

Art and Law: Objects and spaces as legal actors

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This session considers the intersections between visual culture and the law. Art history has long investigated the role of the law, from issues of visual evidence and legal aesthetics to ideas of artistic originality and authorship. But recent scholarship has increasingly drawn attention to the ways in which art can participate in the law's actual operation. This session aims to broaden these investigations along historical and disciplinary lines by tracing the long history of artistic intrusions into legal life, focusing on moments when art and architecture, broadly defined, have functioned as legal actors in their own right. How have aesthetic objects past and present actively shaped the production and execution of the law as witnesses or juridical subjects in themselves? How have artists approached the courtroom as a site of artistic production and intervention? And in what ways has aesthetic production sought to short-circuit legal structures or forward alternative, even utopian, legal systems?

Legal Architectures

Matthew Wells (Victoria & Albert Museum / Royal College of Art) *Architectural Models as Evidence and Actors in the 19th Century*

In the 19th century, the idea of truth was central to public understanding and the private conscience. Whilst other artistic and scientific disciplines began to use a single vehicle of truth over multiple ones, there was no wholesale adaption by the nascent architectural profession. Instead, throughout the 19th century many architects and critics advocated for the truthfulness of one form of representation over another in order to provide some form of cross-examination to an architect's proposed designs.

Scholars have largely neglected the use and production of models by architects in the 19th century. In the last two decades, however, a variety of disciplinary communities have been increasingly interested in the epistemic function of models. In their capacity as both rhetorical and poetic devices, models both embody existing knowledge and hold the potential to generate new knowledge.

This paper will discuss the theoretical background to the idea of truth in architectural discourse before exploring the role that architectural models played in a series of legal cases. These cases will include claims for 'Right to Light' for longstanding owners following the 1832 Prescription Act, insurance claims for fire damage with the Sun Insurance Company, and charges of 'public nuisance' brought by district surveyors in relation to newly constructed buildings. Drawing on documentary evidence and reports from the popular and architectural press, the paper will examine the role of the model as rhetorical device deployed by an emerging profession and as an object with agency in its own right.

Olga Touloumi (Bard College)

Building the Case, c. 1945

During four short months in the summer of 1945, the Office of Strategic Services (OSS), the US Signal Corps, IBM, and landscape architect Dan Kiley established themselves in Nuremberg to prepare for the International Military Tribunals. The project required a wide mobilisation of resources and technologies across both national and institutional boundaries. Kiley's team cleared the room for the inclusion of film screenings, photographs, maps, and diagrams that helped build the case against the defendants. Press representatives, filmmakers, and journalists watched, condensed, and reported back the proceedings of this legal infrastructure to an international audience. The objective was the production of international criminal law as a transparent rational system that made possible the translation of evidentiary input into adjudicative output.

This presentation will situate the new landscapes of justice that the architects and designers outlined in Courtroom 600 within larger debates on liberal internationalism and the global space it sought to produce. Scholars have extensively discussed the legal and diplomatic implications of the International Military Tribunal, pointing to its significance for the development of the post-World War II discourse of international human rights and criminal law. Yet, rarely do those discussions consider how the courtroom, as the physical space to stage the trials for an international audience, shaped news ideas about the public sphere, world citizenship, and jurisprudence in the post-World War II period. This presentation will focus on the role that architecture plays in the double articulation of law, both as a system that aims to deliver justice and as a just and international order in and of itself.

Affect and the Courtroom

Daniel Zolli (The Pennsylvania State University)

Bell on Trial: Legal authority, agency, and exile in the 'Piagnona' of San Marco

Commissioned in the mid-Quattrocento by Cosimo de' Medici, the bell at the Florentine convent of San Marco became intricately linked, at century's end, to the Dominican friar Girolamo Savonarola and his followers, the *piagnoni* (whence its nickname, 'Piagnona'); and it played a pivotal role in the siege that led to the preacher's execution in May 1498. Weeks later, the city's executive body, the *Signoria*, put the bell itself on trial. Assembling themselves into an ad hoc committee expressly for this purpose, the group ruled – controversially – that the bell was 'at fault' for inciting a revolt against the government. Following a series of decrees, the bell was removed from San Marco, paraded through the city on a cart, flogged with a whip, and publicly banished from Florence for 50 years.

Drawing on unpublished records in Florence's State Archives this paper undertakes, first, to reconstruct the Piagnona's trial and sentence, considering its political underpinnings and religious subtexts. Using these remarks as background, I then inquire into the broader implications of putting an object – and particularly a church bell – on trial. It is my claim that the contentious nature of the episode stemmed from competing understandings of the bell's ontological essence. At issue in the trial – and the testimony it elicited – was thus not, or not only, what San Marco's brothers had intended in ringing the bell, but what the

bell was – political instrument, citizen, divine vehicle, or idol – and therefore who had the legal authority to adjudicate its fate.

Lela Graybill (University of Utah)

The Forensic Eye and the Public Mind: The Bertillon system of crime scene photography

In *fin de siècle* France, Alphonse Bertillon – best known for his widely adopted system of criminal identification – pursued ‘other applications’ for judicial photography, suggesting that photography might be used to procure ‘an exact, complete, and impartial’ view of ‘locales, things, and beings’. Photography, Bertillon was suggesting, could preserve a crime scene. In many ways, crime scene photography seems like the logical fulfillment of what Allan Sekula termed the ‘evidentiary promise’ of photography. Understanding crime scene photography as a form of evidence places it in the realm of empirical science, with the photograph preserving proof of misdeeds and aiding the detective’s forensic pursuit of truth. But, perhaps surprisingly, this was not the use that Bertillon foresaw for crime-scene photography. Instead, he suggested that crime scene photography was destined for the courtroom, and for the eyes of the jury. There it would not be a vehicle of objective proof, but rather an emotional catalyst for conviction. This paper examines the Bertillon system of crime-scene photography, what he termed ‘metric photography’, for its affinities not with forensic science but rather with judicial theatre. Through close analysis of the visual rhetoric employed in the Bertillon system and an examination of its function in early 20th-century trials, I will show how metric photography was mobilised as a legal actor, attempting to move viewers from the space of investigation and uncertainty to the space of conviction.

Law and Borderlines

Elsje van Kessel (University of St Andrews)

Legal Agency, Asian Material Culture, and the Freedom of the Seas c.1600

This paper addresses the relation between art and law in the *Mare Liberum / Mare clausum* debate of the early 1600s. The question about the freedom of the world seas – or rather who owns the seas and the material riches that are transported via their waters – occupied the most prominent jurists of the early 17th century. At the basis of present-day international maritime law, the debate had its origins in a specific historical event: namely, the Dutch capturing of a Portuguese cargo ship in the Straits of Singapore in 1603. The vessel, subsequently taken to Amsterdam, was full of spices, textiles, porcelain, furniture, precious stones, and jewellery, yet accounts of the debate and the legal theory to which it gave rise have always ignored these objects. My paper, then, will examine the objects on board the ship as catalysts of the development of international law. Can we break open the categories of ‘booty’ and ‘spoil’ by looking at the objects’ aesthetics? How did such objects – of a variety of East Asian backgrounds, often produced for export – change as their legal status turned? And to what extent can we read Hugo Grotius’ *Mare Liberum* and the texts that reacted to it – legal treatises in the first instance – as interventions in material culture theory?

Stacey Vorster (University of the Witwatersrand / University of Amsterdam)

Rehabilitating Images of Justice in Post-Apartheid South Africa

As a system constructed through various legal devices, apartheid in South Africa contributed to a predominantly negative image of jurisprudence in the 1980s and 1990s. Following the 1994 elections, several attempts were mounted to rehabilitate that image, most notably the establishment of the Constitutional Court. In addition to a newly drafted Constitution and Bill of Rights, Justices of the Court recognised a need to reimagine and *re-image* the symbolic connotations of justice in South Africa. As part of this process, Justice Albie Sachs assembled an art collection that he claimed would provide an emotional complement to the rationality of the legal process. Taking this as a starting point, I investigate what possibilities there are for moving past a reductive understanding of images as merely expressionist. What do the artworks and various other visual devices in the Constitutional Court building in Johannesburg offer configurations and understandings of justice in post-apartheid South Africa? In particular, I consider the central concept to both the Constitution and the art collection: human dignity. Through an art historical analysis of two artworks and the Constitutional Court logo, and drawing on Lauren Berlant's theories of compassion, I argue for the necessity of a more complex consideration of the role of images in legal discourse. The Constitutional Court Art Collection is a case study which brings art and law into close proximity and this analysis offers insight into legal imaging processes in post-conflict countries.

Johanna Gosse (University of Colorado, Boulder)

Border Land Art: Social practice as transborder legal action in postcommodity's Repellent Fence (2015)

In 2015, the Indigenous artist collective Postcommodity completed *Repellent Fence*, 1 a multi-year community engagement project that culminated with a four-day land art installation on the US/Mexico border. Following years of transborder coordination and legal manoeuvring, the artists installed a two-mile-long line of 26 tethered balloons, floating 100 feet above the ground, running perpendicular to and traversing the border wall between Douglas, Arizona, and Agua Prieta, Sonora. The balloons are modelled on a commercially available bird-repellent product that features an eyeball-shaped graphic, which the artists have identified as an unattributed appropriation of Native iconography and traditional color schemes.

As a counter-appropriation or repatriation of Native cultural sovereignty, *Repellent Fence* reveals the border to be a strictly legal – and, therefore, both political and imaginary – boundary. Nevertheless, the collective frames its work less in terms of transgressing the border than suturing it, by knitting together communities and lands that have been fractured by the dual forces of capitalist and colonial expansion. This paper will unpack this critically recuperative dimension of *Repellent Fence* by contextualising its provisional border disruption as a durational performance of social engagement and legal negotiation at the tribal, city, state, and federal levels. By leveraging existing legal frameworks and requiring new ones be established, Postcommodity disrupts the inside/outside, North/South logic of the border, yet they also re-imagine and re-constellate this binary to enable new, extralegal relations of sovereignty to take root. Cross-referencing the discourse of Indigenous sovereignty with that of relational aesthetics (Bourriaud), this

paper proposes a new framework, 'relational sovereignty', which is anchored in the cultural politics of Postcommodity's transborder social practice.

Roundtable discussion

Beyond Boundaries: Artistic inquiries into borders and their meaning(s)

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Borders have played a critical role in the development and distribution of culture, often acting as frameworks that help or hinder our ability to 'look outwards'. In *The Location of Culture*, Homi Bhabha calls attention to the value of interstitial spaces, where borders, frames, and other locations 'in-between' become 'innovative sites of collaboration and contestation in the act of defining the idea of society itself.' Other philosophical considerations of borders, such as Martin Heidegger's concept of *gestell*, or enframing, Jacques Derrida's deconstruction of Enlightenment aesthetics vis-à-vis the *parergon*, and Victor Stoichita's analysis of framing devices in early modern 'meta-painting', have demonstrated the transformative power of edges, frames, borders, and boundaries in art.

This session focuses on works of art, artistic practices, and art historical perspectives that think critically and creatively about borders and their meaning(s). The goal is to expand our understanding of borders, whether physical or conceptual, historical or theoretical. In the spirit of pushing beyond boundaries of convention and 'looking outwards', this session will examine a variety of mediums, art historical periods, and/or curatorial practices. Papers address art that explores the significance of borders to migrants, immigrants, diasporic communities or other groups residing (both literally and figuratively) 'in-between'; activist art that interrogates borders and their meaning(s); the role of public art, public space, and social media in thinking beyond boundaries; the metaphorical and/or literal framing of a work of art and its effects; the symbolic purpose or meaning of frames in various cultural contexts.

Shifting Boundaries

Mickey Abel (University of North Texas)

Fluid Boundaries: A phenomenological approach to 'entry' as a mutable spatial praxis

Foreshadowing the phenomenological/spatial theory of Merleau-Ponty, Bourdieu, and LeFebvre, medieval archivolted portals were comprised of a tympanum-less set of concentric arches, stepped inward to mirror the ascending stairs. In essence a compression of the segmented vault of the Romanesque nave, these arches diminished incrementally to visually frame the arched niche of the apse. Thus, blurring the boundary marking the entrance to heavenly realm set by that niche, the portal prolonged the ritualised act of entry, making it a staged, metaphorical transition. The combination of niche and portal compositions invited penetration, defined a linear path forward through a liminal zone, meant to engender a metaphysical transformation.

I argue that the animated, layered, permeable qualities of this transitional space were informed by a Biblical reading of water – particularly as it defined the boundaries of islands as spaces of heightened spiritual affect. Multivalent, transformative, and mystical, water was at once both fluid and solid, transparent and opaque. The building programme at Maillezais Abbey demonstrates that the monks understood the water-defined, island

location of their church, with its archivolted portal and apsidial niche, as an extenuated series of fluid and permeable boundaries that telescoped concentrically in on the entry to the heavenly world. Mirroring the manipulated experience of entry within the ornamented layers of the portal and niche, the island's borders were altered by the monks with the building of a complex system of canals, locks and levies – all designed to heighten the sense of anticipation and demonstrate authoritative control over the mystical experience.

Catherine Holochwost (La Salle University)

Body and Disorder at the Margins of Antebellum American Art

Asher B Durand is no-one's idea of a marginalised artist. White, male, and the so-called 'Dean of the Hudson River School', he is famous for paintings that enshrine a Protestant ethic of industrialised progress. This paper, however, asks how viewing paintings as embodied performance can reveal tensions that the archive does not admit. It does so by presenting a new analysis of 13 oil sketches primarily by Durand that were exhibited in the third-floor gallery of Luman Reed's 1836 townhouse. These under-investigated works were literally marginal in that they were set into doors, but also metaphorically so, in that their subject-matter of Falstaff, racial masquerade, and raucous children's games invoked carnivalesque excess.

Although both Reed and Durand had grown up in rural villages with limited prospects, I contend that these small painting were not nostalgic visions, but allusions to Reed's role in particular, and finance capitalism's hand more generally in destroying the very social and economic order that Americans professed to venerate. In Durand's decorative programme, raw materials were inexorably transformed into commodities: a cow being milked on one side of the gallery gave way to butter being churned on the other, for example. The reversibility of this culturing process raised a horrifying alternate reality that underwrote and structured the gallery's larger obsession with order and empire, its spaces invoking grotesque orifices that disgorged and swallowed visitors to the gallery in an endless, if hidden, history.

Louise Siddons (Oklahoma State University)

Seeing the Four Sacred Mountains: Navajo sovereignty in the photography of Laura Gilpin

Photographer Laura Gilpin first travelled to the Navajo Nation in 1931. Thirty-seven years later, she published *The Enduring Navaho*, a visual survey of decades of friendship, political organising, and collaboration with dozens of Navajo people. Enthusiastically received by Navajo readers, Gilpin's book reframed the question of Navajo sovereignty for white audiences in terms of Navajo understandings of land and borders.

Several other books appeared about the Navajo in this moment, all of which opened with maps of the Navajo Nation superimposed upon the United States. These maps' obvious overdeterminations – for example, implying the anteriority and authority of the United States' borders in relation to Navajoland – initially mask the more fundamental epistemic violence done by the cartographic imaginary. European settler-colonists have consistently used political maps as a tool for Native displacement and erasure, part of a Euro-American legal structure that invents space as property, defining nations as bordered space. For

Gilpin, landscape photography offered an alternative indexical authority to maps and their borders, and thus had the potential to redefine Navajo space in the white imagination.

Maps of the Navajo Nation also reveal the transnational dilemma of the Navajo people: living simultaneously in two nations, their recent history has been one of continual negotiation. On a pragmatic level, that negotiation entailed the cultivation and education of white allies – such as Gilpin – in the pursuit of Navajo sovereignty. Without escaping the contradictions inherent in her postcolonial situation, Gilpin sought to create a political space for Navajo epistemology, and thus for Navajo sovereignty.

Borders of Culture and Identity

Theresa Avila (California State University Channel Islands)

Revisions of Colonial Constructs: Maps of the New World and the cartoons of Eric Garcia

Typically, the discovery and colonisation of the Americas is told through the lens of European and Anglo explorers, and the experiences of indigenous Americans are omitted. Atlases coincide with the colonisation of the Americas and provide some of the first representations of the 'New World' and its indigenous communities. Maps within atlases are treated as if they capture reality and truths, when often what they project are preconceived ideas, second-hand knowledge, and estimations. Yet, these publications are part of the fund of knowledge about the Americas and indigenous American communities, as well as the basis for ideologies and systems we practise today. This paper addresses the impact of historic atlases and maps, and their role in the construction of indigenous American communities, on contemporary practices in American art. I examine key examples that address knowledge production through the filter of the conquest and colonialism and the marginality of transborder communities through stereotypes. Furthermore, this paper presents contemporary American art that revises, re-frames, and re-focuses dominant chronicles of history that showcases the Latin@x experience within the US. In particular, the implications of colonial traumas and social upheaval on contemporary American communities is interrogated through the political cartoons of Eric Garcia. Working from the understanding that artists can be potent agents of change, my paper examines how Garcia's activism challenges the dominant narrative of history and art.

Pauline Gan (Independent Scholar)

Of Pirates, Dragons and Boogeymen: The fluid borders of Yee I-Lann's Sulu Stories

Born in the East Malaysian state of Sabah to a Sino-Kadazan father and a mother of European New Zealand ancestry, contemporary artist Yee I-Lann's conscious and deliberate tracing of her cross-cultural experiences and identity is most evident in her series of surreal photo-montages which make up *Sulu Stories*, 2005.

The Sulu Sea is a body of water in which lies the modern-day maritime boundary separating the territory of Malaysia from that of the Philippines. Historically, however, it was 'a zone of trade and transit, of cultural and social contact and transformation' where 'pre-modern state boundaries were not fixed, religious identities were deep but fluid, and ethnicity was both important and subject to change'.

The Sulu Sea forms the basis of Yee's exploration of history's making and her investigation into the politics and construction of present-day identities, as they are

modulated by the past. Each image in the Sulu Stories series is a composite of archival and present-day photographs by which Yee constructs a dioramic narrative, encompassing myths and legends, as well as representations of a more recent history, collapsing time and space into a boundary-less, borderless continuum.

In contrast to the tendency, in Southeast Asia today, to focus on segregations and territorialisations in response to the impulse towards postcolonial nation building, Sulu Stories recalls the region's historical and continuing cultural ties and its enduring stories of connection, beyond its watery borders.

Rebecca Dubay (Kansas City Art Institute)

Negotiating Contested Terrain: Zarina Hashmi, Mona Hatoum, and Emily Jacir

Zarina Hashmi (known as Zarina) was ten years old when the Partition of India took place in 1947; however, her work is not about clearly defined boundaries. Her series of 36 woodcuts, *Home is a Foreign Place* (1999), made when she had relocated to the United States, is an expansive, albeit abstracted, visualisation of 'home.' This paper examines Zarina's printmaking practice, including her use of text and image, to think about themes of memory, mobility, and solidarity. To better understand how Zarina's work transcends traditional borders, this paper discusses her prints in relation to Mona Hatoum's video *Measures of Distance* (1988) and Emily Jacir's photographic project *Where We Come From* (2001–2003) and considers how each artist negotiates displacement and the loss of homeland due to geopolitical conflict.

