governor-general Ruan Yuan (1764-1849, js. 1789) triggered interests in the rewriting of local landscape history based on Southern Han (917-971) landscape, leading to a pursuit for antiquity in garden; on the other hand, the contact between the Chinese merchants such as Puankehua, Conseequa and Howqua and the European traders in gardens stimulated new gardening ideas, garden aesthetics and practices. The meeting of the two engendered a distinctively new genre of gardens patronised by merchants that is often neglected in the history of Chinese garden and hence ought to be reassessed more critically. This paper argues that the nineteenth century gardens of Guangzhou were not merely sites where the reception of Chinese garden art by Westerners can be witnessed, but arenas where garden ideas were exchanged across cultures (China/the West) and regions (Jiangnan/Lingnan) in the urgent quest of antiquity and new. By bringing together Chinese and Western materials, it will demonstrate how the nineteenth-century kaozheng scholars legitimatised the regional gardens of Lingnan in two ways: by recovering the courtly gardens from the Southern Han, and injecting the Jiangnan scholarly model into the coastal South. Moreover, examination into the garden representations from Western accounts and export art will shed light on the new, more westernised mode of utilising and meandering through gardens that had reshaped garden designs.

Antonio José Mezcuá López
Granada University

The Fei Laifeng Hill: A Fusion Between Buddhist Sculpture and Strange Rocks

The Fei Laifeng Hill (The Mountain comes flying) is situated next to the Lingyin (Hidden soul) temple in the city of Hangzhou. Although there are some scholars who studied the hill's Buddhist sculptures, no attention has paid to the context of rockery formations that embrace all those sculptures. The relationship between these two elements (rocks and sculptures) is a very strange case in the China's landscape designs history in which the tradition of the Chinese Buddhist sculpture comes together with the tradition of the strange rocks design. By tracing a small genealogy of these two traditions we intend to highlight the Fei Laifeng's originality and try to arise some question about its origins.

Gu Kai
Zhejiang University, China

Vicissitudes of the Square Pond in Chinese Garden History

This paper aims to highlight the significance of the square pond, which is usually neglected in current scholarship while used to be common in Chinese gardens, and to reveal how its popularity was lost during the late Ming period. By studying abundant historical literature and images, the paper shows the square pond was a familiar element in Chinese garden history, especially from Tang to the middle Ming period. Some influential writings on square ponds from prominent characters of different periods are analyzed in details, such as those of Bai Juyi in Tang, Sima Guang in the Northern Song and Zhu Xi in the Southern Song. Significant ideas are to be demonstrated from the discussions of square ponds that the inner gain of shi yi (mind-comforting), not the outer form, was the main concern in garden appreciation. Through historical investigations, it is also shown that there was a great transition on garden ideas and practices in the late Ming, when hua yi (picturesque, artistic imagination) was regarded as the key requirement for garden appreciation. Square ponds, not existing in ideal landscape paintings, were replaced by water with naturally winding banks in the mainstream garden discourses and practices. Detailed discussion is carried out on ideas and works of two garden masters, Zhang Lian and Ji Cheng, whose influence can be still seen widely today.

In uncovering the vicissitudes of the square pond in Chinese garden history, the paper ultimately critiques the usual understanding of the Chinese garden with always stable features.

Duan Jianqiang
Henan University of Technology, China
Disorganize Imagination: Elementary to Garden in Early Modern China Discipline of Architecture

As a new research object in the discipline of architecture, the definition of garden has defined gradually in the early modern China. During the process of discipline establishing, such as architecture and garden, elementary the traditional objects were a very important transformation. Even our basic acquaintance on garden now has affected by this. On the one hand, new researcher has to definite the traditional objects in their discipline research; on the other, traditional objects, as the medium in culture, the imagination of traditional thinking and experiencing, has overthrown by this research method. It is important for us to that whether the different researcher definite the same traditional object in different ways, and why the elementary method had been chosen.

Peter Stilton

University of Bristol

Freya Gowrley

University of Warwick

In 1962, a performance of Benjamin Britten's War Requiem marked the consecration of the new St. Michael's Cathedral in Coventry. Designed by Basil Spence as a replacement for the original 14th century structure, devastated in the Blitz, the new Cathedral rose as a Modernist symbol of Britain's reconstruction. Spence's design incorporated the ruins of the old Cathedral's shell alongside the new in a stark juxtaposition of historical and contemporary. Here, the remembrance of tradition, history, and sacrifice is invested in a symbolic dialogue between ruin and reconstruction; a new world rises phoenix-like from the fragments of the old.

Ruins have played a significant role in many aspects of visual culture. As a powerful link to our past, graphic evidence of change, and a sobering vision of possible futures, the idea of decay and disintegration as the inevitable path of history has continually shaped societies' contemplation of themselves and others. This session will explore the idea of the 'ruin' within the visual arts in the widest possible sense. Topics for discussion could include:

- art and absence
- art and destruction
- art and memory
- art and reconstruction
- art and excavation

From the reclamation of a fragmented Antique past in quattrocento Italy to the abandoned landscape of Chernobyl; from Smithson's Partially Buried Woodshed to Michael Landy's recent Art Bin, ruins and the sense of absence they suggest have presented fascinating case studies for art historians. This session aims to suggest new frameworks that consider the ruin as a trope of significant cultural influence.

Gemma Carroll University College London

The Ruin and the Ruined in the Work of Kurt Schwitters

The troubled relationship between the past and present that radically decentered German identity in the aftermath of World War I lies at the core of to Kurt Schwitters', now destroyed, Merzbau. Kurt Schwitters literally used the ruin and the ruined, fragments of the immediate past, trash, as his material of choice. Karl Marx writes that economic value does not originate within the materiality of the object but within the social relations, labour, which produces it and Georg Simmel provided the first sustained analysis of how the consumer market now worked as the primary sphere of culture under capitalism. What are the ramifications of these ideas in a structure in which the debates over Gemeinschaft [Community] and Gesellschaft [Society] are articulated through the waste products of mass production? The Merzbau, evolving from earlier assemblages, including the Merz Column, retains the sense of a debased monument. Through a process of accumulation the Merzbau developed over sixteen years. Working through a bizarre form of overpainting, it both hid and emphasised what lay beneath as grottos were simultaneously advanced and withdrawn. It became both a personal and collective archive into which the viewer could literally enter.