(De)Constructing Walls

Gerald Silk (Tyler School of Art, Temple University)

Christo and Jeanne Claude's Wall of Oil Barrels – The Iron Curtain: Boundaries, borders, barriers, and binaries

A refugee from communist Bulgaria, Christo Vladimirov Javacheff arrived passportless in Paris in March 1958. There, he adopted the single name Christo and met marital and artistic partner Jeanne-Claude. On 27 June 1962, with her assistance, he executed a bi-locale project: *Wall of Oil Barrels – The Iron Curtain*, an unsanctioned, temporary stack of oil drums blockading an old, narrow Parisian street (where Balzac, Delacroix, and Racine had lived), and a second pile exhibited inside Galerie J. Pointedly political, these pieces grew out of Christo's unfounded anxiety about deportation, spurred by the recently erected Berlin Wall, and by the Algerian-French conflict, evoking revolutionary barricades and the politics of petrol. For this stateless artist, the project probes career-long preoccupations with boundaries, borders, and barriers. Epitomising tensions between politics, aesthetics, and the social, this site-driven project interrogates a range of binaries: gallery exhibition/street intervention; art object/process; permanent/ephemeral; container/contained; individual/community; approved/outlawed; oppression/freedom; exploiter/exploited; (trans)nationalism/colonialism; capitalism/communism. These binaries are fluid, as nationless Christo seized what Bhabha calls moments of social, political, and cultural 'in-between-ness' (referencing the Algerian War) to explore identity. Christo expands and challenges Derrida's parergon: city, street, and architecture become spatially metamorphosing and interactive frames, and process and reception, as endemic to the

project as physical products, may be understood as temporal and interpenetrating social, political, and cultural circumscribers. The term 'relational aesthetics' may be overused, but social interaction is fundamental to this project, and Iron Curtain met with spontaneous outrage and police action, leading to its removal six hours after installation.

Chelsea Haines (City University of New York)

Naftali Bezem Inside and Outside the Green Line

In 1957, the Israeli art scene erupted in controversy over a painting on view at the Tel Aviv Museum. Naftali Bezem's *In the Courtyard of the Third Temple* was among several paintings in the annual Dizengoff Prize exhibition, one of the state's most prestigious art awards. Bezem's fellow prize recipients threatened to refuse to show their work alongside his and turn their canvases onto their backs, while the painting's social realist style was excoriated in the press as literal and derivative. After the exhibition, the painting moved to deep storage at the museum, not to be seen in public for decades. Among the attacks against the painting's style what remained unspoken was its subject: the massacre of 48 Arab-Israeli citizens on 29 October 29 1956 by Israeli border police in Kafr Qasim, a town situated along the 1949 Armistice Border better known as the Green Line. Bezem's self-acknowledged Guernica, *In the Courtyard of the Third Temple* depicts three women lifting their arms in surrender and despair while a dead man lies clutching his Israeli identification card. Killed for breaking a curfew they did not know existed, these Israeli citizens were shot by authorities that identified them as foreign infiltrators. I contend that Bezem's painting points to a critical blind spot of Israeli national identity – its amorphous borders and intentionally undefined criteria of citizenship. Ultimately, I argue Bezem's boundary-crossing, in both the form and content of his painting, remains a primary reason for the artist's marginal status in Israeli art history today.

Sari Patnaik (Ohio State University)

Borderline Crazy: Humour, Celebration, and Radicality in Contemporary Art

Javier Téllez's 2005 work, *One Flew over the Void (Bala perdida)*, ends with a human cannonball shot over the Mexican border into the United States. Grasping a passport in his hand, the 'cannonball' is cheered on wildly by a crowd composed of patients from a local psychiatric institution. Wearing animal masks and carrying protest signs, these demonstrators were allowed to leave their hospital to symbolically accompany the human cannonball across the border, together performing a powerful act of defiance. As Téllez explains: 'I used the geopolitical border between USA and México as a metaphor for another boundary, the boundary between the normal and the pathological.'

In Bethlehem, another act of resistance is currently taking place at what is arguably the most highly-charged border in the world. Here, Banksy's Walled Off Hotel offers scenic rooms for rent with the 'worst view in the world': namely, onto the massive grey wall separating Israel and the Occupied Territories. Functioning as both an activist artwork and a legitimate business, the Walled Off Hotel is an unsettling, ironic project that interrogates Israeli occupation and apartheid.

Taken together, these two works serve as rebellious and alternative approaches to seeing and reacting to borders. By focusing on the intersection of constructed (and often

imagined) boundaries with humour, this paper challenges our understanding of borders and their meanings, inviting contemplation about ways to reimagine and repurpose these barriers that separate people, communities, and the world.

Geo-Political Borders

George Flaherty (University of Texas at Austin)

Commons from Borders: Teddy Cruz's adaptable environments today and tomorrow

Since the 1990s, architect Teddy Cruz and his San Diego-based firm have researched informal settlements in the 'waste' spaces produced by neoliberal industrialisation in Tijuana. They have also studied the inefficiencies and unsustainability of sprawl and obsolescence in San Diego. These investigations, drawing in actors normally disenfranchised from urban planning, and employing innovative visual communication techniques, serve as the basis for redevelopment proposals and museum installations. In 2008, Cruz presented 'Non-Stop Sprawl' at the NYMOMA. The installation included a model of a McMansion – beige stucco, red ceramic roof tiles, vaguely Spanish colonial revival – placed in a box ringed with mirrors. The 'infinity' McMansion was joined by a two-channel video that envisioned how the housing-type might be retrofitted not to address 'quality' or 'good taste' but to respond to the changing demographic and class makeup of suburbs with greater density. It shows how a McMansion might encompass more multi-family units, or its land-use revised to include retail and other work-consumption spaces. The plans and techniques are creative but basic, they are meant to serve more as portable inspiration rather than how-to procedurals. Indeed, their proposals update utopian architectures of the 1960s and 1970s, which explored mobility and adaptability amid postwar destruction in Europe and industrial boom in the US but also growing awareness of environmental degradation. As the earth continues to warm, the mobility and adaptability of such modes of vision and archives of knowledge are ultimately what will define our understanding of borderlands, which become a planetary commons.

Sarah Bassnett (The University of Western Ontario)

Richard Mosse's Thermal Imaging and the Political Economy of the Refugee Crisis

According to the United Nations High Commissioner for Refugees (UNHCR), there are approximately 16 million refugees worldwide, the highest number in history. While a range of artists have drawn attention to the human cost of this crisis, Richard Mosse, winner of the 2017 Prix Pictet, has instead explored the systems of global governance that shape it. In his photographic series, *Heat Maps* (2016–17), and the three-channel film installation, *Incoming* (2016), Mosse repurposed military technology to map the migration routes and makeshift camps of Europe's refugee crisis. With a thermal-imaging camera designed by a multinational defense contractor to track and target enemy combatants, but also used for search and rescue, he scans the spaces that have been transformed by human migration. The resulting images map the radiant glow of human bodies gathered at borders and crowded in temporary shelters. Whereas critics and curators have discussed Mosse's work in terms of the questions it raises about the place of the refugee in the discourse of human rights, this paper takes a different approach. It explores how Mosse renders visible the relation between the international system of humanitarian aid and the military and

security complex of global capitalism. Mosse's work reveals the political economy that produces and governs borders, thereby reframing the refugee crisis as a disaster caused not only by conflict in the Middle East and Africa but also as a failure of Western neoliberalism.

Menno Hubregtse (University of Victoria)

Airport Artworks and International Borders: Place, security, and mobility

The international air terminal operates as a gateway to global destinations as well as a border zone that filters and screens arriving passengers. In these buildings, the pre-security landside is a space governed by the country's laws, whereas the post-security airside is a quasi-stateless space where fugitives can avoid extradition, suspected terrorists can be deported, and refugees can wait in limbo. In my paper, I investigate the role of airport artworks installed within these border zones. In Canada and Australia, airports such as Vancouver International and Brisbane Airport have commissioned Indigenous artworks to welcome international travellers and to evoke a sense of place. I consider how the appropriation of Indigenous cultural artefacts relates to the politics of the terminal's border zone as well as national identity and Indigenous land rights. My paper also examines *Auspicious Coloured Ribbon* at Hong Kong International, a work that celebrates Hong Kong's relation to China. I consider why this work, which reinforces the idea of 'one country, two systems,' is aimed at those travelling between these two states and why the Chinese government chooses to call one's attention to the boundary between these nations. As a counterpoint to these place-themed works, I examine a series of artworks commissioned for Amsterdam Airport Schiphol which critically interpret the experiential aspects of transiting through the terminal and flying commercially. I discuss how these works depart from conventional air terminal artworks and how they offer insights into the airport's regulation of passenger flows across international borders.

Dada Data: Contemporary art practice in the era of post-truth politics

Sarah Hegenbart, Technische Universität München

Mara-Johanna Kölmel, Leuphana Universität Lüneburg

The era of post-truth politics poses a new challenge for contemporary art practice. If populist politicians persuade the masses by simplified conceptions of reality, how can art highlight the neglected nuances and complexities of our contemporary moment? How can art foster critical discourse that is often abandoned when subscribing to simplified notions of reality?

As part of the 100th anniversary of the Dada movement, the online anti-museum Dada-Data was established in 2016 to revive the ideas behind the revolutionary art movement. Mixing collages and hypertext, twitter and manifestoes, Instagram and readymades, the online platform provides a space to explore Dada, and connects its heritage with our everyday online life. Our session expands on the idea of Dada-Data.net. It asks how an engagement with the aesthetic tactics of Dada, can help develop critical vocabularies for confronting our era of post-truth politics mediated by information floods and 'big data'.

Since it has been pivotal to the Dada movement to approach art and reality as inextricably linked, this session explores whether and how Dada strategies such as alienation, anti-aesthetics, collage, fragmentation and irony, may contribute to face the complexities of our time.

Rebecca Smith (Liverpool School of Art and Design, Liverpool John Moores University)

Parafictions and Immateriality: The legacy of the Berlin Dada media hoaxes in contemporary parafictive acts

Parafictions have become an important mode of practice in contemporary art, especially as today we inhabit an increasingly immaterial world. This trend is reflected in our current era of post-truth politics, however, parafictions are not a new phenomenon. The precedence of parafictions are evident in the provocative methods of audience alienation implemented by the Futurist, Filippo Tommaso Marinetti. The spirit of these acts have permeated through to today.

This paper will examine the legacy of the Berlin Dada Media Hoaxes and the practices of Johannes Baader and Raoul Hausmann, between 1917 and 1920, in relation to contemporary parafictive acts. The Berlin Dada duo's practices included posting spoof announcements in newspapers, Johannes Baader, acting as the Oberdada, stood as a candidate at the Reichstag, and Berlin Dada declared the formation of the Dada-Republic of Berlin-Nikolassee. Contemporarily, UBERGMORGEN's principles of 'radical corporate marketing strategy' and The Yes Men's acts of 'identity correction' and 'laughtivism' produce projects that lie between fact and fiction, directly altering perceptions and consequently, commenting upon our current political situation.

The legacy of the Berlin Dada Media Hoaxes is important today, as they mirror the actuality of our political situation in the West. Baader and Hausmann's lineage has enabled artists to develop parafictive strategies, which have the ability to affect change in

reality. This paper will demonstrate how contemporary parafictive acts are implemented to confront and expose our era of post-truth politics.

Daive Banis (Research School for Media Studies (RMes), University of Amsterdam)

Hacking the Newsroom: Dadaism, tactical media and the potential of counterfactualism

In this conference paper I attempt to frame a possible discussion on 'post-truth politics' and 'fake news' from the point of view of art, relying on Julian Olivier and Danja Vasiliev's artwork *Newstweek* (2011). In particular, I employ the artists' own definition of *Newstweek* ('a tactical device for altering reality on a per-network basis') as an argumentative tool to unpack a reasoning that follows three key terms: 'tactical', 'network' and 'altering reality'.

Firstly, I will reconnect *Newstweek* to the artistic movement called 'Tactical Media'. Such connection will allow an historical understanding of how the information system has been criticised in the past that tracks back to the Dadaist interventions of artist and media manipulator Johannes Baader. Secondly, building on Alexander Galloway's definition of 'network', I will explore how fake news and misinformation might be better conceptualised in terms of 'logistics' and 'infrastructure'. Theoretically, such argumentation is also a contribution to the ongoing debate about whether poststructuralist philosophy culturally paved the way for the rise of Trump and so-called 'post-truth politics'.

In this regard, I will propose 'infrastructuralism' as an answer to 'poststructuralism'. Thirdly, I will focus on the 'altering reality' aspect of *Newstweek*, which opens up the 'can of worms' that is the relationship between media and reality. Jeremy Black's notion of 'counterfactual history' will help to tackle the issue from a counter-intuitive perspective, highlighting how counterfactualism might be a theoretical enabler for imagining a different past and therefore future. Finally, I will analyse why the artistic tradition that runs from Dadaism to Tactical Media has always been particularly well-equipped for speculating over counterfactual perspectives.

Jack Southern (University of Gloucestershire, City and Guilds of London Art School)

The Multiple Narratives of Post-Truth Politics, Told through Pictures

The post-truth era challenges us to question the veracity of the information we encounter in our everyday, urging renewed consideration of new and emerging ideological positions.

The cacophony of images we are continually exposed to through mass media, have an increasingly significant impact on our interpretation of global political narratives and events.

This paper considers the way we understand and navigate the images we experience, and how we might decipher authentic, moral, ethical, philosophical and rational debates, in amongst the easily digestible persuasion of memorable sound bites, and high-impact images of post-factual politics.

What role might the authentic images made by artists play in addressing the most important questions of our politically turbulent times? How do these images resonate differently? How do we read and understand the political narratives in pictures put forward

by artists, within the volume and velocity by which we experience digital and online imagery today? As Dada-Data.net, and the session outline suggests, artists throughout history have used encrypted and complex visual languages to portray the nuanced narratives of their times through images, enriching society with access points to broad and diverse conversations and discourses.

Describing key political narratives of the post-truth era through images taken from a range of sources, this paper will examine our contemporary image economy, focusing specifically on the way in which the divergent image agendas of mass media are countered and contested by the personal perspective, content, and aesthetic choices narrated through the imagery produced by artists.

Jaime Tsai (National Art School, Sydney, Australia)

Pixel Pirates: Theft as strategy in the art of Joan Ross and Soda Jerk

Using collage, photomontage, and chance poems, the Dadaists sabotaged the materials of the bourgeoisie and reorganised the world, and in doing so instituted a form of restless history that rendered knowledge open to creative reformulation. This has taken on a new urgency in the post-truth contemporary world. While collage culture manipulates printed materials, remix culture manipulates anything digitised. The source material for remixing is, like the internet, limitless, amorphous, and promiscuous. Yet, what we see online is largely determined by the 'truth' of dominant information structures and software/apps. For this reason, remixing can either be part of the 'prosumer' cycle that co-opts creative intervention as consumption, or can act as a Dadaist strategy of resistance. This paper will explore a specifically Australian version of remix in the moving image works of Sydney artists Soda Jerk (Dominique and Dan Angeloro) and Joan Ross. Soda Jerk's delirious remixing of American film and television challenges the neo-liberal corporatisation of culture. Collapsing generations, cultures, and styles, and testing the limits of copyright law, Soda Jerk's parasitic videos resist the corporate ownership of everyday life by creating new fictions with characters derived from collective memory. Joan Ross remixes early colonial paintings and imagery derived from contemporary life into irreverent narratives that contest the institutionalised 'truth' of Australian settlement. Reframing settlement as theft, Ross uses digital piracy to revise colonial history. In a demonstration of Dadaist solidarity against the art market, both Ross and Soda Jerk disseminate their work online, where it is always free and remixable.

Vid Simoniti (Churchill College, University of Cambridge)

Dadaist Strategies in Digital Art and in Alt-Right

Digital technologies have not spelled the end of truth in politics, but they do pose new challenges to the democratic process. Twitter-politics, 'alternative facts', fake news, and online echo chambers increasingly command our attention, but what role do images play in this new landscape? Here, I investigate the rise of the digital collage: memes, copy-paste art and video remixes.

In contemporary art, digital collage represents a key method for critiquing post-truth politics. Jennifer Chan throws open the echo chambers of Reddit and 4chan by remixing these forums into her video work. Josh Kline has used face-substitution software to create video fictions, in which George W Bush and his cabinet admit to lying about the Iraq War. Such collages remind us of Dada precursors like John Heartfield and Hannah Höch, and sometimes explicitly reference the Dada, as in the title of Jake Elwes' humorous video *Dadada Ta* (2017).

Yet, as the commentator Angela Nagle has suggested, avant-garde ideals of transgression and humour have also informed alt-right rhetoric. Alt-right memes and videos arguably also recall the Dadaist collage, though the message here points to neo-fascist politics. Their most pernicious outputs can reach a broad viewership, as with the virulently anti-immigrant video *With Open Gates* (2015).

I build on WJT Mitchell's concept of the 'biodigital picture' and Hito Steyerl's writing on digital debris to offer a study of digital collage in both contemporary art and in alt-right. The parallel with the historical Dada, I argue, can importantly illuminate this new battle of images.

Leonor de Oliveira (Universidade NOVA de Lisboa, The Courtauld Institute of Art)

Paula Rego: Chaos vs order. A Dada attitude against authority in the post-War period

Paula Rego, a Portuguese-born naturalised British artist, combined in the beginning of her artistic activity means of automatic and unconventional creativity with an ironic and violent response to the dictatorial regime that still ruled Portugal, her birth country, in the 1950s and 1960s. In other words, she reacted to the imposed order, censorship and repression with chaotic compositions populated by strange creatures or monsters that evoked children's drawings, and loaded with cutting papers from newspapers or from her own drawings. By cutting and collaging pieces of paper on the canvases, Rego mimicked the dictatorship's circle of violence that was in the early 1960s extended to Africa as a response to the anticolonial movements that emerged in Portuguese colonies. Rego's work encapsulated, therefore, Portuguese historical drama, exorcising the brutality and horror of this period directly through her creative action.

Although never claiming creative ascendancy from the Dadaist movement, but recognising Max Ernst as a reference for her early work, Rego's artistic practice reactivated Dadaist resources in order to challenge authority and social conventions and point to an alternative version of reality, more complex and even grotesque. Rego created an iconography of political resistance which was epitomised by *Salazar* [the Portuguese dictator] vomiting the Homeland.

This paper addresses Rego's early political works and how they complemented Dadaist references with new aesthetic trends and British creative environment, thus proving Dada attitude to be topical and relevant in defining the shape of the 'geometry of fear' in Portugal and also in Britain.

Clara Balaguer (The Office of Culture & Design)

DIGONG MY LABS: (Gender) fluid identity of trolls in the Philippines of President Rodrigo Duterte

Since President Rodrigo Duterte announced his candidacy in 2015 as president of the Philippines, the country has had a front-row seat to the ideological trolling phenomenon, a form of grassroots, bottom-up propaganda that has changed the messaging and communication strategies of governments around the world, most especially at the service of the expanded alt-right. Whereas trolls are documented by Western academia as primarily male deviants, in the Philippines, the most successful trolls are almost all women or alternatively gendered individuals. These actors idealise (and sexualise) Duterte as one would a romantic love interest. They vehemently support a president known for his open misogyny and for a brutal drug war that, by his own admission, specifically targets the poor. This double attack on marginalised groups throws the idea of intersectional discourse on its head. It also points towards the opacity and non-linearity of the post-truth era that is upon us.

That the Philippines, furthermore, has blurry borders in its political and social structures – conservatives and progressives quickly changing sides and making alliances of convenience, co-opting each other's strategies to the point of dissonance – only partially explains this complexity or, rather, this true fluidity. The Philippine landscape for political trolling is also affected by deep roots of kinship values within a patriarchal society that is, in contrast, open to gender fluidity. A gender fluidity that works along binaries, with gay men stereotyped as hyper-feminine and gay women as hyper-masculine. A patriarchy that presents, on the surface, as a matriarchy, with women no strangers to occupying positions of power and trust in the extended body politic.

Making sense of this confusion was the catalyst for Troll Palayan (Working Title), an ongoing art research project that combines (virtual) field observation, online role-playing, collective performances, independent publishing, and offline engagement with activists both loosely and tightly organised. Despite being a study of the irrationale of waging politics on social media, this project still aspires to make sense of post-(de-?)colonial internet landscape. These are the notes of an insider-yet-outsider observer, a minority dissenter, and confused cultural worker.

Montage Mädel

The Production of Counter-Propaganda

In reaction to this contemporary situation, and triggered by the election of Trump, the Montage Mädel collective formed on 9 November 2016 with the resolution to organise and establish a creative resistance. Their artworks operate as counter-propaganda, denouncing increasingly hate-driven ideologies and interrogating the oddities of mass media culture. Resurrecting the power of Dada photomontage, the Montage Mädel seek to challenge the media's fanfare of familiar figures as a distraction to greater forces at work in mass media culture. Like the Dadaists a century before them, they experience the labour of slicing and cutting to reclaim and re-configure toxic political rhetoric and

consumerist fantasy. In contrast to the Dadaists, they probe the mechanics of late capitalism, neoliberalism, and today's particular strain of ascendant populist ideologies. Their collective thus reinterprets the power of photomontage, resurrecting and adapting its tools and principles for our present time.

Sarah Hegenbart (Technische Universität München)

Mara-Johanna Kölmel (Leuphana University Lüneburg)

The Big DADA DATA: Tactics of Resistance in the Age of Post-Truth Politics

Dada's international network of itinerants defined a humorous and yet radically political mode of intervention that re-conceptualised artistic practice as a form of tactic. The brief and summarising paper identifies strategies of resistance in selected artistic positions of Dada and traces them to contemporary practices critically engaging with data. The study concludes by speculating how an engagement with the tactics of Dada, can help foster critical vocabularies for confronting the complexities posed by our age or algorithmic power, Post-Truth politics and Big Data.

An addition to the Session

There will be a small slide show by the artist collective IOCOSE which will run throughout the lunch break (12.30-13.30 and coffee break 16.00-16.30) in the room where our session takes place.

IOCOSE, (2018)

Dadasourcing

Dada-Data Slideshow

IOCOSE, Independent artist collective, contact@iocose.org

Dadasourcing (2018) is a collection of images generated via crowdsourcing. The group IOCOSE has commissioned anonymous online workers to produce a series of photos, via platforms such as Microworkers.com. Crowdworkers have been asked to go in a public place and hold signs with slogans taken from the DADA manifesto by Tristan Tzara, to commemorate its 100 years anniversary.

Crowdworkers take the jobs from anywhere in the world, and are paid through microtransactions, ranging from £0.10 to £2. Crowdsourcing, appeared around 2005 with the promise of gathering the collective intelligence of the globe, is mostly used by IT companies to outsource tasks towards countries where labour is significantly cheaper. IOCOSE have been working with crowdsourcing platforms since 2012, exploiting its potential and imagining alternative uses for its failed promises.

The slideshow projected at the Dada Data session represents a selection of the photos received through this process.

Dangerous Portraits in the Early Modern World

Jennifer Germann, Ithaca College, USA

Melissa Percival, University of Exeter

Portraiture was a dynamic and, at times, disruptive artistic practice in the Early Modern period. Portraits could and did undermine, reconfigure, or otherwise step outside the bounds of social propriety. Rather than upholding or reinforcing existing hierarchies and/or maintaining the status quo, these portraits challenged the expectations of spectators and consumers. Dangerous portraits could disavow normative behavioural expectations, challenge the political order either openly or privately, or imagine and even generate new identities. How were social expectations engaged and subverted in portraits? Where and in what forms were dangerous portraits consumed or shared? How did artists, spectators, critics, and/or markets respond to these challenges?

This session considers Early Modern portraits that pushed beyond the bounds of social norms and expectations. It engages the theme 'look out!' by allowing for reflection on identities traditionally viewed as 'outside' the bounds of the normative or desirable in terms of gender, race, class, geography, etc., produced between 1500 and 1800. The label 'dangerous' can pertain variously to sitters, portraits' formal characteristics, conditions of portrait production, possible consequences for artists, and gossip and scandal occurring 'outside the frame'.

Jennifer Van Horn (University of Delaware)

Portraits of Enslaved Attendants in a New Nation

Visitors who dined with George Washington at his Virginia plantation saw Edward Savage's engraving of the Washington family proudly displayed over the dining room mantel. Completed after Savage's painting, the portrait includes an enslaved figure recently re-identified as Christopher Sheels. Dressed in livery, he stands alertly in the background ready to wait upon the family, just as he would have in life. The message for the Washingtons and their guests is evident: Washington's slaves were as loyal in person as they were in art. Yet Christopher Sheels, and other enslaved spectators, also saw this artwork. By enshrining the brutality of enslavement in the polite interior, such portraits were dangerous to white elites' refinement. They posed danger too for their potential to humanise enslaved people before black spectators.

This paper examines how early Americans mitigated and bent to their advantage the dangers of the enslaved attendant portrait type. Artist Edward Savage diverged from European precedent by crafting a mode of viewing black likeness according to value, which reinforced the judgements of black bodies made by American slave traders. At the same time, his depiction reminded the enslaved spectators who laboured before it of their circumscribed agency. Washington displayed Savage's print just before he foiled Christopher Sheels's runaway attempt. A portrait that fictionalised harmonious race relations, Savage's rendering also proclaimed the futility of resistance to an enslaved audience, attempting to diminish the cultural and physical dangers enslavement posed to white elites and to naturalise slavery as beneficial to the new American nation.

Nika Elder (American University)

John Singleton Copley and the Perfidiousness of Colonial Portraiture

This talk examines how and why portraits produced within the 'bounds of social propriety' could in and of themselves be dangerous. Its focus is three portraits that painter John Singleton Copley produced of the Royall family, who were the largest slaveholders in colonial Massachusetts. Like Copley's other colonial portraits, the Royall paintings contain no visible signs of slavery or depictions of the enslaved; rather, through clothing and objects, the works explicitly speak to issues of gender and class. But to disregard the very bodies within the paintings is to disregard the ways in which flesh signified in the early modern world and, so, the ways in which portraiture can unwittingly shape how real bodies – both those pictured and not pictured within it – are seen. Through visual and technical analysis of Copley's paintings, verbal descriptions of the enslaved, and the ways in which these bodies of work intersect and diverge, I argue that Copley's Royall family portraits render whiteness visible. As Copley consciously used clothing and objects to exhibit his sitters' adherence to proscribed gender roles and class dynamics, the physical body became an unwitting vehicle for nascent racial codes. Amidst the persistent threat of slave rebellion, the portraits thus asserted the fertility and continuity of white family lines. As such, this project explores how portraits of white sitters – as much as popular descriptions of the enslaved – participated in the construction of race and how the psychological pressures of chattel slavery shaped the taste and demand for portraiture in colonial America.

Sheila ffolliott (George Mason University)

Portrait Discourses: Danger ahead

Documents regarding 16th-century portraits disclose tensions both in the genre's practice and reception. This paper concerns portraits relating to Catherine de' Medici (1519–89), from the point of view of the painter and of observers. Letters, diaries, and memoirs reveal that even if the portraits themselves were not subversive in conception or intent, they nevertheless facilitated comment that could be so regarded. The first case involves Giorgio Vasari's comments about a (lost) portrait he was commissioned to paint at the time of Catherine's betrothal to the Duc d'Orléans, c1533. The second concerns the viewing at the French court of a newly arrived portrait of Catherine's two Spanish granddaughters, c1570. Both cases demonstrate how portraits provided the means for reflection upon artistic identity and destabilising commentary exhibiting racism, and notions of class, rank, gender, and political legitimacy.

Kerstin Maria Pahl (Humboldt University Berlin / King's College London)

Depressing and Deadly. Portraiture's ability to hurt in Long-18th-Century England

This paper will explore the way in which portrait painting was considered a risky profession in 17th- and 18th-century discourses on portraits. Painting in general was held accountable for making painters ill due to a lack of exercise, gout-ridden fingers, punishing seven-day weeks, and poisonous lead colours. In the case of portraits, this was a

particular precarious issue, portrayed simultaneously as dangerous for the self and as the self's saving grace. It was part of the genre's founding myth: Narcissus withers away because he finds no portrait-substitute for his own image; Butades outlining her soldier-lover's shadow on the wall already provides for his potential death.

Looking at 17th- and 18th-century English portraiture theory and traditions, I will argue that portraits were understood to make their sitters, painters, dealers, handlers, or beholders physically ill, sometimes to reflect a metaphorical 'sickness', such as an obsolete art tradition. When writing on John Greenhill (1670s), Horace Walpole implied, for instance, that Greenhill's death in a kennel due to a debauched life-style was a punishment for being a brilliant copier, i.e., a perverter of the idea of original and imitation. George Romney (1734–1804), one of the most fashionable portraitist in 18th-century London, who, however, never exhibited at the Royal Academy, was credited with severe melancholia, mirroring his status as an institutional outcast. Accordingly, this paper will analyse the relation between portraits as material objects and the intellectual discourse surrounding them that cast a specific aesthetic as damaging.

Katherine Gazzard (University of East Anglia, National Maritime Museum and National Portrait Gallery)

Mutinous Tars and Venerable Officers: Authority, rebellion and dangerous portraits in the Royal Navy in the late 1790s

At a critical phase in the war between Britain and Revolutionary France, the Royal Navy was paralysed in spring 1797 by a series of large-scale mutinies, including major outbreaks at Portsmouth and Sheerness. In a fraught decade characterised by revolution on the Continent, radical agitation at home, invasion scares, counterrevolutionary paranoia and propaganda wars, this lower-deck rebellion shattered already fragile patriotic and political certainties in Britain.

The representation of the mutineers in textual and visual media, including newspaper reports, caricatures and portrait prints, challenged established social norms, in particular through the appropriation and subversion of the imagery of authority traditionally associated with the officer class. These dangerous portraits were countered by a reactionary cultural response to the mutinies, which sought to bolster and reassert the authoritative image of the elite. Displayed in public exhibitions and civic spaces, grand portraits of successful naval officers played an important role in this effort.

This paper examines representations of mutineers and naval officers produced in this tumultuous period, exploring how social conflict plays out in these images. Focusing particularly upon the aesthetic binaries of mobility/stasis and youth/age, it will situate these portraits in relation to wider themes within contemporary political discourse. This enables us to appreciate the role that portraiture played, together with other radical and counter-revolutionary imagery of the period, in creating highly charged and conflicting iconographies of authority and rebellion.

Georgia Haseldine (Queen Mary, University of London, and National Portrait Gallery)

Effigies and Caricatures of Britain's Radical Reform Movement

In the 1790s, portraits were both protest objects and a means of social control. Activists for radical reform in Britain were surveilled, prosecuted and subject to vigilante attacks, and hostile portraits were created to discredit the figureheads of the movement.

Representations of them were burnt in effigy across Britain and they were grotesquely caricatured in graphic satires, their distorted physiognomies meant to reveal their moral turpitude. Portraiture was also used by the radical reform movement for their own purposes. An engraved portrait, hidden in a bookseller's cupboard, could become a focus for the discussion of republican ideology. Portrait tokens were struck to commemorate the martyrs of the movement. It was rumoured that some radicals tore prints of George III in two, at the neck. The portraits that were part of the radical reform campaign test our definitions of portraiture, pushing against the necessity of likeness and delving into complex folkloric symbols of representation. Many of these portraits were ephemeral, and textual records give glimpses into the dynamic portrait cultures of working people. By examining the iconographies of notorious radicals Thomas Paine and Joseph Priestley, this paper will explore how some of their portraits were deemed 'dangerous' by the government and how, in turn, portraits of them were created to whip up hatred and to endanger their lives and reputations.

Samantha Chang (University of Toronto)

Dangerous Domesticity: Portraits of maidservants in the Dutch Republic

Maidservants were, according to Simon Schama, 'indisputably regarded as the most dangerous women of all' (1987). As figures of vice, maidservants were portrayed as imps of confusion in the works of Nicolaes Maes. As liminal figures of moral domesticity, portraits of maidservants in genre paintings challenge the social proprieties and behavioural expectations of contemporary viewers. How then, do we account for the depictions and descriptions of the virtuous servant in the 17th century? Such obsequious representations far outnumber the licentious, as demonstrated in the oeuvre of Pieter de Hooch and the writings of Gilles Dionysius Jacobus Schotel (Franits 1993). While modern social historians have confirmed that the frequent appearance of maidservants in Dutch paintings belies the actual circumstances of Dutch society (Stone-Ferrier 2016), the ubiquity of maidservants in the 17th-century pictorial realm warrants a re-examination of the identities and roles of these figures of domesticity. Moving beyond the traditional study of portraiture, this paper redresses the normative expectations of the roles of maidservants in the domestic space through a reconsideration of 17th-century Dutch paintings.

James Hall (University of Southampton)

The Power of Grimaces: The influence of Tommaso Campanella's mimicry technique on Baroque portrait caricature and on Franz Xavier Messerschmidt's 'character heads'

In 1625, Jacques Gaffarel visited the philosopher and poet Tommaso Campanella in the Inquisition's prison in Rome. Gaffarel described the visit in a bestselling book on the occult. Campanella made his visitors wait while he wrote a letter; as he did so he grimaced continuously, looking as though he were mad (he had earlier simulated madness to escape a death sentence for sedition) and/or showing signs of his terrible torture. Campanella explained he was mimicking the physiognomy of his addressee, Cardinal Magalotti, on the basis of a description, and asked Gaffarel if Magalotti was hairy. Campanella believed mimicry allowed him to penetrate the Cardinal's mind, and thereby write a more effective letter.

Despite being the most extreme and original example of Renaissance self-fashioning, Campanella's mimicry technique has escaped notice of early modern historians of physiognomy and the arts. I will explore its relationship to theories of sympathetic magic, the fashion for what we might crudely term 'method-acting', and the nascent art of portrait caricature, especially Bernini's caricature of Cardinal Scipione Borghese.

Interest in Campanella's mimicry technique persisted into the 18th century. It was celebrated for enabling him to conquer pain during torture. Campanella has never been mentioned in relation to the so-called Character Heads of Franz Xavier Messerschmidt, but there are many close parallels. The busts were modelled on what the sculptor saw in a mirror when he pinched himself and grimaced while being tortured by the Spirit of Proportion.

Difficult Conversations: Collaborative art practices across political divides

Alla Myzelev, State University of New York (SUNY) Geneseo

Shirley Siegal, Independent Artist

In essence, this session is about difficult, sometime impossible, conversations. Following the theme of the conference 'Look Out', it hopes to continue conversations on how both academics and artists could help to create bridges of understanding in the most contested geographical areas.

Responding to the current trend in contemporary art, craft and design towards political and social activism and raising awareness of the great conflict in our society, we are asking for contributions on examples of artworks that relate to conflict across political and social borders and that aim to establish understanding. How, for example, can or has art helped to facilitate understanding of the conflict in the Middle East? Could practices of political protest that use art, as for example Feminist Art, be translated to other parts of the world, such as the Middle East or Russia? We are inviting contributions from artist, social activists, museum professionals, art historians and practitioners of collaborative art practices to propose strategies of engagement in political art in the regions that are or were torn by war.

We are hoping to ask questions in regards to the role of art in establishing conversations and also perhaps to start creating connections and methodologies that will facilitate activist art practices.

Dimitra Gkitsa (Goldsmiths, University of London)

Art Collaborations in the Post-Socialist Space: Reclaiming political agency collectively

With the collapse of the socialist regimes in Eastern Europe, the images of young people breaking down the Berlin Wall, the protesters filling up the streets of Bucharest, Prague and Warsaw in 1989, were soon replaced by rhetorics of nationalism, nostalgia, xenophobia, wars, violence, and revival of ancient quarrels over borders and identities. The sudden collapse of communism, its memory which was always difficult to articulate lingering between amnesia and the nostalgic, the wars after the collapse of Yugoslavia, the multiple victims and immigrants, the failures and corruption of democracy, the cruel neoliberal policies are all elements that are perpetuating and simultaneously creating new traumas in the already existing traumatic experiences and memories that define the post-socialist condition.

How can we common and reclaim spaces that have been defined and shaped by their violent past, traumatic memories and socio-political turbulences? Can tactics of self-organisation create new possibilities for emancipation and for re-addressing the difficult knowledge of violent pasts? How can we insert activist practices in our curatorial and artistic methodology? Deriving from interdisciplinary arts collectives from the South East of Europe – focusing especially on less-documented collectives such as Kooperacija (Skopje), Multidisciplinary Arts Movement (Tirana), and the feminist Haveit Group (Kosovo) – this paper proposes to explore and analyse collectivity in the arts as a practise

of commoning. The 'commoning' here demonstrates a shift in thinking and working through mutuality, co-dependence, and affect.

Rachel Marsden (The University of Melbourne, Australia)

Local Action to Global 'Agitprop': The Digital Voice of Chinese Occupy Movements

This paper will examine the voice of social art practices developed in response to the changing geopolitical borders of Hong Kong and Mainland China, specifically key anti-globalisation and pro-democracy political uprisings known as Occupy Movements. This 'art of protest' will be questioned through the digital online lens as creating a new global discourse – contemporary 'agitprop' culture. I will discuss how the latter challenges historical preconceptions by appropriating the Occupy Movements of Tiananmen Square Protest (1989) Beijing, the Occupy Central, Umbrella Revolution (2014), Hong Kong.

These will be examined through four theoretical and conceptual frameworks of social art practices, in part socially engaged artistic practices also understood as 'participatory cultures' linking to place-making; critical spatial practice; networked space (IRL and online), and network-based artworks (and 'their after-lives') and derivative works as participatory propaganda. In addition, by citing the development of online memes and the work of local (Hong Kong) and international artists and artists' collectives, including Kacey Wong, Samson Wong and Jason Lam, MILK, Lam Yik Fei, Urban Sketchers Hong Kong, Ai Weiwei and Heman Chong, I will examine their representation digitally and shared (virally) online to become instigators of local action to global 'agitprop' culture. As such, questioning how has the digital era and age of social media impacted the voice of global 'agitprop' culture?

Shirley Siegal (Artist, Israel)

Affective Art in the Age of Activism

Perhaps every activist work starts with the artist thinking 'what if'... 'what if important women from all time periods and cultures have gathered together?... such impetuous stimulated Judy Chicago's seminal artistic piece. A quintessential feminist and thus activist work had provided a source of inspiration for many artistic endeavours. Our paper will use one example of such interpretation of Judy Chicago's *Dinner Party* as a case study of activist art. We will analyse the project that was created to facilitate conversation between Jewish and Muslim women and thus promote understanding between the two cultures. The presentation will use a case study of the contemporary work *Dinner with Friends* which uses traditionally considered feminine objects, such as plates and cutlery along with craft work to inspire the dialogue between Israeli and Muslim women. We will also consider how projects that feature crafts such as china painting, embroidery, and ceramics help to facilitate the difficult conversation through the affective influence of the medium. We are hoping to propose strategies of engagement in political art in the regions that we are or were torn by war. By asking questions with regards to the role of the art in establishing conversations we aim to create connections and methodologies that will help to foster activist art practices.