Fiona Johnstone Birkbeck College, University of London

Mark Morrisroe's self-portraits and Derrida's "ruin"

The work of the American photographer Mark Morrisroe (1959-1989) has recently received a resurgence of interest, including a travelling retrospective currently on show at Artist's Space, New York. Morrisroe's work might be said to constitute an extended practice of self-portraiture, from the early images documenting his involvement in the 1980s Boston punk scene, to his final works exploring the effects of AIDS on his body.

At around the time of Morrisroe's death, Jacques Derrida curated a Paris-based exhibition, titled Memoirs of the Blind: the self-portrait and other ruins. In the catalogue text, Derrida suggests that the self-portrait is always from the very beginning a ruin, meaning that it can never be more than a traced memory of what the artist really looks like. "Ruin" thus offers a means of conceptualising the gap between image and referent, a rupture which Derrida views as offering a productive space for the generation of alternative models of meaning.

This paper seeks to bring together Mark Morrisroe's

photographic practice of self-representation with Jacques Derrida's reading of the self-portrait as "ruin". I am particularly interested in the way in which Derrida's treatment of ruin evokes the physical deterioration of the body, an association that seems especially relevant to Morrisroe's final works. Finally, I aim to explore what Derrida's understanding of ruin and the related themes of absence, memory and loss might offer to a wider reading of artistic practices in relation to the AIDS epidemic.

Barbara Marcon

Hiroshima and Nagasaki in the Eye of the Camera - Images and Memory

In August 1945 the cities of Hiroshima and Nagasaki vanished in seconds, obliterated by a power faster than the speed of sound and a heat stronger than the temperature of the Sun. What was left were absence and silence. Due to the American occupation censorship, visual evidence of this genocide was not to be publicly shown till 1952.

This paper examines the case of the first photographs taken on the ruins of Hiroshima and Nagasaki. Right after the atomic attacks press and military agencies sent their photographers to document the scene of destruction, but they were not the only taking pictures. Some unprofessional photographers—survivors—captured the images of a surrounding hell. Both types of photographs were banned from publication and ordered to be confiscated. Thanks to the risk the authors took to hide the materials, however, the representations of the atomic annihilation could later be revealed and open a space for memory in Japanese society after the American occupation ended.

The aim of this paper is to explore a situation where the lack of representation prevents the emergence of memory surrounding a traumatic event in public discourse. Using the framework of the theory of cultural trauma pioneered by Jeffrey C. Alexander, this paper seeks to examine the role of photographs from Hiroshima and Nagasaki in constructing the memory of an event on the national level in Japan after 1952. It also sets out to rethink the status and the previous interpretations of the images mentioned above.

Rose Tzalmona VU University, Amsterdam

Traces of the Atlantic Wall or The ruins that were built to last...

The Atlantikwall, a defence-line comprised of 12.000 bunkers, was constructed along the western-European coastline (1942-1945) to protect 'Greater Germany' from an impending allied invasion. This paper will examine

how the Atlantikwall, as a series of mass produced monolithic buildings in reinforced concrete, can be understood today in its present ruinous state. Designed by military architects and engineers, and erected by 1.4 million slave labourers, the Atlantikwall can be regarded as an embodiment of nationalistic ideology, and as built evidence to Nazi war crimes. Post-war years were marked by the desire to forget, and recovery was equated with demolition, burial and abandonment of the traces left behind. Nevertheless, a slow shift in appreciation towards the bunkers has taken place, as the stories that lay dormant are gradually being uncovered.

From the 1960s onwards the Atlantikwall began to fascinate generations of artists, who while searching for the 'uncanny', the 'forgotten', and the 'mystical' encounter remnants of abandoned buried history. Photographers, painters, sculptors and architects have tried to capture the apparent dichotomies between temporality vs. permanence, absence vs. presence, serenity vs. austerity, survival vs. aggression, mythology vs. fact and collective remembrance vs. amnesia. Today, little remains of the glorious architecture intended by Hitler to survive the test of time as ruins able to compete with those of antiquity. But ironically, as Günter Grass once wrote, the bunkers that were built with haste for a short-lived war would last the next 1000 years only to represent the essence of the 20th century – its barbarity.

Amanda Sciampacone
 Birkbeck College, University of London
**Urban Ruin: James Baillie Fraser's
 Representation of the Black Hole Memorial
 of Calcutta**

Between 1824 and 1826, British artist James Baillie Fraser produced an aquatint, entitled *A View of the Writers' Building from the Monument at the West End*, as part of his publication *Views of Calcutta and its Environs*. Drawing on the tropes of the picturesque, Fraser's print emphasizes the Palladian-style façades of the Writers' Building and the Church of St. Andrew illuminated by a rising sun. In the foreground of the image stands John Zephania Holwell's memorial to the Black Hole of Calcutta. Unlike the pristine Palladian structures, however, Holwell's monument is depicted in ruin. Erected in 1760, the memorial was designed to commemorate the British citizens who perished in a cell after they were captured by Siraj-ud-daula, the Nawab of Bengal, in 1756 and to celebrate Britain's victory in the Battle of Plassey in 1757, which saw the British East India Company consolidate its power in India. Significantly, while earlier British representations present the monument as a marker of the origins of Britain's dominion over Calcutta, Fraser's representation of the Black Hole memorial is far more

ambiguous. As my paper will demonstrate, Holwell's monument appears to impinge on its very status as a memorial through its representation in Fraser's aquatint as a picturesque ruin. Situated before the illuminated facades that symbolize Britain's power and progress in Calcutta, the decaying monument troubles the scene by recalling the fraught nature of British hegemony in a city poised to become the capital of British India.