Ebru Esra Satici (Koc University's Research Center for Anatolian Civilizations)

Looking Out for the Impact: Exhibiting sensitive topics in Turkey

This paper concentrates on the two exhibitions held at Koc University's Research Center (ANAMED)'s Gallery in Istanbul, Turkey. The first, in 2016, was titled *Byzantium's Other Empire: Trebizond*. It focused on the extraordinary monuments of the now largely forgotten empire of Trebizond, whose capital was the city of Trabzon on the Black Sea coast of modern Turkey. It focused, in particular, on the 13th-century church of Hagia Sophia in Trabzon, the best-preserved monument in the city, famed for its unusual architecture, unique sculptural decoration and extraordinary Byzantine wall paintings. The church was converted to a mosque in 2013 as a result of the rise of ardent nationalism in the country in general, and in Trabzon province in particular.

The second case study of this paper is an exhibition in the making which will take place from February to August 2018 at the ANAMED Gallery. Entitled provisionally 'Bismarck Albums', and centring on three photography albums commissioned by the Sultan Abdulhamid II (r. 1876–1908) and sent to Germany to be gifted to Otto von Bismarck, the exhibition touches on some sensitive political issues, such as the representation of the Empire in the West and the foundation myth of the Ottomans/Turks.

The two exhibitions are rich in exemplifying negotiations between museum professionals and public opinion in a conservative society. The Trebizond exhibition opened up a realm for discussion and was well received by visitors. Likewise, the Bismarck Albums exhibition has a high potential for triggering difficult conversations. This paper aims to elaborate on the preparation periods of both exhibitions and their reception by visitors.

Evanthia Tselika

Conflict Transformation Art in Nicosia, Cyprus: Dialogues across a divided city through social art practices

This paper explores how artistic practices have been used in the context of the ethno-nationally divided city of Nicosia as a tool for conflict transformation and dialogue across the ethnic divide. Nicosia is explored as a divided city, to reveal overlaps between socially engaged art practices and the use of the arts within conflict-transformation processes. The production and theorisation of socially engaged as well as peace-building-related artistic practices demonstrates an increase, throughout the 1990s and 2000s, in parallel with their institutionalisation and absorption within contemporary global art debates.

A series of projects is presented, ranging from 1992 to 2006 (*Off Limited* 1992; *Gotland Art Meeting* 1999; *Leaps of Faith* 2005; *Manifesta 6* 2006), starting from a time of complete ethnic military segregation to a system of controlled movement across the border (from 2003 onwards). This exploration considers the use of art as a tool for cultivating dialogue in Cyprus and a shift from a peace-building practice aimed at developing relationships across the border divide and breaking down ethno-national stereotypes to a local cultural 'conflict' product, which is funded by international bodies and enters into a conversation with the social and political trends of contemporary art practices. The projects are read through the prism of their relationship to conflict transformation analysis vis a vis the arts and in comparison with readings central to contemporary social art practices theorisation.

This reflection considers how an understanding of conflict transformation art has developed in Cyprus in dialogue with contemporary art shifts and how this in turn relates to wider debates that reflect on the incorporation of political theory as a tool for visual art analysis and the difficult conversation related to the intersections of ethics and aesthetics.

Lucy Weir (University of Edinburgh)

Terrorised Masculinity: Violation in visual culture

The 9/11 attacks marked the beginning of a new era, one characterised by trauma and anxiety. As Western society becomes ever more fixated upon the spectre of global terrorism (a term simultaneously both loaded and meaningless), surveillance culture has expanded exponentially. At the same time, masculine identity is in a renewed state of crisis: the destabilising of patriarchal norms set in motion by feminist movements of the 1960s and 1970s lies behind contemporary debates around toxic masculinity and issues of privilege. It is perhaps unsurprising that the rhetoric of populist, right-wing politics consistently returns to this dual anxiety, lamenting the twin evils of terrorism and feminism. In this paper, I wish to investigate the intersection of these respective 'crises' in order to gain a contemporaneous understanding of societal power dynamics.

My argument centres on the impact of modern catastrophe on the construction of masculine identity, and questions how this is reflected in visual culture. Case studies include the problematic image of the Falling Man, which is presented as emblematic of the vulnerability of masculinity in a new era of fear, and the work of Iraqi-American artist Wafaa Bilal, whose sometimes controversial works deal with surveillance culture and the terror of terrorism (*Night of Bush Capturing: Virtual Jihadi*, 2008; *3rdi*, 2010–11). This difficult discussion of masculinity, trauma and terror concludes with the highly performative and gruesome propaganda material of so-called Islamic State, which fetishises the mutilation of male bodies in ritualistic postures. Ultimately, this paper suggests that analysing images of violated male bodies can lead us towards a more nuanced understanding of traumatized 21st century masculinity.

Jagtej Kaur Grewal (Panjab University)

Materialising Sites of Contemplation in Contested Spaces

In regions where conflict and contestation feed upon and also perpetuate political and social divides, it is essential to look at creative practices that initiate and nurture multiple subjective voices and counter-discourse. To question, to contest, to evoke contemplation and to suggest a multifaceted non-linear understanding of conflicts is what art brings to the table.

One among many conflicts in the world is that of Kashmir. Within this conflicted space voices have emerged that seek to reclaim a space for dialogue and to reiterate the humane. Kashmiri and non-Kashmiri artists have responded to the tragedy unfolding in the region, seeking to bring focus to the human price in the conflict. One such artist and photographer is Sheba Chhachhi, who worked on documentation and advocacy with women's groups in Kashmir in the 1990s. Through her photo-documentation and consequent six-year research in collaboration with another photo-journalist, she conceptualised an installation that gave a voice to the women of Kashmir and their loss

while simultaneously transcending polarisation on the basis of belief systems or personal narratives. Another artist is Veer Munshi, from the displaced and dispossessed Kashmiri Pandit community, who has sought release through his work and raises questions about the philosophy of war along with other ethical and political questions, and has established a collaborative practice with Kashmiri craftsmen working in *papier mache*, underlining also the preservation of tradition and through his art creating new forms via this craft that reflect the times of conflict.

The paper through a study of the practices of artists who have engaged with Kashmir aims to examine the contextualisation of multiple narrative, and consequently a materialisation of sites of contemplation in the contested political and social spaces.

Tijen Tunali (University of Tours-France)

Collaborative Aesthetics in the Spaces of Conflict

In the past two decades, most of the scholarship on art collaboration has concentrated on the artist groups and their projects that demand the participation of the public. Such art practices, which mostly happen in the gallery space, aim to destabilise the heroic figure of the artist and have been deftly deflated for their ambiguous outcomes in the social sphere. However, another kind of artistic collaboration has also surfaced during the recent uprisings and occupations around the world, which has been ignored.

This paper analyses the creative activities during the teachers' revolt in Mexico in 2006 and Turkey's Gezi Uprising in 2013 to map the subversive aesthetic strategies and their political ramifications in the spaces of conflict. In the plazas and behind the barricades on the streets of Oaxaca and Istanbul, while the battle with the police forces was deadly, diverse groups of activists and artists initiated collaborations that created new forms of social relations, specifically, trans-class and trans-ethnic encounters that subvert traditional social divisions.

Borrowing from Mikhail Bakhtin's theory of the carnivalesque and Jacques Rancière's theory of politics and aesthetics, this paper discusses the examples of the aesthetic practices during mass protests and analyses their potential to generate both individual and collective transformation. It also raises a number of theoretical, methodological and ontological questions, the most pressing one being how the conjuncture of aesthetics and politics in the spaces of conflict could create impossible conversations among the political protestors that are ethnically or ideologically rivals to each other.

Marine Tanguy (MTArt)

Artists as Positive Cultural Influencers to our Modern Cities

Contemporary research into future cities tends to focus on technology, architecture and infrastructure. However, we have observed a rise of public art projects in major cities like London, New York and Los Angeles. Our cities are increasingly affected by rapidly growing populations that has led to wider social inequalities and stronger political divisions. City mayors, councils, real estate developers and business regeneration districts (BIDs) see the commissioning of visual art projects as a cost-effective response to these

issues. My paper aims to demonstrate the value of these art projects to future cities in responding positively to its increasing social divide and inequalities.

I will concentrate on two projects: the sewer drain project of artist Marine Hardeman in Tower Hamlets Council, London in July 2017 and the London Bridge bollard project of artist Jennifer Abessira from September to November 2017. The first took place in a lower-income and socially diverse neighbourhood of London, with little exposure to art. The artist Marine Hardeman wanted to highlight what we barely notice: sewer drains. She designed a lighting installation that enhanced night walking by creating a perception of value and safety in the installation. The artist wished to give value to a non-valued urban element, not just for the residents of the street, but also for Londoners and tourists who came to watch the installation.

The second project consisted of 72 photographs displayed outside London Bridge Station for three months. They engaged with the history of the cultural integration of the area, using images of the city's archives. The installation took place two months after the London Bridge attacks of June 2017, at a time when London Bridge train station had been undergoing extensive refurbishment, making it a less enjoyable experience for commuters. The BID Team London Bridge commissioned this project to add value to the people working, living and visiting the area.

Roundtable discussion

Lesbian Constellations: Feminism's queer art histories

Catherine Grant, Goldsmiths, University of London

Laura Guy, University of Edinburgh

'What is a lesbian? A lesbian is the rage of all women condensed to the point of explosion.'

–The Woman-Identified Woman Manifesto, 1970

What are the unrealised possibilities in a meeting between lesbian-identified visual culture and emergent perspectives in queer feminist art history? This session will follow Catherine Lord's contention that 'feminism' is a category I choose not to split from homosexual, from lesbian, or from the oppositional politics implied by the word 'queer' (2007). From this position, Lord traces a feminist art history that grapples with the instability and invisibility of the term lesbian, imagining it as a set of ideas, rather than a stable identity.

Contributions to this session track exchanges between lesbian identity and visual culture across differing historic moments and geographic locations. Turning variously toward the intimacies and affiliations, material conditions and aesthetic strategies that ground experiences of identity, this session builds upon the groundbreaking work of artists and writers such as Laura Cottingham, Harmony Hammond and Cherry Smyth to ask how lesbian visual culture might be a resource for feminist art history.

Framing current scholarship through emerging perspectives in queer feminist art history, the session asks how lesbian feminism might be rendered as something that 'touches wires' (Heather Love) between the terms 'queer' and 'feminist' in ways that require exploding existing categories within the field?

Melissa L Gustin (University of York)

Mossy Grottoes: Harriet Hosmer's Lesbian Fountains

In Larchmont, New York, there is a fountain sculpture titled *The Mermaid's Cradle*, placed there at the behest of Helena Flint, a wealthy spinster, in 1893. The sculpture is the work of Harriet Hosmer (1830–1908), the American sculptor, and depicts Hosmer's partner, Lady Louisa Ashburton, and Ashburton's daughter Maisie as the titular mermaids; it was originally produced for Ashburton's house and may have reminded them of Hosmer's love during her absences. It seems relatively straightforward that *The Mermaid's Cradle*, therefore, is a lesbian work of art not only because Hosmer was a lesbian, but because it was made in the context of a lesbian relationship, a queer family situation, and later purchased in replica by a non-heteronormative woman.

This paper will not primarily focus on the biographical situations of these women, or the specific contexts of these two fountains, though it will necessarily draw on archival materials like Hosmer's letters to Ashburton and literary parallels. Instead, it will push at what might be seen as the queer, lesbian, and feminist potentials of these fountains,

through angles including the image of single motherhood; the biological-physiological question of how a mermaid has a baby and the anthropocentric gendering of those bodies (in relation to art historical and marine biological precedents); the squirting, gushing, unstable body of water; and the dark, mossy crevices from which life-giving forces emerge (genital and geological). It will ask if fountains might be considered inherently queer, maternal-lesbian impositions on public and private spaces – even when installed by non-lesbians.

Katarina Wadstein MacLeod (Södertörn University)

Elitist Artists and Activist Women: Collaboration, co-ordination and cohabitation

For this session I will address collectivity and cultural production as activism. In my research, I examine the life and work of two Swedish artists: portrait painter Elisabeth Barnekow (1874–1942) and sculptor Ida Thoresen (1863–1937), who lived and worked together for 30 years. They were founding members of the Swedish branch of the international section of the Women's rights movement and cofounders of the Association for Swedish (female) Artists 1911 (Föreningen svenska konstnärinnor). This was set up as a counterpart to the established art associations, which had turned progressively patriarchal and misogynist with the increase of women's rights campaigns.

Barnekow and Thorsen were bourgeois, elitist, conventional in their art and highly subversive in their artistic collaborations. Also, they inhabited artistic roles absent from mainstream art history, not only in their same-sex partnership but in their all-female collective work and collaborative exhibition making. Political issues for several late-19th-century women artists have been seen as part of their personal lives and not treated as an inspiration for, and component of, their artistic careers. In this paper I propose that we need to scrutinise the complexity of these artists' exhibitions making, networks and collaboration to see beyond the elitism in their art and recognise their activism. This in turns fuels new figurations regarding how to be an artist – questions that are highly relevant today for both artists and art historians.

Oona Lochner (Leuphana University of Lüneburg)

'To Write Is to Become': Feminist art writing by Jill Johnston and Arlene Raven

In her 1960/70s dance column for the New Yorker *Village Voice*, dance critic and feminist theorist Jill Johnston ('Lesbian Nation', 1973) gradually shifted from describing performances toward accounts of her personal life as a lesbian. Her eccentric style of writing offered her new ways of expression when, for a lesbian, no 'identity' had been possible. In an important sense, we didn't exist'. Shortly afterwards, art historian Arlene Raven, co-founder of the Woman's Building in Los Angeles and influenced by Johnston, sought to introduce a lesbian perspective into her feminist community, her writing and teaching.

Johnston and Raven used their art writing to draft a lesbian identity. In their texts, they emphasised bodily and affective aspects of their aesthetic experience, while creating their subjectivity from within the social/erotic/institutional relations in which they were

embedded: collaborations, romances, genealogies of lesbian writers. Drawing on the theory of becoming by philosopher Rosi Braidotti, who links Deleuzian thought with Luce Irigaray's theory of sexual difference, I argue that the 'historically unprecedented (lesbian/feminist) identity' (Johnston) created by the two writers was fragile and dynamic: embodied and situational, not universal or even predominantly rational, but driven by affect and desire and, consequently, relational. Reading their texts today, the way they drafted lesbian identity in their writing on art – and, in the case of Raven, on lesbian-identified art – offers a model for understanding how feminist writing on art, including my own, is tainted by affects and desire and entangled in a trans-individual and never-resolved process of subject formation.

Liz Kim (Texas Woman's University)

Early Video Activism and Lesbian Mothers (1972)

This paper examines one of the earliest lesbian documentaries shot in video: *Lesbian Mothers* (1972) by Rita Moreira and Norma Bahia Pontes. Video was a new form of moving image then, used to subvert the hegemony of network news programming through its misuse of television. Gay and lesbian activists used this medium, starting in the 1970s as a way to highlight and celebrate these communities, which had little visibility in the mainstream culture in the US at the time. In this work, the video makers capture the intimacy and the intensity of private and public moments of the members of New York's lesbian community with their children.

Moreira and Bahia Pontes' video was shown as a part of the work of Blue Queer Light Gay Liberation Video group, a collective of video activists. In this context, it became one of the most visible works in early video festivals in the early part of the 1970s. The positioning of this work, situated between the 1970s US feminist movement and the early visibility of lesbian culture in the mass media context, expand upon our understanding of the formation of early lesbian identity in the US through its visualisation on television screens.

Amy Tobin (University of Cambridge)

The Gymkhana and the Circus: Forms of erotic community between women

This paper focuses on the work of British artists Rose English and Tina Keane, both of whom have explored erotic encounters between women in their artworks. I will look at English's performance *Quadrille* (1975), which is usually read in terms of a feminist critique of the objectification of women, as English plays with the symbols of middle-class ritual: namely, the Gymkhana. But the *erotic* aspect of *Quadrille* has been overlooked. I am interested firstly in how this work stages the adolescent girl's interest in the horse and the community of the stable; and secondly, the points at which English's work coincides with lesbian image-making of the earlier 20th century. This work anticipates English's later collaborations with Jacky Lansley and Sally Potter, which – in *Berlin* – re-imagine the home beyond heteronormative domesticity and – in *Thriller* – queer generic conventions.

Tina Keane's work, especially *Deviant Beauty* (1996) provides an interlocutor to *Quadrille*. The film moves us from the horseplay of the Gymkhana to the ring of the Circus. While

Keane's work is often discussed in terms of artisanal and technical skill, the film also stages an erotics of disclosure and concealment. The circus gives spectacular form to deviance, intervening in the erotic as Audre Lorde defined it: 'a measure between the beginnings of our sense of self and the chaos of our strongest feelings.'

Reading these works together and in the context of lesbian visual culture suggests new vocabularies of erotic desire within feminist and experimental art practices.

Flora Dunster (University of Sussex)

'These Women Are beyond Recognition': Del LaGrace Volcano's xenomorphosis and the queer lesbian feminist

In 1993, photographer Del LaGrace Volcano published a series of black and white portraits in the 'Perversity' issue of *New Formations*. The images, of three bald and predominantly unclothed 'xenogenetic dykes' are bold, stark, and erotic. In an accompanying essay, LaGrace Volcano explains that xenogenesis (a term also used by science fiction writer Octavia Butler) is 'the (imagined) generation of something altogether and permanently unlike the parent,' a maneuver which exceeds a wave model of feminism to create space for those omitted from its narratives. Xenomorphosis shapes LaGrace Volcano's work in 'visually re-construct[ing] our notions of Woman, Lesbian, and Perversion.'

This paper pushes further, testing xenomorphosis as a means of rendering proximate queer, lesbian, and feminist, re-signifying each in the process. Describing a photograph from the series, Parveen Adams deems its subjects 'beyond recognition' (1996). If the xenomorphitic body is illegible within known representational frameworks, can it subsequently generate a queer lesbian feminist, despite each of these terms' resistance, or outside-ness, to the others?

Attending to LaGrace Volcano's xenogenetic dykes, I consider the implications of manifesting the queer lesbian feminist in the context of the UK's sexually dissident politics during the early 1990s, particularly in terms of non-binary identification. I consider what this could mean for reading back into art history, as well as situating new perspectives in the present. As such, this paper responds to Amelia Jones and Erin Silver, augmenting their question, 'is there a queer feminist art history?' to include the sign of lesbian (2015).

Alexis Bard Johnson,

Aché and the Production of Black Lesbian Visual Culture

Aché (1989–93), 'The Bay Area's Journal for Black Lesbians' (which later became 'A Journal for Lesbians of African Descent') published a monthly magazine that featured a visual artist and a poet. Each visual artist's work appeared both on the cover and inside the magazine and was accompanied by an artist statement. This paper argues that in so doing, *Aché* became a site for the creation, definition, and production of a black lesbian visual culture. The figurative and abstract drawings and photographs of Sarita Johnson, HL Keller, and Dawn A Rudd showcased black lesbianism as visible and self-affirming,

which was particularly important at a time when feminism was still focused primarily on white women, black rights activism was centred on men, and queer activism concentrated on gay white men. Through text and visuals, *Aché* affirmed an intersectional identity that depended simultaneously on racial, sexual, and class identities.

Analysing the work produced by artists for this magazine both exposes the current shortcomings of queer feminist art history and expands the subject and material to be included in such a history. However, as much as a queer feminist art history must work to incorporate this kind of work, these works simultaneously resist such identification. These works destabilise non intersectional feminist frameworks and reject a notion of queerness that erases the historical specificity of lesbian identity. The images, instead, assert a black lesbian feminist perspective that is insistent on cross-generational contact, authentic self-representation of multiple identities, and transnational community formation.

Gabriella Beckhurst (University of York)

Reading Queer Feminist Environmentalism in Joachim Trier's Thelma (2017)

Joachim Trier's *Thelma* narrates the story of a young woman with powers of telekinesis, in doing so adding to the lineage of cinema that uses psychic powers as a tool to portray femal sexuality – from *Carrie* (1976/2013) to the more recent *Personal Shopper* (2016). Trier situates *Thelma*'s 'coming-of-age; against the backdrop of an ultra-conservative upbringing, but beyond the refrain of the repressive queer *Thelma* lies open to a reading of queerness through contemporary themes emerging between queer theory and the environmental humanities. Although thick with allegorical reference to theology and myth, additional apertures in *Thelma* lead us to ontologies of water and weather as unstable and malleable conditions to which *Thelma*'s shifting psychic state is moored. This paper considers what might be gained from reading (not only) nature queerly, but calling for, as Nicole Seymour writes, 'a concept of queerness that is attuned to environmentalism's urgent futurity, and an environmentalism that is attuned to queer sensibilities'. Just as 'lesbian' needn't be cleaved from 'queer', nature/culture needn't be divisive in queer politics. *Thelma* also explores a relatively novel way of conceptualising queer desire, one that ushers in ontological trouble through quantum physics. Reading Trier's film with the writings of Karen Barad and Mel Y. Chen, this paper queries the future of queer cinemas which are empathetic to human and nonhuman conditions.

Look out! The Comintern's about! Rereading 20th-century globalisation before 1939

Sarah Wilson, Courtauld Institute of Art

Konstantin Akinsha, Budapest

The first global cultural programme was the USSR's propaganda drive in cities from Mexico to Shanghai, coopting intellectuals globally (Lenin's 'useful idiots') and functioning quite overtly (or clandestinely), with many a spy story and sticky end. Despite many international historical Comintern conferences, the 'Cultural Comintern' has been ignored. Yet it played a defining role in worldwide avant-gardes, 'revolutionary realism' and the photographic representation of industrial nations at work. Is it a pervasive 'anti-communism' – now 30 years after the fall of the Berlin Wall – which accounts for art historians' 'blind eye'?

Directed from Moscow via Berlin and later Paris, with 67 national sections in the early 1930s, the Comintern aimed to operate in major cities, and former or current colonial situations, fomenting not only revolutionary politics but a revolutionary art, its rhetoric coinciding so often with that of 'revolutionary' avant-gardes. It sponsored the German worker's magazine *AIZ*, with John Heartfield's photomontages; French Surrealists' 'anti-colonial' exhibition of 1931, the International Writers' Congress of 1935, and the international promotion of countless films (including *Aelita* or *Battleship Potemkin*). The Soviet push for socialist realism from 1934 coincided with established academic painting practices from New York to Tokyo: the Communist affiliations and subject matter of Rivera and Kahlo in Mexico are a case in point.

Konstantin Akinsha (Independent)

All the Useful Idiots. The export of revolution and cultural pilgrimage

The Bolsheviks tried to co-opt not only devoted communists but fellow travellers, defined by Lenin as 'useful idiots' to the Comintern cause from its outset in 1919. Networked organisations were designed to influence the Western political landscape through the support of writers, artists or theatre directors, via organisations such as MEZHRABPOM (the Workers International Relief, 1921), MOPR the International Red Aid, 1922), or VOKS (All-Union Society for Cultural Relations with Foreign Countries, 1925). Some fellow travellers or accidental cultural tourists such as Ludwig Wittgenstein (who dreamed of life on a collective farm), became deeply disillusioned with Soviet reality. Diehard communists such as Erwin Piscator (who planned a career at the film studio established by MEZHRABPOM), realised their bright ideas were not in high demand. Walter Benjamin's *Moscow Diary* written during 1927, perfectly expresses the clash between idealism and a 'reality check'. The Western intellectual love affair and Soviet propaganda machine often gave rise to a comedy of mistakes and chain of mutual misunderstandings. Today, Putin's so-called 'Black-intern' sponsors not the left, but the ultra-right, segment of the political spectrum, from FN in France to the openly Neo-Nazi parties such as Greece's Golden Dawn or AfD in Germany, preferring internet trolls to Erwin Piscator or John Heartfield: a change worthy of investigation.

Cristina Cuevas-Wolf (The Wende Museum of the Cold War, Max Kade Institute/USC for Austrian-German-Swiss Studies)

John Heartfield's Thälmann Montages or How the Comintern Sabotaged the AIZ

By 1935, the prominent visual and ideological coherence that developed under the influence of the *Arbeiter-Illustrierte-Zeitung* (AIZ) and that was projected through leftist, socialist-anarchist, and communist-affiliated magazines, Popular Front and Spanish Loyalist propaganda posters and publications, produced in Paris, had heightened the Popular Front's popularity in Europe. John Heartfield's symbols of antifascism, in particular, contributed to this strong visual coherence among these leftist posters and publications. Yet only one year later, the AIZ, a forceful proponent of antifascism in the European public sphere, found its very existence in question. This essay attempts to answer why this happened by examining Heartfield's image of Ernst Thälmann as a symbol of antifascism through his montages for the AIZ in 1934 and 1936. The Comintern's critique of the April 1936 montage, which is understood to be aimed more at the AIZ's publisher, Münzenberg, entangled him and the AIZ in a double-edged crisis in the Comintern. By investigating the fate of the Comintern's (Münzenberg's) Thälmann campaign and the supra-party organisation, the Internationale Arbeiter-Hilfe, this essay examines why the Comintern undermined the AIZ – by association Heartfield's antifascist montages – and how Joseph Stalin intended to control the Comintern's media operation to organise a propaganda campaign in the name of Popular Front unity during the onset of the Spanish Civil War.

Megan R Flattley (Tulane University)

'The Montage Principle': The influence of Soviet film aesthetics on postrevolutionary Mexican photography

This paper will examine the influence of Sergei Eisenstein and his montage theory on Mexican photography in the postrevolutionary period, with a focus on Lola Álvarez Bravo and Agustín Jiménez. Both photographers knew Eisenstein while he was in Mexico filming in 1931. Álvarez Bravo hosted a cine-club where she showed films by Dziga Vertov and Eisenstein that the Soviet government discretely lent, while Jiménez took the still photographs for Eisenstein's *Qué Viva México*. This paper will explore the ways in which the semiotics of Eisenstein's film language contributed to the practice of photomontage by Álvarez Bravo and Jiménez in the 1930s. Due to the constructive nature of the medium itself, photomontage uniquely represented and participated in the modernisation process in Mexico. The presence of different indexical images in the same pictorial plane encouraged the recognition of the discordant realities of social life. Both photographers were published in journals and received various commissions by the Mexican state. Thus, they were involved in the cultural process of nation building in the postrevolutionary period. Through their photomontage practice, Jiménez and Álvarez Bravo engaged in questions of artistic representation of politics and a revolutionary state informed by the Soviet project and the Third International.

Sergey Fofanov, (State Tretyakov Gallery, Moscow)

The Reception of the First Exhibition of German Artists among the Public in the USSR and the Role of Otto Nagel in Promoting the Show in Saratov

International Red Aid (MOPR) and the Workers International Relief (Mezhrabpom) were established as a Comintern initiative in the early 1920s. Both had active outreach programs and social-political activities. They helped arrange the First Russian Art Exhibition in Berlin in 1922 and the Exhibition of German Artists in USSR in 1924, in aid of the Povolzhye famine victims. While the Berlin show was the first demonstration of Soviet art abroad, the sequel was the first foreign exhibition in USSR. Lunacharsky decreed it should be mounted in Saratov, capital of the Volga German Autonomous Soviet Socialist Republic, besides Moscow and Leningrad. Many associated events and discussion framed the shows, and in Moscow and Saratov the visiting process was organised by political powers for factory workers, soldiers, students and state high school pupils. While Moscow reactions were generally neutral, in the provincial Saratov this was the city's biggest international event and first contact with foreign culture. Otto Nagel, member of Novembergruppe and KPG, and an organiser, toured the show in the USSR, wrote articles for the local press, and painted works in Saratov, subsequently included in the show, each with its own news story. In Leningrad there were no special events, a neutral reaction and shoddy preparation: 3,000 visitors, compared with the 40,000 in Moscow. Despite a mixed reception, the show had a visible influence on artists in the Soviet Union. Many works became part of a State Art Fund, and were later transferred to the collections of State Soviet museums.

Barnaby Haran, (University of Hull)

Tractor Travelogues: Louis Lozowick's lithographs of the Sovietisation of Tajikistan

In 1931, the Russian-American artist Louis Lozowick travelled with members of the International Union of Revolutionary Writers to Tajikistan, one of the new Central Asian republics of the USSR. In Tajikistan, Lozowick chronicled the 'sovietisation' of the region, whereby the Soviet authorities were attempting to transform a feudal Muslim culture, in written accounts and in drawings that he subsequently reworked as lithographs. In this paper, I examine Lozowick's representations of Tajikistan as curious touristic cum propagandist artifacts from a Soviet Grand Tour that idealise a process that was an ideological and military battleground. I situate these images within an iconography of Central Asian sovietisation, especially evident in the magazine *USSR in Construction*, whereby cultural representations masked a brutal Civil War. For communist ideologues, sovietisation would both modernise and enlighten an apparently backward populace via the ritualistic notion of 'red hashar', which denoted the Soviet appropriation of Tajik customs. If the ubiquitous pictorial motif was the happy Tajik tractor driver, then in reality anti-Soviet guerrillas violently opposed the campaign against traditional religious and gender mores, especially regarding the 'paranja' (veil) worn by Muslim women. Lozowick depicted the paranja as ghoulish, but showed unveiling as a liberating act. His images of male Tajiks betray tensions in the imposed transition from warrior tribesman to a new proletarian collectivity. Lozowick's representations are performative missives from the frictional borderlands of the USSR, part of an optimistic Comintern discourse that aimed to define the core identity of the Revolution by crystallising sovietisation at the margins.

Maria Mileeva (The Courtauld Institute of Art)

Exhibiting Revolutionary Art: The invisible arm of the Comintern in interwar Europe and USSR

This paper will expose the role of Communist International (Comintern) in enabling cultural exchange and dialogue between Soviet Russia and foreign countries by reimagining the format of an art exhibition as a playingfield for Comintern-directed operations. It will focus on Comintern-funded art organisations, such as the Artists' Committee of the Workers' International Relief (Künstlerhilfe der Internationale Arbeiter Hilfe) and the International Bureau of Revolutionary Artists (MBRKh), as well as discussing the role of key individuals – Willi Münzenberg and Béla Uitz, who enabled the process. The first section of my paper will analyse Münzenberg's role in the organisation of the *All-German Art Exhibition in Soviet-Russia* that toured Moscow, Leningrad and Saratov in 1924, establishing the covert objectives behind the first major exhibition of contemporary foreign art in Soviet Russia after the October Revolution. Then I will turn to the activities of the International Bureau of Revolutionary Artists, formed in Kharkov in 1930, as a section of the International Union of Revolutionary Writers (MORP) and its main protagonist Béla Uitz, who helped organise a number of major politicised exhibitions of revolutionary international art in Moscow, such as *The Anti-Imperialist Exhibition* (1931) and *Revolutionary Art in the Countries of Capitalism* (1932–33). As a key framework and agent of support for the international artistic left, Comintern's invisible exhibition activities provide an interesting starting point to consider what it meant to be a revolutionary artist and a communist in a fraught ideological climate of interwar Europe.

Przemysław Stróżek (Institute of Art Polish Academy of Sciences)

Red Sport International, Communist avant-gardes and the global aspects of worker sport

1921 was an important year in the history of global worker sport. It was the year that Sportintern – Red Sport International (RSI) – was founded in Moscow, officially recognised by Comintern in 1924 and dissolved in 1937. The RSI organised Spartakiads – alternative sporting events to the 'bourgeois' Olympics. The aim of these events was to unite workers from all over the world and to foster cultural propaganda for the proletarian revolution. By 1924 it had more than two million members, including sportsmen from Russia, Czechoslovakia, France, Finland, Norway, Italy, Uruguay, America, Bulgaria, and Estonia. The most famous Spartakiad, which was organised in Moscow in 1928, also included sportsman from Algeria and Argentina. In my paper I will reflect on the RSI as a global cultural programme that promoted political and avant-garde artistic agendas through sports. I will focus on the visual propaganda of the RSI created by, among others, Russian and Czech Avant-garde artists like Gustav Klucis, El Lissitzky, Vaclav Masek, and Karel Teige. Additionally, I will focus on the postcards and posters of Spartakiads and other Worker Olympics to explore how they reflected ideas of liberation and also gender and race equality within the global notion of cultural revolution, inspired by the political turn toward Communism.

Joe Thornberry (Lancaster University)

A British Artist in Stalin's Russia: Cliff Rowe in Moscow 1932–33

Cliff Rowe (1904–1989) came from a working-class background and received his art education at Wimbledon School of Art and the Royal College of Art. During the Depression, he became attracted to the British Communist Party, for whom he produced designs for posters and pamphlets. Before fully committing to Communism he went in 1932 to Russia to experience socialism at first hand. He worked for 18 months as a graphic designer for the Co-operative of Foreign Workers in the USSR, the publishing arm of the Comintern, before returning to London in 1933. This paper will explore Rowe's experiences of Stalin's Russia, based on Rowe's diaries and later writings. It was a turning point, not just for his politics, but also for his art. He could accept the 'logic' of socialist realism as a means of getting the message across to a largely uneducated population but was highly critical of the aesthetic that underpinned it. He was dismayed that the revolutionary developments in art by the Constructivists and others were being supplanted by a form of realism that he believed was essentially bourgeois but which, for a time, he embraced. Despite witnessing the deprivations and the growing political repression as Stalin consolidated his power, Rowe became convinced that Communism was the only way forward for humanity. On his return to London in 1933 he joined the Communist Party and became one of the founder-members of the Artists' International, the British section of the International Bureau of Revolutionary Artists.

Looking Out and In: Reflecting, remaking and reimagining historical interiors from contemporary viewpoints

Helen McCormack, Glasgow School of Art

Anne Nellis Richter

Jennifer Gray, Edinburgh College of Art

Recent research on the history of the domestic interior has highlighted the significance of meanings embedded in the architecture, decoration and objects that comprise the furnishings and fittings of houses and homes. Such increasingly rich and diverse investigation has demonstrated an expansive reach, encompassing grand, architectural schemes and minute inventoried, personal belongings. Despite this development, often the interpretative and communicative aspects of art and design that make up the social meanings of these spaces is misrepresented or can be overly speculative. Therefore, in reflecting, remaking and reimagining historical interiors, the contributions of artists, designers and craftspeople might best be foregrounded in constructing ideas of authenticity, transparency, and materiality in the making process, alongside scholarly study. This session explores such ideas by reflecting on how historical interiors are remade and reimagined by looking in and out; at how a reassembling of spaces ought to avoid 'a shrinking definition of the social itself' (Latour, 2005).

Surveying a range of interior 'types' from a number of historical periods, this session investigates how meaning is made in refashioning domestic and social spaces, from the palatial to austere. The session includes art and design historians, curators and practitioners who are all currently working on these reimagined spaces, and asks: How are historical interiors made meaningful from a contemporary viewpoint? How might they be embedded in the social and grounded in the present?

Introduction by Anne Nellis Richter

Visualising the History of the Interior

The papers in this session address interiors of buildings that are far flung across history: the *Casa del Criptoportico* in ancient Pompeii, a connoisseur's cabinet in 18th-century Paris, 62 Falkner Street in Liverpool, a residence still in use today. The common thread amongst them is that their authors all have an interest in the reconstruction of historical interiors and how that process is inflected by the need to present that material to a contemporary audience. Whether for use in a BBC documentary, historic site, museum, or academic journal, visual records of interiors have often been used as documentary evidence of how interiors looked. While there are many benefits to such an approach, there are also things we miss in this process. Images of interiors were never merely documentary, but themselves carry meaning which can illuminate how interiors looked and functioned. The techniques and aesthetic choices made by people who represented interiors must always be considered if we are to understand how interiors were understood in the past. By way of introduction to this session, I will use the example of my own research, on a London townhouse in the early 19th century, to highlight the methodological consequences of using documents and images to recreate interiors.

Deborah Sugg Ryan (University of Portsmouth)

BBC2's A House through Time: Reimagining and remaking domestic interiors from 1838–2017 for television

Television documentary history programmes often assume that inhabitants of domestic interiors change their furniture every decade and slavishly follow fashion and 'good design'. Such displays, representations and reimaginings of historical interiors owe more to idealised images from trade and advice literature and staging in television and film drama than they do to lived experiences. In this paper I critically reflect on my involvement with BBC2's *The House*, broadcast in January 2018, which offers a new way of telling the history of the home. Made by Twenty Twenty TV, the series tells the story of number 62 Falkner Street, Liverpool, and its residents from 1838 to the present. The series embeds the story of an individual house in the social, sweeping out from an individual doorstep to across the world. *The House* rejects the trope of living history peopled by actors or 'ordinary' people and, aided by digital immersive experiences, tells the story of the shifts and continuities in the spaces of a home inhabited by individuals. I will discuss my contribution to the series, which draws on personal narratives and archival research on the past residents' experience of furnishing and decorating the house's interior to inform its reimagining over time for a contemporary television audience. Shifts in a single house's residents and the changes they made to the spatial layout, decoration and furnishing of the interiors are presented as intrinsically tied to issues around national, class and gender identities in the wider context of questions of empire, politics, economics and mobility.

Floor Koeleman (University of Luxembourg)

Reimagining the Lansdowne Dining Room Using the Metropolitan Museum's Open Access Collections

The British Galleries of the Metropolitan Museum of Art are closed for renovation until approximately Fall 2018. Reinstalling these galleries also means reimagining three British period rooms, including the Dining Room from Lansdowne House (1760s). As is often the case, the moveable objects that used to decorate this interior space are no longer traceable today. Fortunately, the museum has a vast collection of decorative arts and sculpture to be able to replace the lost items. The Metropolitan's Open Access collections data is available as a downloadable Comma Separated Value (.CSV) file on Github. By exploring this data we aim to find all artworks that could be relevant for display in the Lansdowne Dining Room. We reduced the total amount of 454,084 objects to 1,724 items related to this particular room, based on filters like period, location and classification. The task of making a final sub-collection of artworks to be exhibited in a period room is usually reserved to curators. With the online interactive visualisation we made, you can step into their shoes and try it yourself.