Joanna Wolfarth
 University of Leeds
**Ruin and Reconstruction: The Bayon as
 a Nation-Defining Icon in Contemporary
 Cambodian Art**

The ruin that this paper will consider is the Bayon, a twelfth-century Cambodian temple, which has the distinctive architectural and iconographical feature of 'face towers'. This temple, built by King Jayavarman VII, as the symbolic centre of his Empire and the literal centre of his capital at Angkor, heralded both the return of a Khmer king after a period of "colonisation" and the beginning of the end of the Angkorian Empire. The face-tower took on new national icon status under colonial authorities in the 19th century, with the remnants of the face frequently peering out through thick jungle in early images of the Angkor site. The Bayon temple has since been subject to repeated restoration campaigns, in colonial and then postcolonial times. Its role as a nation-defining icon has likewise been renovated, notably in cultural production of the Independence Period, and now after decades of civil war, occupation and genocide, the temple is a potent and reoccurring image in contemporary Cambodian art.

This paper will examine the latest reworking and repetition of the ruin as an arguably post-postcolonial attempt to redefine the nation. In particular, it will consider how this re-appropriation of the image of the Bayon, literally embodied by its faces, makes present the absences of the most recent and most tragic period of 'ruin' in Cambodian history. In what way is the repetition of the image of the Bayon an act of memorial/remembrance, and perhaps an attempt to reconstruct salvation that is yet to come, from points of view specific to Cambodian politico-religious aesthetics?

Kathryn BrownTilburg University

This panel analyses the social and aesthetic implications of inviting audience members to participate in the production and display of contemporary art.

Increasingly, viewers are asked to play roles that are inscribed in works of art, to engage physically with installations, to contribute to interactive displays, and to explore innovative gallery spaces. Such unprecedented levels of audience participation challenge not only the structural integrity of works of art, but also the ways in which viewers conceive of their relationship to the artist and to each other.

By investigating artistic and curatorial practices that invite the viewer's participation in the production and display of artworks, this session questions the social and epistemological issues that inform the nature of interactive audience experience.

What kind of shared assumptions (between artist and audience and between audience members inter se) are required or desirable in order for such participation to be effective? Are invitations to participate in contemporary artworks embedded in the common social practices of particular communities or do they create new forms of community that transcend local boundaries? To what extent, if at all, does the invitation to participate in the production and/ or public display of an artwork presuppose, reinforce, or challenge the liberal principles of a democratic society?

By analysing the ways in which members of the public participate (or refuse to participate) in contemporary artworks and their display, this session asks how new interactive practices shape viewers and/or provoke resistance to works of art. The panel considers a diverse range of artworks and exhibition practices from the perspectives of artists, audiences, and curators.

Susan Jarosi
University of Louisville
The Audience Cries Back

As James Elkins demonstrates in *Pictures & Tears: A History of People Who Have Cried in Front of Paintings*, the evocation of tears as part of viewers' experience of artworks is neither a new nor uncommon phenomenon. Given this, the fact that a number of participants cried in Marina Abramovic's 2010 performance of *The Artist is Present* at the Museum of Modern Art would not, in itself, be exceptional. In particular, *The Artist is Present* established an unusual reciprocity between artist, artwork, and audience through its precise correspondence of action – both artist and sitters performed the very same script, sitting silently and meeting the eyes of the other. The performance not only construed the artist as artwork, but reduced the artwork to a visual exchange between artist and audience. As a consequence, the dialectic of subjective recognition proceeded from a rare position of equality. But what might be said of the nature of an artwork which elicited tears in over eight per cent. of participants and in which the artist herself cried eleven times? Because photographic portraits were taken of each of the 1,492 sitters who engaged Abramovic, the performance offers an unprecedented opportunity to study the dynamics of participatory response. Whereas conventional approaches to audience response extrapolate from artwork to audience, this paper pursues a reversed vector of attention, proceeding from audience to artwork and then back again. In doing so, it argues that *The Artist is Present* imagines a radical model of interactive experience that arises from concurrence and communion.

Joel Robinson
Open University
Accidental Elegies: Andrew Kötting's *Gallivant* and *In the Wake of a Deadad*

This paper will look at the creation of a participative space for elegiac meditation in the performance art of Andrew Kötting, and particularly in two of his most well-known projects, *Gallivant* (1996) and *In the Wake of a Deadad* (2006). This is a space that brings people together in interesting and quirky ways, and asks fundamental questions about art and emotional affect, whilst blurring the reception of art into its production. *Gallivant* was a trip made around the coastline of Britain by the artist in the company of his octogenarian grandmother and possibly terminally ill seven year old daughter, recorded on film against the backdrop of a suggestive landscape populated by various locals met along the way. In *In the Wake of a Deadad* begins as an invitation to 65

people to join Kötting in mourning his father and ends with the artist traveling the world with his family and two giant inflatable effigies of his dad and granddad. Confounding the relationship between the artist, family members, friends, colleagues, interlocutors, and other inadvertent performers, be they part of Kötting's circle or part of the greater public, what results in both projects is characterized by a high level of indeterminacy. The several chance encounters that we observe here leave us with the sense that life amounts to little more than our relationships, totally accidental yet somehow poignant and meaningful, and all the more so on account of their being so transitory.

Jennifer Kalionis
University of Adelaide
No Retreat: Performance Art as Behaviour Modification

In performance art, audience members are positioned as witnesses to the acts of the artist. In this role they may be involved in an artwork in a manner that challenges the ethical position of the artist, the gallery and themselves. This approach often destabilises and sometimes destroys the trust the audience brings to the event and forces them to re-evaluate their relationship to the work or more broadly, to performance art. Beyond shock value, many artists who work in this way use the experience of witnessing to evoke an emotive response and to implicate the audience in the act before them. This has been a technique of body art and performance artists to varying degrees since at least the mid-1960s, however this paper explores recent works where the experience of performance creates a new emotional space. It is in this space that the audience responds to the performance as active participants and creates an unpredictable and new meaning for the work. This paper argues that some performance artists such as the Australian artist Mike Parr (in works such as *Animal Farm* (Aussie Aussie Aussie Oi Oi Oi) and *Democratic Torture* (both 2003)), manipulate the territory of their performance space and the implicit relationship of trust between themselves and their audience in order to disrupt preconceived notions of the role of the art audience as witnesses and to involve them as active participants in the performed work and its implications. These artists often desire to use the affect felt by their audiences to modify their social and political actions beyond the performance space, and this paper explores the consequences of these works.

Juliet Steyn City University, London

The Experience of Art

My concern is to explore and question prevailing notions of experience and how these percolate into our expectations and indeed assumptions about art and the institutions that house it. I am continually struck by the ever increasing prevalence of art and museum exhibitions in which the visitor — in the name of 'accessible experience' — is encapsulated in and by the works on display, as display. Many thinkers across history have felt compelled to think and write about experience revealing multiple and contradictory meanings. The philosopher, Giorgio Agamben has cautioned, 'The question of experience can be approached nowadays only with an acknowledgement that is no longer accessible to us'. His thinking follows that of Walter Benjamin who, in the dark days of European fascism deplored the dearth of human experience. T.W. Adorno warned that even the possibility of experience is in peril. More recently it has been argued that Hyperreality may have succeeded to deprive us of experience. So, if this is indeed the case, what is the significance of those many cultural sites and art works which locate the experience of the spectator as the reason and modus operandi of the work? I wonder upon what understandings of experience are such claims predicated. In the Tate Triennale, the spectator was enlisted to follow a choreographed passage, stressing, as curator Nicholas Bourriaud put it, 'the experience of wandering in time, space and mediums'. The question that my paper addresses is 'experience in the service of what end?'

Harry Weeks University of Edinburgh

Ethics in Public: Community and Antagonism in the Works of Kristina Norman and Shlomi Yaffe

Kristina Norman's After-war (2009) and Shlomi Yaffe's How I changed my ideology in Prague Market (2006) both confront the relationships between community and nationalism through the medium of an unannounced intervention into public space. They are antagonistic in mode and provocative in execution. They share a desire to highlight the plight of an unrepresented, subaltern, minority community through the means of public performance and lens-based documentation. In this paper, I will characterise both works as being exemplars of a tendency with the 'Social Turn' in art in which the transformation of community is central. While Norman is a member of the community she is implicating, Yaffe is not. Does this internal/external dichotomy of intervention impact on the 'success' or ethics of the two artists' works? Norman exploits the mass media as a means of

highlighting the contentions of community, while Yaffe assumes a false persona in order to draw attention to the subject in question. As such they both share a great deal with the realm of Tactical Media. But I shall argue that this does not preclude them from being community-transformative by demonstrating the similarity of fundamental concerns common to both Tactical Media and what Grant Kester has termed 'Dialogical Aesthetics'. This paper will question whether antagonism is a viable means of achieving the transformation of community through art. Furthermore, is there an ethical problematic concerned with such artistic interventions in community? And do such ethical considerations impact on any potential criteria for critique of community-transformative art practice?

Mel Jordan Loughborough University

Andy Hewitt University of Wolverhampton

Dave Beech University of the Arts

Art, Participation, and Counter-Publics in UK Cultural Policy

This paper argues for an interrogation of the role of publicly funded art and the forms of participation it produces. It questions the nature of the public sphere and with it the limitations of state sanctioned culture. In the UK over the past decade, the rhetoric of 'third way' social inclusion policy has informed the commissioning of publicly funded visual art in culture-led regeneration and in cultural policy via the state art development agency, Arts Council England. In these social contexts, participatory art practices are employed to provide access for economically marginalized citizens to participate in art and culture. We argue that social amelioration is therefore transposed onto art and cultural institutions, and imagined as a positive force for change in a 'cultural democracy'. At the same time state policy is actually driving privatization of the state sector, whilst diminishing the transparency of governance and producing further social division. Freee proposes a new conception of art and participation. We use our practice-based research to address current debates on art and participation, for example in the theories and positions of Grant Kester and Claire Bishop. These two positions set a polarized debate between, on the one hand, a social and collaborative ethic in art that interrogates arts privileged status by disavowing artistic autonomy, and on the other, the shock tactics of an avant garde art in which the autonomy of the artist is preserved, but art's social isolation is denied.

Irene Noy
Edinburgh University

Looking Yourself in the Mirror: Participation in the Turbine Hall

What kind of participation results from the artist-museum cooperation in the Turbine Hall and what are the interests that drive the museum to engage in such participation? Can a sun-like object, artificial mist and mirrors on a ceiling be considered an invitation to interactive participation? Many of the participants of Olafur Eliasson's 'The Weather Project' in Tate Modern's Turbine Hall thought so. Various forms of documentation illustrate the uniqueness of visitors' behaviour during this exhibition: lying on the cold floor of the Turbine Hall while making shapes with their bodies which could be recognised in the mirrors above them. The core of this paper lies in the examination of the contemporary cooperation between a museum and an artist, which encourages visitors to interact with the artwork. The cooperation is constructed out of the combination between the unique architectural qualities of the Turbine Hall, its mediation by the institution and the intensification of its features by the site-specific installation. These points are discussed in reference to the 1960s when artists challenged the passive role of their audiences and the theories of Guy Debord and Jacques Rancière on 'spectacle'.

Kathryn Brown
Tilburg University

Facingness and Fictional Space in the Works of Édouard Manet and Rafael Lozano-Hemmer

This paper questions the role of 'facingness' in debates about visual art's ability to engage with the viewer. I begin with a consideration of Michael Fried's contrast between 'absorption' and 'theatricality' in the works of Édouard Manet. In describing the motif of 'facingness' that recurs time and again in Manet's works, Fried writes of a compelling gaze 'directly out of the painting' at the viewer in a way that dramatizes a convention that paintings are made to be beheld. Manet's exploitation of 'facingness' implies, for Fried, a confrontation by fictional characters with the viewer in a way that reinforces the viewer's self-awareness before the canvas. I propose an alternative reading of Manet's works and argue that a literal approach to this type of composition imposes a model of embodied looking on the viewer that ultimately reduces the works' interpretative scope. I then turn to the theme of 'facingness' in the digital art works of Rafael Lozano-Hemmer. These works mark a new stage in the use of 'facingness' as a compositional device. Developing the question of how, if at all, Lozano-Hemmer's works

constitute an address to the viewer, I consider the demands that are placed on the viewer in order to make such an encounter genuinely interactive.