Jennifer Gray (Edinburgh College of Art, University of Edinburgh)

Social, Material, Action: Reinterpreting and re-imagining historical domestic spaces and objects in contemporary practice

Design practice is increasingly acknowledged as an accepted form of knowledge production as such methods appear to provide a more nuanced understanding of objects

and materiality. This paper explains how the act of making can contribute new knowledge to our understanding of the meaning of material objects in social and cultural relations in the past, particularly within the realm of domestic interiors. The paper describes my work as a designer in collaboration with a number of professionals, including art and design historians, museum curators and curators of historic houses. It offers new perspectives on our knowledge of historical materials and how innovative interpretations are revealed by using the act of making as a research tool. Therefore, this paper highlights the methodological approaches of writers such as Bruno Latour, Glenn Adamson, Katie Scott and Tim Ingold by suggesting that knowledge of design and craft processes, past and present, brings us closer to the communicative and generative social action of historical objects. Glenn Adamson has noted: 'It is in forming a new relation to the past that craft proves most indispensable (2007)' and in this regard my paper illustrates how practice-led design process, as a research methodology, creates new insights into collections of historical materials. Further, reflection on my design practice and processes offers a methodology that aims to be mutually beneficial for collaborators, as well as the public, using dynamic integrated research methods which break down traditional discipline boundaries. This approach might even be transferable for use in further curatorial and research practice, as this paper reveals.

Catrin Huber (Newcastle University)

Expanded Interiors: Contemporary site-specific fine-art practice in dialogue with Roman wall paintings

This paper will showcase *Expanded Interiors*, an interdisciplinary, AHRC-funded research project drawing contemporary site-specific, fine-art practice into a unique dialogue with ancient Roman wall paintings and architectural remains at the UNESCO World Heritage Sites, Herculaneum and Pompeii. Its practice-led, interdisciplinary, experimental approach explores dialogue with Roman interiors and decorations (and in particular Roman wall paintings) as a means to critically reflect upon contemporary and historical practices, while responding to the complex nature of these iconic archaeological sites within a contemporary context. Roman wall paintings played an important part in articulating houses regarding social functions. They helped to negotiate public and private space, encoded meanings in a range of different ways, while addressing different audiences. *Expanded Interiors* explores what contemporary site-specific fine-art practice can learn from Roman wall paintings, and the ways in which they articulated space. It asks: can a practice-based approach to investigating Roman wall paintings bring new insights, and a new way of understanding them? Further, *Expanded Interiors* examines the relationship of mobile objects to Roman wall paintings, and what an experimental, practice-based perspective can bring to this discussion. *Expanded Interiors* will develop site-specific, fine-art installations within and in response to two Roman houses: *Casa del Criptoportico* (Pompeii) and *Casa del Bel Cortile* (Herculaneum).

Camilla Pietrabissa (Centre Allemand d'Histoire de l'Art, Paris and the Courtauld Institute of Art)

The Cabinet Inside-Out: Science collections and their relation to the outdoors

This paper returns to a well-known interior of the 18th century: the *hôtel particulier* of Joseph Bonnier de la Mosson (1702–44) in rue Saint Dominique, Paris. Renovated in 1726 to accommodate Bonnier's vast collection of curiosities, including a library, optics and architecture cabinets, shells and fossils cupboards, a chemistry laboratory, and a room for fancy turning, this interior has been considered the epitome of 18th-century social ambitions and of rococo luxury. The sculpted cupboards, scientific instruments, paintings and a set of drawings depicting these spaces have survived scattered in five different public collections (*Musée d'Histoire Naturelle*, *Conservatoire des Arts et Métiers*, *Institut National d' Histoire de l'Art*) and in private collections (former Alfred Beit Foundation, sold at Christie's in 2015). The contemporary experience of the cabinet is thus dependent on disciplinary boundaries that have created the physical separation between technology, fine and decorative arts, and books. What previous reconstructions of these interiors did not address, however, is the relation of the interior to the exterior – that is, of the collection to the outside world. Through the examination of an over-door painting, a moving picture and the garden adjacent to Bonnier's *hôtel*, I will focus on the way the collection alludes to outdoor spaces, thus evoking the epistemological tension between urban experience of science and its practice in the field. Ultimately, I question the cabinet as interior and claim its necessary relation to the natural environment, a relation too often neglected in the context of modern museums.

Helen McCormack (Glasgow School of Art)

Anatomy, Natural History and the Fine Arts: Reimagining early scientific interiors

Studies of the collections of early scientists suggest that, alongside the progress of scientific methods, the private cabinet, formed from an individual purpose and perspective became anachronistic, no longer able to fulfil the purposes of enlightened instruction. However, this paper challenges these historical assumptions by examining and comparing the interiors and collections of two eminent scientists, living and working in London in the mid-eighteenth-century: The anatomist, Dr William Hunter (1718-1783) and the naturalist, Sir Joseph Banks (1743-1820). Hunter's Anatomy School at 16 Great Windmill Street was a short stroll from Banks's mansion at Soho Square, and these homes of the first Professor of Anatomy at the Royal Academy of Arts and of the President of the Royal Society, respectively, acted as centres to the periphery, combining the accumulated knowledge of both institutions behind their domestic *façades*. Only small traces remain of these two former mansions and this paper describes how reconstructing and reimagining these spaces might make their original purpose better understood by contemporary audiences. Elements of the gentlemanly ethos of the collector dominated both Banks's and Hunter's view of science and both favoured an empirical method. In this sense, their homes demonstrated an immediacy of experiences of Enlightenment science. They were not yet anachronisms, instead they represented the collation of knowledge of the natural world in an enlarged view, one that captured the expansive reach of the natural sciences, with the setting of the domestic interior, the drawing room, library, herbarium and study, as this paper illustrates.

Sarah Rose Shivers (Florida State University)

The Exterior/Interior Dynamic of St Ethelburga's: Five centuries of a London parish church's design history

In 1993, one of London's smallest medieval parish churches, St. Ethelburga's of Bishopsgate, suffered catastrophic damage during an Irish Republican Army bombing. The potential eraser of this forgotten building brought it recognition as a cultural heritage site deserved of saving. Reopened in 2002, Ethelburga's now acts as a Centre of Peace and Reconciliation. Notably, the building's interior is no longer furnished or permanently decorated. Transitory events leave no trace of the building's contemporary or past functions. This paper investigates the shifts in St. Ethelburga's interior and exterior fashioning from the 17th century until its public reopening. Precisely because of the historical accident of Ethelburga's surviving the fire of 1666 and its non-elite status, we can follow dynamic design changes in this urban parish church from its inception to 20th-century reconstruction, unlike any other that exists in London. The shape of the Ethelburga's interior has consistently been locked in a relationship with its exterior façade. I question which aspect most defined the building's function during a given period and how Ethelburga's size works as integral to malleable aspects of design from the medieval to modern periods. Through prints, photographs, and donation records, I track the reconfiguration of Ethelburga's exterior as an example of 17th-century ecclesiastic, social enterprise, which hid the medieval persona of the building through the succession of interior configurations in the 18th and 19th centuries, to the radical restriction of markers of decoration seen today. In doing so, I reveal the variety of ways in which Ethelburga's medieval nature was promoted or disguised by significant changes to interior and exterior decoration.

Shatavisha Mustafa (School of Arts and Aesthetics, Jawaharlal Nehru University)

Adornment of Public Buildings in India: Revisiting an initiative by the Ministry of Education and Culture post-independence

This paper revisits a policy that was proposed by the Government of India in 1954. In this particular policy, the members of the Lalit Kala Academy proposed that two and a half per cent of the total costs of all public buildings should be devoted to the arts. This was to be achieved by commissioning artists to make artworks for public buildings. Seventy years after independence, it is necessary to question state patronage of the interior decoration of these buildings. Therefore, this paper asks: how do we address the question of 'cultural nationalism' in interiors? It was proposed in the policy that such steps were taken by the government to support artists and promote modern Indian art. This paper suggests that the government desired a particular type of art over the others and asks: What were the factors that were taken into consideration while finalising such design projects? How were the artists selected? What sort of conversations did the state engage in with the artists? Tracing the historiography of artworks commissioned under this policy will cast light on contemporary art practices in India. The afterlife of these artworks, beyond their interiors, is also important to address, signposting different organisational powers. All these questions help us to understand the nature of state patronage and its influence on contemporary interior design and art, as this paper explains.

Pop Art and Design

Anne Massey, Regents University London

Alex Seago, Richmond, the American International University in London

This session takes as its subject the phenomenon of pop art and looks outwards from this genre in two ways. Firstly, it looks at pop art and its underplayed relationship with pop design. As art history and design history have evolved in separate 'academic silos', the links between the history of art and of design are therefore rarely explored. The dominant discourse of pop art is one which focusses on individual artists rather than on networks of influence and collaboration. Looking outwards from pop art, the session aims to make new links between the history of art and the history of design in the western world. The second aim of the session is also to broaden the geographical spread of this debate, by examining the links between pop art and design within a global context. The session also explores the art and design links across different localities beyond the western world and asks, how did the links between pop art and design develop globally?

Ben Highmore (University of Sussex)

Instant Good Taste: Pop connoisseurs, habitat, and the aesthetics of expendability

In 1963, Reyner Banham posited the existence of 'a Pop Art connoisseur, as opposed to a fine art connoisseur' ('Who is this 'Pop'?'). The Pop Art connoisseur wasn't an expert on Warhol and Hockney, but someone who could understand Detroit styling and enjoy the genre nuances of Hollywood B-movies. Taste wasn't eradicated in this 'long front of culture' but it was massively extended, and it did put into crisis any assumed superiority of a fine-art canon.

The following year (1964), the shop Habitat opened and promoted what it called 'instant good taste'. It is worth paying attention to the word 'instant'. Habitat wanted household furnishings to be animated by the same immediacy enjoyed by the fashion industry. Habitat's founder and chief curator, Terence Conran, saw his mission as bringing the world of boutique fashions (Mary Quant and Vidal Sassoon) to the world of domestic furnishings and household goods. Such a mission relied on an idea of expendability, as it had been articulated by John McHale and other members of the Independent Group. Conran, as well as designing furniture, brought together objects from Japan, India, Scandinavia, Italy, and elsewhere to populate Habitat shops. Under one roof you would find an eclecticism that could marry Italian plastic tables (Magistretti), 'old' Chesterfield settees (Conran), classic cooking utensils, 'pop' posters (Hockney, Blake, Smith, Denny), and a host of other 'finds'.

This paper will investigate a pop cultural continuum (from wooden spoons to David Hockney) and explore the aesthetic values that it mobilised.

Rodney Nevitt (University of Houston)

Designing the Beatles: The pop album in the era of pop art

The histories of Pop art and pop music are closely intertwined. Drawing from my current book project, 'The Beatles and the Album as Object', my paper will discuss the album covers of the Beatles as densely coded intersections of the worlds of popular music, art, design and photography in the 1960s. The reworking of 'pop art' in the context of album cover design led to a complex layering of meanings, as the ideas of the artists mingled with those of the musicians themselves. The global celebrity of the Beatles also meant that the artists were now implicated, in a rather different way, in the culture of 'fandom' – which was already a subject of interest to them. Most accounts of the Beatles' album covers have emphasised the band's engagement with pop art, beginning with Peter Blake and Jann Haworth's design for Sgt. Pepper (1967). My paper will also explore the earlier albums that were photographed and designed by Robert Freeman; I will argue that Freeman's close association with members of the Independent Group at the ICA helps us understand the 'pop' context of his own album cover designs. I will then revisit Sgt. Pepper, Richard Hamilton's White Album, and other of the Beatles' albums from this fresh perspective. My paper will incorporate new information gleaned from my extensive interviews with Freeman, Haworth and others involved in the design of the albums.

Oliver Peterson Gilbert (LCCM/Open University)

'It's going to be a fab, kandy-kolored leisure-living, kustom-built for comfort super-styled and slickline, bright new world.' *The Fine Artz Associates, Kustom Design and Fine Artz pedagogy in the 1960s*

Comprising of John Bowstead, Roger Jeffs, Bernard Jennings and Terry Atkinson, the Fine Artz Associates, or FAZ, were a collective of young artists who sought to recalibrate Pop Art and art school pedagogy through their notion of 'Fine Artz', a revisionist ontology informed by 'Kustom' design practices. This paper locates the Fine Artz Associates as a facet of a variegated network of British Pop Art producers who operated outside the dominant RCA/ICA axis and whose practices contributed to a heterotopic and multifarious conception of British Pop Arts, often overlooked in conventional histories. Beginning with the foreshadowing of a 'Fine Artz' sensibility in Bowstead and Jeffs's 1961 exhibition 'A New Kind Of Brightness', this paper considers the group's exhibition history between 1963 and 1966 and analyses FAZ's manifesto articles published in the RCA's *Ark* magazine in 1964. FAZ artworks include 'The Kandilak Kustomised Asteroid Action Seat' (1964), which caused the group to be expelled from the *Young Contemporaries* exhibition at the behest of an infuriated Peter Blake and 'The Fine Artz Associates Pacific Coast Styled Surf Citizen' (1963), which played Beach Boys records, used embedded lighting to allude to 'California sun', and was exhibited at the *John Moores Painting Prize*. The archetypal problematic at the heart of this discussion is the extent to which FAZ's anti-establishment practice and anti-art proclamations represented the heretical, transgressive posturing of a group of young artists attempting to assert themselves in a cultural field predicated upon a subversive neo-avant garde logic. The paper thus concludes with a critical assessment of FAZ's agonistic relationship with the 'pseudo-scientific artists' of the Independent Group and 'the hipsters of the New York and London art scenes [who] are really playing a very old fashioned game.'

Sofia Gotti (The Courtauld Institute of Art)

The Only Way is Out of the Box: Politics or art for consumption? Buenos Aires, 1967–69

Connections between Art, Architecture and Design have abounded in Latin American Art Historiography. Famously, MoMA's director Alfred Barr had dismissed Concrete and Neo-Concrete art in Brazil in the 1950s as 'mediocre Bauhaus exercises.' Contemporary historian Andrea Giunta also thought of art production in Buenos Aires in the late-1960s as a 'reheated version of the Bauhaus' ideal design, emptied of its forms and principles.' The Brazilian anecdote is well known, while Giunta's observation, which relates to the objects produced for the Pop Art Design store Fuera de Caja (Out of the Box) in Buenos Aires, is far less understood.

The history of Argentine art in the 1960s has focused mainly on two key moments of cultural effervescence that emerged around the Instituto Torcuato Di Tella (ITDT) and the Centro de Arte y Comunicación (CAyC), respectively associated to Pop and Conceptual Art. At that particular historical moment when the ITDT was forced to shut its doors and CAyC was opening them, a military dictatorship was instated in Argentina, ushering a period of unprecedented violence and political repression. Plagued by turmoil, many thought of political art as the only avenue to further aesthetic discourse, which ultimately resulted in artists either fleeing the country or interrupting their output altogether. Focusing on this period of political and cultural transition, this paper seeks to examine a lesser known body of work by artists who (in a Bauhaus manner) turned to design as an alternative to explicitly political conceptual art. These were heralded by Jorge Romero Brest (director of the ITDT) and Edgardo Gimenez, who opened Fuera de Caja in an effort to shape popular taste and political consciousness through an 'Art for Consumption.'

Seeing and Hearing the 'Beyond': Art, music, and mysticism in the Long 19th Century

Michelle Foot, University of Edinburgh – History of Art (Scotland)

Corrinne Chong, Art Gallery of Ontario (Canada)

This interdisciplinary session explores the dialogue between art and music in addressing the subject of mysticism in the long nineteenth century (1789–1918). To counteract the positivist current that gained momentum during the period, artistic circles gravitated towards mystical means that initiated the beholder and listener into truths that transcended the world of external appearances. The papers in this session gauge the scope of different interpretations of mysticism, and illuminate how an exchange between art and music may unveil an underlying stream of metaphysical, supernatural and spiritual ideas over the course of the century.

The multiple facets of mysticism manifested across a diverse range of styles, aesthetics, and movements. As esotericism saturated America, Europe and Britain, the Romantics and Symbolists responded to mystical beliefs expressed in Swedenborgianism, Spiritualism, Theosophy and Occultism, while drawing on exposures to Eastern religions. Reinterpretations of pagan mysticism prompted the rediscovery of Folkloric primitivism. Meanwhile, Catholic and evangelical revivals, alongside renewed interest in Medievalism, revitalised Christian themes. In practice, the proliferation of occult revivals at the fin-de-siècle permeated the thematic programmes of artists and composers. Wagner's operas underscored the link between music, myth, and mysticism through the synthesis of the arts: the *Gesamtkunstwerk*. Subsequently, Syncretism in mystical philosophies was paralleled by formal correspondences in the visual arts, especially in their 'rhythmical' qualities. Synesthesia would instigate the development of abstraction. Our selection of interdisciplinary papers extends on these ideas by investigating how the interconnectedness between art and music was able to evoke and be inspired by mysticism.

Anna-Maria von Bonsdorff (Finnish National Gallery)

Between Sounding Canvas and Visual Music – From Sibelius to Kupka

This paper will examine one of the intriguing aspects in European art and music around 1900: how spiritual ideas permeated the environment around European artists, especially those involved in the Theosophical movement. As visual artists drew inspiration from music and musical structures, interestingly also composers collaborated with artists.

The aims of this paper are twofold. First, I would like to discuss the common features of a deeper strand which connects artists such as Axel Gallén, Wassily Kandinsky, Mikalojus Konstantinas Čiurlionis and František Kupka: they were all involved with the rediscovery of pagan mysticism. Second, I wish to explore the interconnectedness between music and art, which is reflected in the way composers turned to visual arts or used art as inspiration for creating music. One of them was Jean Sibelius (1865–1957), the Finnish composer,

who was synesthetic and responded to colours. Both Gallén and Sibelius interpreted the Finnish epic Kalevala, but it was also the case that Sibelius's music often inspired Gallén's work.

The world of art and the occult were brought together in the 1890s by the notion of the existence of a higher wisdom and masters who were initiated into its secrets. For example, Sibelius was presented in Finnish art as a *seer-master*. And as this interconnectedness between art and music continued into the 20th century, I would like to argue, that it actually took a new turn with artists such as Kupka. This ambitious trajectory towards abstract art, based on music and pagan mysticism, takes his art to a *sounding* abstraction.

Georgia Volioti (University of Surrey)

Mystical Affectivities in 19th-Century Visual Art and the Performativity of Grieg's Kulokk Song

Representations of the rural, pre-modern Norwegian landscape in 19th-century visual art – paintings, dioramas, and photography – defined a unique national-cultural identity. Although seemingly rooted in the visible, these artefacts capitalised on illusion. They created a sense of uncanny dislocation between experiencing the physical landscape in the present moment – as re-imagined through visual culture – and the reality of the landscape existing as a distant geographical entity, hidden or not immediately accessible by the senses. These images often constructed an abstract mood that revealed obliquely the aberrant affectivities of the rural Norwegian landscape, and fostered a rendering of the invisible, imaginary, or mystical. The primacy of the Norwegian landscape in Grieg's music, and its role in consolidating cultural identity, have been firmly established, but recent scholarship is increasingly concerned with the affective qualities of his music. These can be instructively illuminated by considering the close parallels between Grieg's musical language, specifically gestures and tropes that allude to hidden truths, altered states or esoteric experience, and the wider practices in visual culture of this period. This paper focuses on Grieg's musical settings of the *kulokk* song, which is a folkloric trope of mysticism, and examines how the representation of its mood is performatively elided between the worlds of music and visual art. The peculiar sound of this high-pitched vocal cry, that was used to summon the animals across the mountains, is associated with an eerie affectivity because in Nordic folklore it had mystical status and was linked with bewitchment, enchantment, disembodiment, and the supernatural.