Larisa Dryansky
École nationale supérieure des arts
décoratifs, Paris

From Theatricality to Operability: Interactive Art as a Theater of Operations

In his 1967 essay 'Art and Objecthood' Michael Fried painted a famously bleak picture of art's future. Fried based his pessimism on the new relation between the beholder and the work of art which he saw emerging in contemporary art movements. Defining the new condition of art as the creation of situations including the beholder, the critic denounced this exchange as 'theatrical'. At the same time, Fried paradoxically reviled this 'theatricality' as a distancing that constitutes the beholder as subject to the object, locking the viewer and the artwork in a strangely aggressive pattern of subordination. The evolution of art since the 1960s has in many ways confirmed Fried's worst fears. The development of new media art and the pervasiveness of interactivity in our daily lives have permanently shaken the traditional, contemplative relation between the beholder and the artwork. On the other hand, the preservation and the enhancement of the viewer's autonomy have become major issues for artists working with interactive displays. In reaction to the passive broadcast/reception pattern of mass media, a new paradigm has emerged that is centered on the notions of experimentation and practice. In my paper I propose to examine the complexities of this pragmatic approach based on the work of the French new media artist and theoretician Samuel Bianchini and his concept of the interactive display as a 'theater of operations'. While engaging the 'theatrical' element of interactivity, Bianchini seeks to transform the beholder into a practitioner, thus adding to representation the dimension of operability.

Nicola Grobler
University of Pretoria

Resistance and Complacency in South African Art Audiences

My paper will focus on the receptiveness of audiences for new interactive art practices in South Africa. I will draw on my own artistic practice to investigate the relation between artist and audience in a heterogeneous society. A recent work, *Small Victories* (2007-2009) will be used as a case study to elaborate on the nature of the experience that the artist predicts, for herself and her audience. This work follows a relational art model, where the situated

event (including people and exchanges) is the work of art, authored by many. The audience's response proved surprising, both in their openness to participate and their level of engagement within the framework of the project. However, participants also shifted the parameters of the work to suit their expressive, individual needs, forcing me to adapt to the unexpected outcome of the work. I will elaborate on the assumptions that are essential for this type of work to take place and analyse my example along with similar projects by local artists. For example, this form of interactive work is often created for a wider public who infrequently visits galleries and museums. Will the audience experience art, or something else? My research will involve conversations with previous participants in Small Victories. I wish to draw comparisons and to spark a richer debate about these practices.

Josh Ginsburg
Independent Artist,
University of Cape Town

'I am Equipment': Artist as Interface

This presentation outlines I am Equipment, a project which situates myself as a part of the artwork allowing participants to engage me in conversation to which I respond with imagery, video, text, audio and voice. The database that facilitates response is of my own design with regard to both content and structural mechanics. It is a complex dynamic network, comprising +- 20 000 discrete objects (text, video, still and sound) organized entirely by subjective association. A highly idiosyncratic tagging system facilitates immediate access to elements by both formal and oblique references, allowing me to respond by speaking through the media. As a function of the database's networked and associative design, related or oblique elements presence during searches. This results in unexpected nodes upon which to forward conversation. The work (a performance comprising the database and myself) is designed to encourage questions levelled at it. It is in effect, a contemporary response to Robert Morris's Box with the Sound of its Own Making: I become an interface fielding questions related to the work's own making. Broadly, this project is invested in the space between art and how it is spoken about, and as a result the conference platform (with the presentational mode of address) is an ideal site for its activation.

Warren Neidich
Independent Artist, Delft School of Design
Audience Participation in the Art of the New Economy

In the tertiary economy where language and communication are the essential ingredients of a set of immaterial products that attain real value through the stimulation of distributed global networks, the performative arts have assumed a special disposition. As essential links to innovation, the arts and art works disturb the normal logics of the flow of meaning and therefore capital. For instance, the idea of the public, or for that matter the means through which that public collaborates, have been reformulated in the new economy where gossip and linguistic intelligibility are new forms of exchange in the public spaces of immaterial capital and labor. Labor, politics and aesthetic production have become entangled in what is referred to as 'virtuosity'. The virtuoso performance is both an example of extreme individual dexterity of hand and mind while at the same time producing and instigating the audience with which it elaborates a productive diptych. Not that it produces real products like cars or clothing. Instead it produces unique and multitudinous memory sculptures and architectures in the mind. This then is the basis for the works I shall present: In the Mind's Eye, Book Exchange and Education of the Eye.

Suzy Freake

University of Nottingham

Jenny Gypaki

University of Edinburgh

The tendency to fold fact into fiction and vice versa has been, and still is, a pervasive strategy within art of the moving image. Ever since the birth of cinema, artists working with moving images have, in different ways and to varying degrees, capitalised on the mobile camera's supposed indexicality for subversive, aesthetic and political ends. Yet despite the ubiquity of such artistic practices, there have been few attempts to think across the interpretive frameworks that account for these strategies' ideological origins, mediations and effects. This panel seeks to make connections between works in film, video and projected image that make use of, or purposefully expose, the permeability between the documentary and the fictional.

The papers in this session have been chosen as they offer distinct and diverse critical approaches to the complex network of issues brought about by lens-based, moving-image art. The papers are largely case-based analyses drawing from a variety of artistic strategies, which address a range of concerns including: the role of duration in memory; the problematic use of moving images as historical evidence; the reconciliation of power and space; the recuperation of archival material; and the corruption of documentary conventions. This panel as a whole aims to examine the problematic functioning of documentary truth, tied up with the camera's assumed indexicality, in the hope of enabling dialogues between multiple theoretical frameworks. The result of such a conversation, we hope, is the development of a more comparative, informed and sensitive approach to the issue at hand, opening up an assortment of critical perspectives from which contemporary moving-image art can be rethought.

Kirsten Lloyd University of Edinburgh

'The Moral of the Story: Ethical engagements in contemporary documentary'

As an increasing number of artists site their practice within the social fabric of everyday life, the encounter has been placed at the heart of a newly defined aesthetic experience. Though the resulting material often bears a close resemblance to ethnographic mapping, investigative journalism or even community work, in contrast to the strict ethical codes to which these disciplines adhere, many of today's artists work outside – or even deliberately corrupt – accepted conventions and frameworks. This tendency is particularly explicit when documentary modes are employed to mediate social relations. Constructing situations, manipulating events and editing footage, artists often build narratives which push ethical considerations to the fore. While a number of theorists including Claire Bishop, Anthony Downey and Grant Kester have recently registered the importance of ethics in relation to the situational immediacy of other reality-driven practices, much work remains to be done in terms of addressing the specificities of lens-based documentary modes in the context of these developments.

This paper will argue that ethics are emerging as a key site for engagement with the political in art. The consequences of this development will be analysed with reference to the work of Renzo Martens and Dani Marti, two video artists whose respective practices are grounded in the art of storytelling. What are the possibilities and limitations of their transgressive approaches to both their subject and production methodologies as they seek to find new ways to engage with spectacle and the politics of representation at the beginning of the 21st century?

Amy Charlesworth University of Leeds

'The Disfigured Documentary: the Video-Essay and its Politics of Truth'

Ursula Biemann's *Performing the Border* and Maria Ruido's *Amphibious Fictions* are part of a recent body of work that reclaims the socio-political impact video works had for artists who utilized this medium as a utopian tool in the 1960s-1970s for critical means in opposition to mainstream media representations. I shall propose that it is of no co-incidence that the documentary (the document) becomes evermore prevalent in moments of historical crisis when examining the 1930s and 1970s as key cites for the history of 'the politics of representation' debates.

Ruido and Biemann's video-essays privilege the economic, in an attempt to understand the often-neglected link

between the feminization of labour and neoliberalism (the role of women in the 'transition' to capitalism delineated by Silvia Federici shall be acknowledged). These works convey dense political subject matter by way of 'subjective' voices and narrational experimentation. Both artists disfigure the formal devices utilized by orthodox documentary methods; they employ archival footage, simulator images and graphics, inter-titles, and the interview as the stalwart method for objectivity. These devices are continually questioned, signifying dissatisfaction with a singular totalizing image. Both artists oscillate between micro and macro conceptions of space and time, the local and global, between collectivity and individuality. Their works are often perceived as too experimental, self-reflexive and subjective from the perspective of documentary and, from that of video art, as overtly political and pedagogical. I will explore whether the techniques used give these video-essays a marked epistemological stance and thus a unique politics of form.

Toby Juliff The Open University

'The Lie and the un-perjured: Jeremy Deller's Battle of Orgreave (2001)'

In 2001 the British artist Jeremy Deller re-imagined and re-enacted the Battle of Orgreave, an infamous 1984 clash of striking miners and police which led to widespread arrests and injuries on both sides. The encounter, filmed by Mike Figgis for Channel 4, was seen by Deller as symptomatic of the strike and trauma for generations of local communities more generally.

This paper critically considers Deller's decision to use local members of the community – some of them former striking miners themselves – to play the part of the police. The acts or imaginary violence upon the self begs questions of justice and reconciliation in a community already at odds with itself. Jacques Derrida's work on idealism of justice, truth and reconciliation asks questions of presence and perjury might be important here. Derrida's assertion that justice remains a future ideal of presence, of both victim and persecutor, suggests a lack of 'justice' in Deller's Battle of Orgreave. Likewise, the performance of the lie [the miner playing the strike-breaker] is also indicative, using Derrida's trajectory, of the necessity of the perjurer lacking in this recreation: the persecutor is not there to lie, to 'say sorry'.

Deller's Battle of Orgreave explores the complex evolution of justice, the lie and perjury in post-mining strike communities that only highlights, as this paper will argue, a continued lack of justice and reconciliation.

Patricia Kelly
DePaul University

'Twenty Second-Delay: Time, Memory, and the Documentary Impulse'

In her film installation *H.M.* (2010), Kerry Tribe probes the limits of memory through the double projection of a single, 16mm film. The subject is the patient *H.M.*, a man whose long-term memory was cut to a maximum of 20 seconds as the result of experimental brain surgery. While he remembered events before the operation any new memory generated was fleeting, impossible to consolidate and retrieve. In Tribe's double projection, exactly 20 seconds out of sync, competing images recount the story of *H.M.*'s life, underscoring for the viewer that memory is not linear but highly subjective, shifting in relation to individual experience and need.

Similarly troubling the conventions of documentary film, *Manon de Boer* uses the relationship between sound and image to question the functioning of memory. In *Presto: Perfect Sound* (2006), *De Boer* invited violinist *George Van Dam* to play the fourth movement of *Béla Bartók's Sonata for Solo Violin Sz17*. Shooting the full performance 6 times, *De Boer* reconstructs the optimal sound composites to produce a "perfect performance," the visual continuity of which is continually ruptured through the editing process.

For both Tribe and *De Boer*, it is the relationship between fact and fiction that is called into question. Using their work as a point of departure, this paper will address the relationship between time and memory in the projected image or multi-screen installation. The point: to align this work with current theoretical debates about the functioning of memory, and its relation to historical interpretation and subjective experience

Adam Kossoff
University of Wolverhampton

'The Abstraction of Space: Technics and Otherness in the Experimental and Documentary film'

Centred on *William Raban's About Now MMX* (2010), this paper will look the conflictual demands of surface and deep space, which films about the urban and the city typically highlight. In making this film *Raban* was concerned to look at the nature of recession in the pictorial in tandem with the economic recession. *About Now* was filmed from the 21st floor of *Balfron Tower* in East London. Filmed with a telescopic lens, it reveals *Raban* scanning across the urbanscape of East London, dominated by the high-rise offices of *Canary Wharf*. The overall effect is a juddering exploration of flattened space.