Spyros Petritakis (University of Crete)

Dismembering George Frederic Watts's 'Mesmeric Dolls': Music and Theosophy in the painter's late works

Since David Stewart's publication in 1993 on the impact of theosophical ideas on Frederic Watts's oeuvre, little scholarly attention has been directed toward the affinity between these ideas and the evolution of the painter's mature style. Owing to their hazy auras and vaporous colours, Watts's late paintings have often been regarded to depict 'mesmeric dolls' (Arthur Symons). On the other hand, Watts's predilection for classical music is very

well documented. Nevertheless, these two different strands, namely Theosophical ideas and music, have never been examined under the same light.

Drawing on archival research carried out at the Watts Gallery in Compton, as well as on scholarly works discussing the historical presuppositions that enabled the cross-fertilisation between Theosophical movements and painters, I would like to illuminate the way Watts wove together theosophical or other religious ideas with scientific theories on sonorous and luminous vibrations. More specifically, I contend that, through the novelist Emilie Barrington, Watts had been acquainted with the experiments carried out around 1890 by Welsh soprano Margaret Watts-Hughes. Following the previous work of Ernst Florens Chladni, Jules Antoine Lissajous and Sedley Taylor, Watts-Hughes invented an apparatus she called the Eidophone, by means of which she was able to record on paper the patterns created in coloured liquid by the soundwaves produced by her voice. Correspondingly, Frederic Watts often described the draperies of ancient statues as 'tremulous, palpitating beauty [...] as music of form, light and colour'. However, Watts-Hughes's experiments and Watts's formal innovations were both underlined by specific religious convictions that held sound as a visual manifestation of God's act of weaving the cosmos and, on a deeper level, society as a field where art could offer alternatives to restrictive political attitudes and outworn practices.

Tobias Plebuch (Uppsala University)

The Seduction of Myth: Georges Kastner's Les Sirènes (1858)

This case study discusses an obscure and peculiar 'livre-partition' about sirens in the context of 19th-century music, art, and scholarship. Georges Kastner's *Les Sirènes* (1858) is a combination of a scholarly treatise, illustrations, and a symphony-cantata in one volume, which prompted baffled reactions, and, in all likelihood, was never performed. *Les Sirènes* explores the complex mythology of sirens within and against a growing trend in the 19th-century to recast the entire family of female water spirits as erotic femme fatales. Kastner's sirens exert their seductive power as spiritual messengers who reveal and, at the same time, conceal arcane knowledge related to ancient cosmology and music theory. His studious essay about sirens, enchanters, musical magic, and singing swans is illustrated by a syncretic gallery of mythological motifs from ancient Greece to Lapland. The volume concludes with a 'grande symphonie dramatique et vocale' in which enigmatic voices emerge from a strange soundscape. In order to invoke the distant presence of myth and nature, Kastner's score employs highly unusual timbres, such as a (non-existent) concert Pan flute, remote piano tremolos, 'Greek' scalar modes, choral laughter, and a quasi-operatic saxophone cavatina. Presumably, the author-composer tried to not only reconstruct but also revive 'sirenic' music grounded in ancient and medieval sources through an integrated scholarly and performative approach. Hence, a look at concurrent trends in comparative mythology (G.F. Creuzer) and Wagner's music and thought around the middle of the century provides a deeper understanding of *Les Sirènes*.

Caroline Potter (University of London)

'En blanc et immobile': Erik Satie, mysticism and whiteness

'In white and immobile' is the memorable tempo marking heading the first section of Erik Satie's *Le Fils des étoiles* (1891), composed as incidental music for Sâr Péladan's play. Immobility and whiteness are surprisingly commonplace markings on Satie's scores, as if the music existed as visual art rather than in time, and the phrase first appears on music from Satie's esoteric Rosicrucian period. Ornella Volta writes: 'Fascinated by the serene harmony of Puvis de Chavannes' frescos, [Satie] aspired from the 1890s to compose 'decorative' music, not in the sense of ornamental music but rather as part of a sonic environment uniting, in an ideal symbiosis, composer, interpreter and listener.'

While commentators on Satie have frequently noted his unconventional tempo markings and some, including the literary scholar Christopher Dawson, have drawn parallels between whiteness and the concept of silence as a musical blank canvas, nobody has yet explored in depth what 'whiteness' meant for Satie in musical terms. My presentation will consider 'whiteness and immobility' primarily in the context of Satie's Rosicrucian piano music and will focus on the impacts of mysticism, visual art and architecture on his musical language. Stasis, whiteness and (figurative) silence culminated in Satie's furniture music (*musique d'ameublement*): music which is designed not to be the focus of attention. I will consider that Satie's negation of colour and motion are, for him, analogues for the negation of musical expression implied in his concept of furniture music.

Barbara Swanson (York University, Canada)

Divine Mysteries and the Total Work of Art: Beyond a musical score in Natalia Goncharova's Ideal Liturgie

In 1915, Natalia Goncharova created an iconostasis-inspired image as the curtain design for a Ballets Russes project entitled *Liturgie* (ultimately unstaged). Within Russian Orthodoxy, the iconostasis functioned as a physical gateway between laity and altar, or temporal and eternal realms. Goncharova's stage curtain invoked a similarly liminal space, with Orthodox worship as a model for a multi-sensory *Gesamtkunstwerk* in which image, music, and movement united to transform theatrical space into quasi-spiritual experience. Goncharova was not alone in her interest in the power of Orthodox iconography or in the synthesis of the arts. A few years earlier, Alexandre Benois had celebrated the Ballets Russes for surpassing the Wagnerian dream, also declaring that 'you would have to be blind not to believe in the saving artistic grace of icons, their enormous power to influence contemporary art, and their unexpected relevance to our time.'

Although a musical score for *Liturgie* failed to cohere, Goncharova herself pushed beyond a musical score towards an Orthodox liturgical soundscape, advocating for both silence and Byzantine chant as musical counterpoint to image. As such, Goncharova experimented quite literally with religious liturgy as a form of theatre, imbuing ballet with the perceived spiritual and modernist force of Russian tradition. That said, the ideal music may have been a Stravinsky score that never materialised. Surviving examples of chant-related music by Igor Stravinsky suggest resonance with Goncharova's appropriation of

Orthodox iconography, whereby the basic building blocks of Orthodox expression are retained but also inflected and rearranged.

Jadranka Ryle (University of Manchester)

Feminine Abstraction: Parsifal and music in the painting of Hilma af Klint

This paper explores the *Parsifal* series that Swedish modernist painter Hilma af Klint completed in 1916. It describes how intertwining roles taken by music, esoteric beliefs, and gender politics inform geometrical abstraction in her work. Her position as a woman artist is connected to her aesthetics, and her abstraction engages with and re-channels some of the central concerns of modernity, such as atonal music.

The legend of Parsifal, a mythical figure searching for the Holy Grail, reoccurs in several occult contexts from the late 19th century. It inspired Richard Wagner's eponymous opera (1882). I investigate the influence of Wagner's *Parsifal*, and esoteric ideas on af Klint. A year after her series, Wagner's *Parsifal* was performed in Stockholm. This problematises any direct Wagnerian genealogy of af Klint's work, but demonstrates the wider esoteric uptake of the myth in emergent modernist aesthetics. Af Klint's remarks on music in her notebook from 1917 show its importance in her work, and her intuitive sensitivity to emergent trends of modernism. She theorises and innovates an abstraction that is harbinger of the incipient atonalities of modernist forms.

As in most of her work, the *Parsifal* series combines abstract and figurative motives. The most characteristic theme of this series is a monochrome squares on white background, reminiscent of Malevich's black square (1915). Yet, her paintings differ significantly from those of Malevich. Her squares, with their pastel colours and alternations with curves, words and figures pursue an alternative, feminine abstraction, aesthetically differentiated from Malevich's solid colours and hard lines.

Susan Bagust (Royal Musical Association)

Spiritual Monism and the Collapse of Form and Content in Early 20th-Century Expressionism in Painting and Music

This paper examines the monist concept of artistic/musical material expounded in the essays of the Blaue Reiter Almanac of 1912. In this collection of essays there is a remarkably consistent view that the material of art – whether it be sound, line, colour or word – is the expression of the soul of the artist, an expression which is also regarded as being the expression of the cosmos, since the soul of the prophet-artist is seen as being in unity with the world. This emerging belief in the spiritual status of artistic material enabled a relationship between the arts that could only exist within a monist theological framework in which matter and spirit were aspects of the same unity. The spiritual and aesthetic unity between the writers of the articles cannot entirely be accounted for by an actual knowledge of Theosophical doctrine. Rather, it seems to be the case that there is a common attitude to the expressive material of the art work that dissolves the barrier between form and content and favours expression over representation.

In this paper I examine the connections between the monist viewpoints expressed in the theoretical articles in the almanac and the artistic and musical practice that resulted from these beliefs, with particular emphasis on how the development of expressive material in music and painting resulted in abstraction and atonality.

Speaking Out: Siting the voice in contemporary Asian art

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Voice is frequently evoked as a metaphor for agency in narratives of contemporary art in Asia, pitched against authoritarian control over artistic expression in numerous postcolonial, postwar, and post-socialist environments. In historical examples, such as in the self-criticism exercised in communist China and Vietnam, voice was also used as a means of performing state-disciplinary mechanisms, illustrating the ways in which vocal articulation is perceived as an instrument of coercive subject formation. Orality – and its often vexed relationship to the written form – has thus come to the forefront as the medium of historiographies from below and a vital means of asserting individualism or non-official artistic collectivity. This session seeks to develop new perspectives on the use and the function of the voice in contemporary art in Asia. Attending to a dimension of artistic practice that has received little ‘visibility’, we hope to gather further theorisations of the voice as artistic material, medium, form, and beyond.

Kimberly Lamm (Duke University)

‘Mouth to Mouth’: Deconstructing the voice and screening the fantasy of the ‘mother tongue’ in the work of Theresa Hak Kyung Cha

This paper examines the work of Korean-American artist Theresa Hak Kyung Cha as an extended deconstruction of the voice and the concept of the ‘mother tongue.’ I argue that Cha deconstructs the voice and the mother tongue in order to unhinge the figure of the mother from the affective labour of cohering the nation as home and refuge from colonial violence. My particular focus is on the ways in which Cha renders the cinematic apparatus to ‘screen’ and thereby interrupt the mother tongue and the fantasies that accompany it. I demonstrate that Cha’s textual engagement with the cinema is a way to solicit affective identification with the mother tongue while also rendering its undoing. That is, I trace the ways in which Cha brought her understanding of the cinematic apparatus to the textual field of her work and deployed it to compel her readers/viewers to participate in imaginatively addressing the mother and giving her access to a malleable fantasy of the mother tongue without reducing her to the affective labour of embodying it.

susan pui san lok (Middlesex University)

Between the Voice between the Words between the Work between us

This performative paper revises an experimental presentation first developed for a panel on ‘Critical Vocabularies’, at the conference ‘Now and Then... Here and there...’, organised by the AHRC Black Artists and Modernism research project (Chelsea College of Art and Tate Britain, October 2016). ‘Between the voice between the words between the work between us’ reflects on some of the vocalities, vocabularies and moves in my practice over the last 20 years, situated across moving image, installation, sound, performance, and text. From my first ever artist statement (titled ‘Notes To Let You Down’)

to my ongoing work as an artist-writer-researcher, questions of diasporic visual culture, memory and archives are necessarily imbricated with the politics of speech, representation and translation.

The paper comprises an at-least-doubled narrative, moving backwards (visually) through works, and forwards (verbally) through words. How to attend to the moves and disjunctures between visual, acoustic and linguistic registers? Between the critical and poetic, between disciplinary circuits, between discursive positions, between assemblages and montages of images, words, sounds and things? Siting, losing, unmooring and hearing voices, my speaking and listening are always already contingent to other words and works, other histories and practices; always already a little tongue-tied and tin-eared; and always already de-centred. Sounding at once 'very London' and 'very Hong Kong village' – so I am told – this voice is more parochial than metropolitan, more pidgin than cosmopolitan, more translocal than transnational; and quite possibly unreliable.

Chanon Kenji Praepipatmongkol (University of Michigan)

Disfluency and the Concrete Poetry of Chang sae-Tang

The concrete poetry of Chang sae-Tang (1934–90) features fitful calligraphic strokes that oscillate between registering as purely visual forms and gaining legibility as repetitions of simple, largely monosyllabic, Thai words. While many today celebrate his works as important landmarks in Thai literature, contemporary critics – operating at the height of anti-Communist sentiment during the 1970s – were less enthused by this heretical figure, a son of poor Chinese immigrants with little formal education. The 'stuttering poet' they called him, pointing to his limited vocabulary and use of unorthodox metrical and rhyming schemes as indications of linguistic incapacity, an observation that seemed to be confirmed by his accented Thai speech. At the same time, Chang's works were poorly received among Chinese-speaking audiences, who faulted his self-taught calligraphic technique and considered his creations 'nonsense.' Chang's disfluency rendered him a misfit, uncomfortably situated in relation to lineages of both Thai and Chinese history.

The issues around Chang's works remain significant today, particularly in thinking about the perceived foreignness of the voice of diasporic and immigrant artists. What does it mean to understand disfluency – and its implied failure (or refusal) of mastery – as a mode of expression? How do disfluent artworks address (or anticipate) the problem of translation? My paper explores these questions through Chang's artistic production in the 1970s, which show how disfluency draws attention to the procedural nature of viewing/reading/listening. In this way, disfluency may become a strategic means of deferring the production of coherent conceptual meaning, instead, attuning us to the affective structure of encounters with foreignness.

Vivian Kuang Sheng (The University of Hong Kong)

Shen Yuan's Speechless 'Tongues': Speaking out beyond language barriers

This paper considers a series of installation works made by Paris-based Chinese artist Shen Yuan, which take the form of the human tongue, a symbol of both flesh and language. Shen moved to Paris in 1990. Suddenly, her mother tongue became useless and the language in her adopted country was nothing more than incomprehensible noise. Constructed from seemingly trivial, unremarkable everyday materials, such as ice, knives and old clothes, these wordless 'tongues', which emanate illegible 'voices', indicate her struggles with verbal inarticulacy, intimately tied to her sense of isolation and uprootedness as an immigrant residing in a foreign cultural context. With her works, Shen reveals the limited ability of language in speaking out about one's experience and identity in the situation of diaspora and transcultural exchange.

This paper draws on Marsha Meskimmon's conception of 'dual economies of response', which investigates the potential of art in crossing between cultural, linguistic and social boundaries through two modes of responses from viewers – the immediate sensory, physical response to the material body of the art object and the ethical response to the moral entreaty conveyed through the artwork. This paper examines how Shen's works, via their peculiar, affective material construction, evoke viewers' bodily, sensory and psychical engagement, communicating her experience of inhabiting and negotiating an unfamiliar foreign living environment beyond cultural and language barriers; and in what ways her artworks might construct an interactive space for viewers to imagine, encounter and respond to the life of other people without negating possible conflicts and disparities.

Emilia Terracciano (The Ruskin School of Art, University of Oxford)

Listen In: The vegetal ecologies of Simryn Gill

This paper argues that Singapore-born artist Simryn Gill's relationship to silence and to language is mediated by the quietude of the plant world. Teasing politics and voices in the act of making through the (muted) world of trans-plants – Gill's work of 'art' itself becomes a flimsy aftermath in which questions are embedded but rarely voiced. Listening to the silence of damaged environmental soundscapes across Asia and the Pacific, Gill has thought about how communities have been destroyed and altered so that some plant voices have vanished entirely, while other global high-yielding monocultures compete in the ruthless chorus for life space.

This paper will consider the inventive ways devised by the artist from her series *Vegetation* (1999-ongoing) to *Becoming Palm* (2017), where she records herself in various places as local plants: tumbleweed and agave in Texas, grass tree and paperbark tree in rural New South Wales and an epiphytic fern in a rare derelict site in Singapore. In coaxing mute nature to yield her hidden language and enter into dialogue with her, Gill's approach is based upon an indefinite de-territorialised belief, animistic, pantheistic or mere make-believe (as one notices in the case of children's play). The nature of this site-less belief will be probed in relation to the lurking tendency of our subconscious to ascribe life-energy

and voice to the so-called natural world, and post-human imbrications of human and non-human life-forms in (colonial) Asian thought and vital materialities.

Brianne Cohen (University of Colorado, Boulder)

The Vital Materialism of Voice in Serpents' Tails

Recently, artists in Southeast Asia have tackled environmental destruction by giving 'voice' to nonhumans, and by asking what it would mean to record the besieged voices of animals, oceans, or rubber forests, enabling them to 'speak back' to ignorant or indifferent publics. Much of this work takes form as moving-image practice that captures images and sounds in order to metaphorically reflect the 'vital materialism' (Jane Bennett) of nonhuman agents in the public sphere.

UuDam Tran Nguyen's work *Serpents' Tails* (2015) belongs to this tendency, yet goes even farther, by enlivening the very medium that channels these nonhuman voices: the atmosphere. This 15-minute video depicts a thrilling choreography in the streets of Ho Chi Minh City, a *pas de deux* not only between humans and their motorbikes, but also the bikes' invisible exhaust fumes. This polluted air manifests in the shape of menacing yet playful 'serpents' tails,' stitched together from cheap plastic bags. The video continually signals problems of the 'speakable' in numerous ways, from surgical masks on the bikers' mouths (one featuring a USA flag) to the white noise of the ubiquitous motorcycles.

I argue that *Serpents' Tails* ultimately emphasises the corrupted communicational structure, the polluted ether itself, that which allows 'the *vox mundi* to be heard in the first place' (Dominic Pettman 2017). The work resonates with other pieces produced in Southeast Asia, artworks which de-romanticise the notion of humans giving voice to nature, instead entangling human and nonhuman bodies together in an urgent project of vital materialism, locally, regionally, and globally.

Roundtable discussion

Towards an Aesthetics of Geology in the Age of Anthropocene

Maud Maffei, Independent, maudmaffei@gmail.com

Riccardo Venturi, Gerda Henkel Stiftung, riccardove@gmail.com

Geology has been a topic of interest and attraction for artists, at least since JMW Turner's *geological sublime*, as it was famously put forward by John Ruskin. During the 1960s, a time of cybernetics, technological upheaval and subsequent reshaping of our relations to time and space, Robert Smithson suggested the notion of *abstract geology*, tracing connections between geological, body and mental processes.

In the 1960s and 1970s, what artists found particularly fascinating in the aesthetics of geology was the challenge of its double invisibility: on one side, the relation to 'deep time' threatened the three classical temporal dimensions within which we arrange our life experience, ie, past, present and future; on the other the withdrawal of visibility made it a complex object to imagine and visualise. An Earth Science, with its unyielding remoteness and inert temporality, geology has become today a model for the material conditions of our contemporary life. In the digital and anthropocene era, and in the midst of an irresolute – and politically undermined – relation between Gaia and *anthropos*, natural history and human history, several artists deal with *geological imagination*.

Enhancing the still unexploited convergences between the history of contemporary art and the politics of ecology, between visual humanities and environmental humanities, the session aims to explore the multiple ways artistic projects, art historical research, exhibitions and curatorial practices focus on the challenges posed today by the geological turn beyond anthropocentric humanities.