Film and the moving image absents the spectator. The combination of composition, compression, framing, re-framing, editing and the screen itself, removes the audience from the spaces they are watching. So whereas the typical assumption is that the moving image conveys a 'thick space', space with a lived-in depth, the moving image actually utilises what I term as 'thin space'.

Bringing together the experimental and the documentary filmmaking traditions, *Raban's* films have often explored a sense of the spatial otherness of the moving image. In *River Yar* (1971-1972) a sense of place is revealed via the mediation of filmic technology. Here the relationship between nature and technology is seen as essential and harmonious. Which is not the same with *About Now* where nature and technology are shown to have an uneasy relationship.

Klaas Tindemans
Erasmushogeschool Brussel, department RITS / Vrije Universiteit Brussel

"'No truth from a child's mouth": Document and trauma in the films of Sarah Vanagt'

Sarah Vanagt produces documentary films and installations with documentary material. Inspired by film makers who work on the border between pure document and theatricality (*Jean Rouch, Werner Herzog,...*) she focuses on relationships between Europe and Africa, and on intertwinements of historical representations and actual performances. Her work is characterized by theatrical awareness of and playful complicity with the people (in Ruanda, Congo, in Brussels) she observes, and by a profound sense (cinematographic) history. In her most recent documentary, *Boulevard d'Ypres/leperlaan*, footage about African soldiers in World War I is projected on the walls of the warehouses in a cosmopolitan street, center Brussels. Simultaneously, the residents tell about their complicated lives.

Sarah Vanagt's new project is a filmic memorial of the International Criminal Tribunal for the former Yugoslavia (ICTY). She uses the technique of 'frottage'. She rubs with a pencil on a paper lying on top of several objects in the courtroom (chairs, computer screens, etc.), while filming her action with a finger camera. The work of *Sarah Vanagt* can be placed in a larger context of the (artistic) representation of trauma. She tries to capture the geste documentaire: the moment the observer can take advantage of the singular and a-historic relationship with the subject, born in the cinematographic act itself. How can this gesture contribute to insight into these (documented) traumas she documents, to a sincere memory of these events?

Felix Vogel HfG Karlsruhe

'Anteroom-Thinking: Documentary as Fiction as History'

The relation between history and image production is two-edged: On the one hand it is denied that narrative images are able to produce any form of historical evidence or objectivity and on the other hand it is claimed that it is exactly this non-objective and narrative status of images that enables them to act as the medium par excellence to depict the contingency of history. In reconsidering Siegfried Kracauer's History – The Last Things Before the Last, my paper will investigate in how recent film and video art establishes a new relation between fiction and documentary and thus sheds light on the question about the historical evidence of moving images. Referring to Kracauer, I would like to understand photographic media as possibilities through which we can "think through things" – "through" both in the sense of "with them/their help", but also in the sense of deciphering, permeating. Kracauer characterizes the photographic as much as the historical thinking through its ambiguity, its resistance against a movement of closure as much as its fleetingness. It will be shown that even when film and video enter a mimetic relation to their object, this is not one of identity, but one of similarity, correspondence or affinity. My paper will stress the fact that film's potential lies beyond mere depiction without being separated from it. It will be argued that contemporary film and video practices resolve the claim of objectivity through a movement that questions and at the same time transcends the border between fiction and documentary.

Trista E. Mallory University of Western Ontario 'Document/ Documentary: Peter Greenaway's Possible Worlds'

In the last three decades, roughly concurrent with the recent 'archival turn' within the humanities, theorists from Hayden White to Jacques Rancière have examined the status of fact within history—studies which have affected how historical constructs are understood and how archival documents are mobilized into narrative form. At the same time theorists from philosophy and literary studies have examined the status of fiction through possible worlds theory—first through systems of logic, then through literature, and more recently through immersive environments. Questions surrounding the reciprocal demarcation and contamination of fact and fiction are central to these theoretical inquiries. Placing possible worlds theory and metahistory in dialogue, this paper considers the peculiar mix of documentary and fiction

in Peter Greenaway's early films. Using possible worlds theory as a framework for discussing the extravagant and self-referencing cinematic worlds Greenaway constructs, this project attempts to situate these films which seem, bewilderingly at times, to oscillate between the logic of fiction and the 'reality' of documentary film. Greenaway's adaptation of documentary forms are at once unsettling and humorous: the collisions of his imaginary (but familiar) worlds with 'reality' yield superfluous meanings, ideas, identifications, and disorientations. Although each of these early films are experienced independently from one another, much can be gained from discussing them as a group—similar themes and characters emerge that span the films' alternative worlds and link them together.

Nea Ehrlich University of Edinburgh

'Animated Documentaries: Fact or Fiction?'

The recent proliferation of animated documentaries is a distinct development of the 'documentary turn' in visual culture, one that contributes to the discourse about combinations of fact and fiction in contemporary art and documentation. In the visual language of animation, the assumed indexicality of the camera is replaced by the obviously constructed animated image. By flaunting its theatrical and interpretive nature through stylized and un-naturalistic depictions of people and events, animation is developing as a new form of documentation that raises questions concerning past definitions of documentary practice, what indeed can be documented and the blurred boundaries of fact and fiction in contemporary culture.

My paper will examine some of the themes that animation introduces about its engagement with contemporary social and political issues: Can animation continue to be considered fictional or un-indexical if there is no other way to visually document realities such as virtual worlds, altered states of mind, memories and personal views of the 'real'? Does animation 'expand' the scope of the 'real' by documenting the virtual? Does animation question the extent of a shared 'reality' by exploring internal states of mind? What is the cultural significance of animated documentaries' severed link to material reality through animation's non-direct representation and un-indexical mode of documentation? What kind of knowledge can be produced through documentation that unabashedly visually disguises its subjects in order to expose new information?

Marika Leino

Chair, M&E Group

Marie-Thérèse Mayne

M&E Group committee

This session will consider the challenges faced by museum professionals, either working on their own or in collaboration with academics, in making art-historical research available to the public through museum display. Translating new research into a form suitable for exhibition often requires complex levels of interpretation and sometimes compromise. New curatorial approaches are analysed and integrated into a more general discussion about the role of display in translating academic research for a wider public, whilst not alienating the specialist. How can cutting-edge research be rendered clearly to allow for a better understanding of objects in a museum/exhibition context?

The papers presented consider these processes through a range of case studies. Drawing on practical examples from around the world, they explore the variety of display methods curators have used to increase public awareness and understanding of key art-historical themes.

Alex Woodall
Independent researcher/consultant
Participatory Interpretations

In this paper, I aim to explore and question 'traditional' notions of curatorial authority in museums and galleries, with particular reference to two projects with which I have been involved at Manchester Art Gallery over the past three years. In my role as Interpretation Development Officer, I sat somewhere between the Curatorial, Learning and Audience Development teams, and my remit was to engage audiences with the collections through participatory engagement in the interpretive process. Firstly, I will talk about overcoming the institutional challenges raised through Visual Dialogues, an annual Strategic Commissioning partnership project managed by Tate Britain, in which young people aged 14-19 worked with artists to develop new collections displays linking historical with contemporary artwork. The aim was to create exhibitions and interpretation not just for their peers, but for the wider gallery audiences, specialists and non-specialists. Over the past six years, this process has become more embedded within the institutional consciousness, so that now, the young people work as co-curators as well as interpreters, and their contributions are widely valued. The second project I will share and contrast, Mary Mary Quite Contrary, looks at the ways in which audience involvement has led the very concepts and processes of a project which focusses on a forgotten collection, the Mary Greg Collection of Handicrafts of Bygone Times. Through opening up this collection, initially to artists, to inspire imaginative responses, this open-ended research process has become ever wider, attracting interest from a diverse community, and has led to the development of a research blog, www.marymaryquitecontrary.org.uk. I will talk about notions of 'curatorial angst' that were perhaps stirred by the initial invitation to artists to rummage through the stores in a collection and the current pressures of a project that began as something slightly 'renegade', under the radar and process-driven, but is now expected to conform to traditional gallery expectations and culminate in some sort of product, or exhibition.

Małgorzata Lisiewicz
University of Gdansk

Whose Stories Are Told? Polish exhibition in the American Museum.

This presentation is based on analyses of the exhibition on Polish art and history entitled Land of the Winged Horseman presented at the Art Institute of Chicago in 2000. I focus on different aspects of museum practice involved in the organization of this exhibition, such as

press releases, the location of the show in the museum space, as well as a mode of installation of artifacts in the exhibition room in order to see how narratives about Polish culture and history were "translated" into an American context in order to address the American middle class public. Thus, my examination intends to show exhibition practice as a culture-specific mode of communicating academic knowledge to the museum audience. The exhibition composed of Polish art and cultural artifacts, by means of the exhibition as a medium, turned into a narrative about values of the American society.

The presentation is based on one of the chapters of my Ph.D. thesis published under the title Polish Global Identity. National Gallery of Art Dilemmas at the End of the Twentieth Century, VDM Verlag, 2009.

Smriti Saraswat
CEPT University (Centre for Environment Planning and Technology), India

Narratives in Interior Architecture: Stone Crafts as a Narrative Medium to understand Methodology in Crafts

This paper is an attempt to reflect upon a relationship between Interior Architecture (stone crafts) and narratives (as a communicative system). Stone Crafts for a long time now have enhanced the value and the language of Interior Architecture. Carvings, motifs, arrangement of patterns, recurrent patterns; all of these, can be considered as narratives. Every stone is a piece of communication, and can be like a word. Stone Craft has an inherent possibility of being integral to the grammar of the structure, forming a discourse, and structuring or creating a narrative, just like human language. Hierarchy in elements within a formal pattern, presence as well as absence of any element, are all aspects and techniques that create a narrative. Functionality of the construction of stone crafts itself can be a narrative. Narrative simply means saying something or to construct the meaning of something, through the act of telling. The word narrative goes back to the Sanskrit word gna, a root term that means to know, and that it comes down to us through Latin words for both knowing (gnarus) and telling (narro).

The process of Crafts and Interior Architecture can be interpreted through the medium of Narratives in order to fill the gap between the age old master mason tradition or shilpi tradition as popularly known in India (that is, craft skills with the backdrop of belief system and ethos) and today's designer tradition. In fact, Narratology is one such discipline which helps in giving a better understanding of other nuances of Crafts Methodology, Pedagogy and Research.

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most respected names in this field and landmark series such as Rethinking Art's Histories, edited by Professor Marsha Meskimmon and Professor Amelia Jones. This series, including the brand new Screen/Space: The projected image in contemporary art, edited by Tamara Trodd, will be launched at the MUP reception during the AAH conference. MUP also markets and distributes the Penn State University Press Art History list in the UK and Europe and the entire Amsterdam University Press list in the UK.

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The Herbert is proud to welcome The Association of Art Historians Conference to Coventry. We encourage you to view our collections which have such highlights as Bacchus and Ariadne by Giordano, Lawrence's portrait of George III and Lowry's Ebbw Vale. We are currently involved in a HLF Collecting Cultures project to acquire art and expert knowledge around work with a peace and reconciliation theme.



Leamington Spa Art Gallery & Museum would like to invite AAH members for a free guided tour of the Museum and Art Gallery. Including our current Curatorial Open Exhibition

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Bookfair

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The AAH Oral History Project revisits and revives the Association's history through a series of oral history

Bookfair

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Conference Convener: **Dr Carol M. Richardson** c.m.richardson@open.ac.uk (please include AAH 2012 in your subject line). Administrator: **Dr Piers Baker-Bates** p.baker-bates@open.ac.uk. Post to: Dr Carol M. Richardson (AAH 2012), Department of Art History, Faculty of Arts, The Open University, Milton Keynes. MK7 6AA. UK



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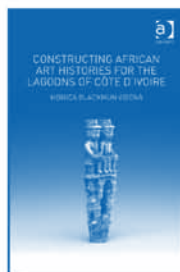
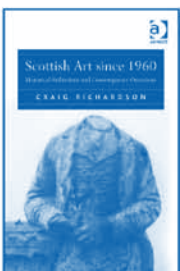
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