Geology as Model

Esther Choi (Princeton University)

Against the Architectural Imagination: Sustainability's Image Problem

The elements of nature incorporated in contemporary Landform Building are at once curious and complaisant: A verdurous garden is transplanted on a city rooftop. A house plays peek-a-boo, burrowed deep in the emerald slope of a cultivated valley. Apartment blocks adopt a geometric silhouette of mountain peaks and icebergs against the urban skyline. In this talk, I will explore how the discourse of Landform Building surfaced in architecture as an offshoot of Landscape Urbanism, just as geological and ecological debates about the Anthropocene began to preoccupy the scientific community. In so doing, I hope to sketch a conceptual terrain as to what the impulse of Landform Building might suggest, in the way that architecture, like artistic practice, can function as an icon, a symbol, or an index of broader social forces. Like the material-semiotic braiding suggested by Donna Haraway in her model of the 'Chthulucene', I will argue that the extra-evolutionary mimetic behaviour of architecture's artificial terrains may offer an opportunity for reshaping an image and a scape of the ecological commons – one that could align the architectural imagination with the environmental imagination to produce new constituencies and relations of form, species, materials, and subjectivities. For it stands to reason that if the design of 'nature' as architecture, and vice versa, are symptoms dressed

as material configurations and affects, we might arrive at a diagnostic of some of the causes, consequences and potentialities of our current environmental and political situation – both inside and outside the bounds of architecture proper.

Kyveli Mavrokordopoulou (EHESS, Paris - Centre Georg Simmel)

Exploring the Implications of a Deep Geological Disposal through the Essay Film Containment (2015)

Long-term storage of radioactive waste stands amongst the rare instances that bring us into proximity with deep time. Not only does it point to a *deep past* but, more importantly, it poses the challenge of engaging with a *deep future* – the millennia to come in which waste elements like plutonium will pose a threat to the living environment. Various governments currently invest in research on deep underground burials (eg Belgium, Finland, France) to deal with the out-of-scale temporalities induced by radioactive matter. This approach epitomises the idea of the earth as *a cold place enlivened only by human thought* – *as a thing to be exploited* (Woodward, 2013).

Through an analysis of the deep geological disposal of the WIPP (Waste Isolation Pilot Plant), we wish to question the conception of a 'passive earth'. The essay film *Containment* by Peter Galison and Robb Moss, explores this deep underground burial, the only one currently in use: how are earthly depths represented? How might we communicate the danger of waste to humans and non-humans in tens of thousands of years' time? What can be the role of art in this framework? The idea of a final closure in the context of geological disposal sites wedges between a troubled present and a speculated future, a temporal horizon put to the fore in *Containment*. Our aim is to reflect on the long-lasting political and ecological implications of an idea of a 'passive Earth', as incited by *Containment*.

Geology as Landscape

Gry Hedin (Faaborg Museum, Denmark),

A Lost Coherence? Depicting the Anthropocene in Danish Art Today and in the 19th century

In my paper I will discuss the connection between art today and 19th century art and science to open up a discussion on how to depict and discuss geology in regard to human impact on landscape.

Up through the 19th century geologists and agricultural scientists studied the substances of clay and soil as structures that were not stable but changing under the influence of both humans and forces in nature. In geological terms the Danish landscape was believed to be of a recent geological origin and it was viewed as a fertile and malleable landscape that had shaped the emotional character of its inhabitants, creating a mild and friendly Danish people. Man and soil was thus seen as closely connected, shaping each other over centuries. Informed by these ideas Danish artists depicted landscapes where humans had shaped nature through farming, deforestation and stone structures, and where unstable formations such as cliffs threatened human structures.

The Anthropocene thesis states that man influences nature severely, and this idea can be traced back to 19th century art and science, though it at that time included the idea that nature also shapes man. The second part of my paper discusses how artists today reach back to such a notion of coherence between man and soil. I will discuss works by Rune Bosse created for the exhibition 'Earth bound. Danish painting 1780–1920 and landscapes of the anthropocene' (Faaborg Museum 2018) and argue that he draws on notions that relates to ideas and methods of 19th-century geology.

Agata Marzecova (Tallinn University, Estonia)

The Vernacular Geology of the Baltics

Taking seriously everyday records of local geology (material, visual or textual), this paper enquires into the 'vernacular geology' of the east shore of the Baltic Sea. Vernacular geology is a practice that is archaeological and aesthetic, asking, simultaneously, how earthly materials are experienced in their habitual, everyday forms, and how geological categories, metaphors and meanings settle into everyday sensibilities and imaginaries. The paper establishes a connection between the local stratigraphy and the archaeology and sedimentation of geological knowledge itself. The triple geology of the Baltic region – the sedimentary layers of the Cambrian–Ordovician boundary, the glacial drift of granite boulders from the last ice age and the unstable assemblages of anthropogenic conglomerates – is wedded to the region's ideological carriers and relics: national symbols and economic resources, romantic objects and obstacles of urban development, cladding materials and gentrification ruins. The geological has always been about matter as much as about discourses, entangled in scientific, mythical and political realms. Vernacular geology is an inquiry into becoming-public of geology, relating rocks, strata, statements and ideologies to the matters of public concern. While it makes geological histories tangible, vernacular geology asks how to do 'geoscience' differently and how to re-purpose the geological to other ends.

Alexey Uldo (Independent Scholar)

Geology as the History of Art: Contemporary Esoteric Perspective

In this paper, I discuss the way esoteric, or more specifically, anthroposophically-inspired thinking may enhance our understanding of the Anthropocene and the implications it may have for the relations between contemporary art and geology.

I will challenge the proposition made by the Russian philosopher and art critic Nina Sosna that in order to get rid of the anthropocentric prejudice, one should see human or even natural history 'as the history of minerals, chemical elements and molecules'. I will argue that the Anthropocene cannot be comprehensively understood without re-consideration of the basic assumptions about the human being and consciousness – something that such key thinkers in the field as Dipesh Chakrabarty, Timothy Morton and Bruno de Latour only reluctantly address.

I will look into several examples of Central Asian art, starting from petroglyphs and their modern Orientalist representations to more philosophical artworks exploring deeper interaction between the form and the matter, eg the spiral as the material manifestation of

forces shaping galaxies and ammonites. Drawing on these examples, I will attempt to show that apart from the anthropocentric imprint on the environment and geology determining our whole being physically, there are other and more subtle forces at work.

Rudolf Steiner's claim that 'the dead are working on the Earth' provides a helpful insight into these complex processes. The above contemporary art pieces reveal intuitive perception of the need to accommodate this enhanced perception of physical reality. Not only human history is geology, but mineral history itself is the history of evolving consciousness, possibly, but not necessarily human.

Geology as Medium

Corinna Kirsch (Stony Brook University, State University of New York)

Natural Technologies: Les Levine's Environmental Artworks, 1966–69

Environmental art of the 1960s can fall along two lines of art historical discourse. On the one hand stands Land Art, with artists digging into nature, altering the earth. A more ecological – and hands-off – approach serves as Land Art's counterpart. The latter finds itself associated with the *Whole Earth Catalog* and open systems. With both, materials are key. The earthly matter that makes up environmental art, quite simply, gives the environmental artwork its defining characteristic. With a media archaeological turn towards considerations of the earth's relationship to technological production, it becomes apparent that technology and technological materials from this era of art practice demand further investigation. Technologies of the earth were integral to making, shaping, and constructing environmental art of this time.

This paper, an excerpt from my dissertation-in-progress, will provide a case study of the late-1960s environmental art practice of Les Levine, whose works challenge any clear divide between 'Earth' and 'technology.' Plastic, lasers, and space-satellite fabric: all were materials associated with new technologies of the Cold War-era. These technological materials featured in Levine's environmental art practice, alongside 'natural media' such as air, minerals, or dirt. Out of this hybrid materiality, relational lines can be drawn from the Earth, not just as a physical repository standing in reserve for human-use. Rather, the planet becomes a site of action that challenges notions of boundaries, autonomy, and control in a world composed of humans, earth, and technology.

Laini Burton (Griffith University, Queensland Australia)

Recovering a Geological Sublime: Cyborg Nest's 'The North Sense'

Late 2016 witnessed design company Cyborg Nest release *The North Sense* – a 'standalone artificial sensory organ' that enables wearers to experience the orientation of the Earth's magnetic North. Pierced into the flesh, this product promises a richer life experience, brought on by a reconnection to the electromagnetic forces the planet, presumably lost amidst the development of our techno-cultural age.

The unseen, vital force of geology as represented in the cyborgian aesthetics of a chip implanted into the body is nothing if not ironic. While an expanded sensory repertoire is an intoxicating proposition, the sensate capacity of the human body becomes deprioritised, somewhat relinquished to machinic fidelity. This paper will explore the relative ease at

which we assimilate the potential of technology without anticipating its attendant affective dimensions. By examining these future-focused artefacts, we can trace a lineage of the artist reaching for a geological sublime, from JMW Turner to *The North Sense*.

In the appraisal of this and similar examples, I register speculative critical design as a methodology that interrogates the underlying assumptions of bio-art and design processes as they converge with the Earth sciences. Further, I will argue that raising these issues performs a kind of intellectual inoculation against the techno-fetishist fantasies that such objects can induce, particularly in a public enamoured with the promise of an accelerated evolution.

Francesco Spampinato (Université Sorbonne Nouvelle, Paris 3)

Speculative Geology. Art Faces the Anthropocene

Originated with the Industrial Revolution, or even further back with the Neolithic, it is only in the last ten years that the so-called Anthropocene – an epoch characterised by significant human impact on geology and ecosystems – is seen from a dystopian perspective. On one side, this is due to the fact that increasingly frequent natural catastrophes, provoked by climate change, are overturning the value system on which modern societies are built. On the other, the dystopian dimension comes from the gap that digital technologies and the Internet open between reality and its representation. The paper presents six case studies of artists emerged in the 2010s, who investigate the aesthetics of geology through visual speculations on digitally manufactured environments: Salvatore Arancio's sculptural installations made of translucent volcanic minerals; Nic Hamilton's CGI of tectonic plates and environments; Andrew Thomas Huang's animations based on anthropomorphised eruptions and earthquakes for electronic music acts such as Björk; Brenna Murphy's rocky fractal units at the base of labyrinthine ruins of futuristic archaeological sites; and Rachel De Joode's and Timur Si-Qin's mesmerising post-anthropocentric dioramas. Encompassing installations, video works and web-based projects, to interpret the multimedia production of these artists, references will be made to the controversial label of Post-Internet, as well as to the contemporary philosophical theories usually associated to it: Accelerationism and Speculative Realism. The aim is to outline a series of artistic projects that could be considered exemplary of how contemporary artists are embracing digitally driven imagination to face the concrete emergency posed by the geological turn.

The Weaver's Workshop: Materiality, craft and efficacies in the art of tapestry

Katja Schmitz-von Ledebur, Kaiserliche Schatzkammer Wien

Isabella Woldt, Bilderfahrzeuge-Project, The Warburg Institute, University of London

Tapestry is a complex and expensive medium. From the Middle Ages, production of tapestry incorporated precious stuffs, including silk, fine wool, gold, and silver thread. To this rich materiality it added a complicated and costly manufacturing process that involved diverse media (drawing and weaving), and which therefore required multi-professional teams of artists, both local and international, to endow these artefacts with a variety of motifs in elaborate compositions. At its peak in the Renaissance and the Baroque, production was both local and international, the complexity of the product necessitating the support of an international network of workshops and agents acting on behalf of customers all over Europe and beyond.

Tapestry is easily folded or rolled up, making the work of art highly mobile. Owners were thus able to present tapestries in different places and for a host of diverse occasions. It thus lent itself to a variety of purposes, both public and private, as both symbol and sign, and as instrument and image of power and object of desire. Tapestry was thus exceptionally mobile, which invites questions about the relationship between technology, power, propaganda, representation, and aesthetics.

This session will investigate specific aspects of tapestry, both as an artwork and as a high-end product of industrial production via discussion that is interdisciplinary in its look out.

A group of international scholarly experts will consider the development and innovations in tapestry production arising from changes in technology and in aesthetic taste. We will question the kinds of technological challenges involved or how weavers and, for example, cartoonists responded to changes in *disegno*. We will particularly investigate how such alterations impacted on the process of production and the function of tapestries, whether they were the cause of the declining interest in and status of tapestry as art in industrial revolution, and how we can explain tapestry's revival in Modernism.

Anthropology of Weaving

Ellen Harlizius-Klück (Research Institute for the History of Technology and Science, Deutsches Museum, Munich)

The Tapestry of the Cosmos in Ancient Greece: An iconohistology

To consult art history is not very helpful when working with depictions of ancient fabrics as source for weaving and its meaning in ancient Greece. An Iconology of textile patterns is not at hand. Iconologies of materials do not approach textiles in their specific structure. Even Aby Warburg's reference to textiles in the introduction to the Mnemosyne atlas describes tapestries as mobile vehicles that are embossed with pathos formulae and pays no tribute to the very different construction and composition of textiles.

For Warburg's example of Flemish tapestries, this is not even wrong: they were made after cartoons painted by artists in the original size, and the weavers usually only put the cartoon behind the warp and fill the shapes with the respective colors. This way of making

could be described by the hylomorphic model of imposing form on material. But most other textile practices do not follow this composition principle that especially differs from the way of making textiles in ancient times.

This paper will present first research results from a project investigating weaving as a technical mode of existence. It will give an overview on the ancient way of weaving that served as model for literary and philosophical production as well as early thoughts on the order of the cosmos and the mathematical construction of the world. It thus proposes an Iconohistology for the (textile) images of the ancient world (from Greek *histos* = loom or weave).

Isabella Woldt (Bilderfahrzeuge-Projekt, The Warburg Institute, University of London)

Computing Weaving on Electronic Looms

The technology behind digital weaving goes back to the early 19th Century, when French weaver and manufacturer Joseph-Marie Jacquard introduced punch cards into the process of weaving at the time of the European Industrialisation.

Since then, the traditional, manual technique of tapestry production increasingly lost in importance, but, as a primordial form of weaving tapestries, continues until today. The technique of weaving developed by Jacquard, however, remained the most widely used up until the age of digitalisation and was only replaced by the electronic loom in the 1980s.

Electronic looms use the technology of digital transfer to produce a final textile from an initial design. Traditional weaving, by contrast, is still a complicated process of manual manufacture. The design is usually prepared as a cartoon and then transferred and transformed by the imagination, perceptual skills and manual abilities of the weaver into a final product. Crucially, the weaver is in direct contact with the natural raw materials used, developing a skill for the preservation and processing of wool, linen, silk or even metal threads like gold and silver. This intricate relationship between weaver and material is seemingly lost in the modern process of digital weaving.

In my talk, I would like to investigate that relationship from an anthropological standpoint and question these purported losses and gains in natural perception by analysing, on the one hand, the works of textile designer Rosemary House, who produced textiles on electronic looms and pioneered research on weaving by computer software. On the other, I would like to consider art works by contemporary artists, such as Goshka Macuga, who explores the experience of political, social and institutional life by conceptualizing it and transferring it into the particular art of tapestry, taking into account its peculiar abilities as a very visual and tactile medium.

Materiality, Technique, Exchange

Kristen Adams (Ohio State University)

Encountering Tapestry: Materiality and illusion in Jordaens's Scenes of Country Life

A significant shift in tapestry design occurred in the 16th century when woven designs took on illusionistic conventions associated with other media, but did so according to and by means of tapestry's unique materiality – its traditional characteristics of thread, scale, and flatness. This paper addresses questions about how the tapestry medium evolved as it discovered its distinctive representational capabilities. I consider Jacob Jordaens's *Scenes of Country Life* series to examine the role that borders, a framing feature of tapestry design, played in tapestry's articulation of other media's illusionistic forms. I argue that the evolution of innovative borders and framing devices, combined with tapestry's immense scale, mobility, and material form, are key features of the medium's conception of itself, or 'self-awareness', borrowing Victor Stoichita's term, in relation to other art forms in the period. The evolution of framing devices that visually articulates tapestry's self-awareness begins with Raphael's *The Acts of the Apostles* designs, which were among the earliest to display transformations that place tapestry in direct dialogue with other media. It culminates, however, in a series such as *Scenes of Country Life* wherein decorative surface qualities confront perspectival space on a monumental scale. The oscillation that occurs between these two modes of representation is an essential component of tapestry's self-aware presentation. By analysing unexamined yet essential elements of tapestry, I demonstrate how tapestries realised in Jordaens's works their potential as self-aware objects that oscillated between complex illusion and unbending materiality, and challenged spectators' perceptions through innovative borders and framing devices.

Birgitt Borkopp-Restle (Bern University) *A Three-Dimensional Art –*

Strategies and Techniques in 16th Century Tapestry Weaving and Usage

While it is generally agreed that tapestry weavers translate a design from a painted model (the cartoon) into a new materiality, the specific nature of the relationship between the two media – painting and tapestry – still seems to be a matter for debate. In this paper the author argues that tapestry, and 16th-century tapestry in particular, went far beyond a reproduction of the painters' compositions and their strategies to depict materials and surfaces, but sought to create three-dimensional effects instead. Acknowledging and exploiting the respective properties of wool, silk and metal thread was just the basis of the weavers' art, working with different warp tensions and weft densities required specific skills and allowed them to recreate materials as diverse as feathers and fur, lace and net, rippling waters and billowing smoke, to name just a few. Their patrons greatly appreciated the particular qualities created by these techniques and added elements of their own, thus enhancing both the three-dimensional effects and the value of their tapestries. A close reading of the tapestries and of archival sources have yielded new insights into their intentions and into the strategies here employed.

Mobility, Exchange, Workshop

Cecilia Ruggeri (Université de Lausanne)

Du peint au tissé: Some reflections on cartoonists and weavers for post-Raphael tapestries

Raphael's *Acts of the Apostles* attracted a large audience, not only because of the originality of his *disegno* but because of the remarkable quality of the weaving executed by Pieter Van Aelst's workshop. Around the 1520s, Flemish tapestry would reflect a new shift in taste as a consequence of the profusion of the Raphaelesque *modelli* throughout Europe. However, it is equally true that many Italian painters, by travelling regularly through the Netherlands, had the opportunity to closely observe the way in which their own models were altered before they were woven, which had a significant impact on their work. Among these painters was Tommaso Vincidor, who came to the Netherlands in 1520 with the task of supervising the *Giochi di Putti* for Leo X. Conversely, Flemish weavers were emigrating to Italy: Jean Rost and Nicholas Karcher, residents of Brussels, departed for Italy around 1535 and, travelling in the footsteps of their predecessors, they moved from one court to another. The intensity of the exchange between the weavers and the cartoonists, in style and in technological innovation, has often been overlooked in the literature and overawed by the great success of Raphael's models. In this paper I seek to reconsider High Renaissance tapestry as the outcome of a close exchange of knowledge and ideas between cartoonists and weavers. This will nuance our understanding of models that have been thus far vaguely understood as *d'après* Raphael, thus shedding new light on their final, woven realisation.

Pascal-François Bertrand (Université Bordeaux Montaigne) and **Charissa Bremer-David** (J. Paul Getty Museum)

Entrepreneurial Strategies of the Beauvais Tapestry Contractors in the 18th Century

Under the successive entrepreneurial direction of Nicolas Besnier and André-Charlemagne Charron, the Royal Beauvais Manufactory produced some of the most aesthetically pleasing and commercially successful tapestries of the 18th century. Thanks to the superlative skill and accomplishment of the weavers, the woven compositions visually conveyed in wool and silk the refined, subtle beauty of their preparatory drawings and painted cartoons. At the same time, these textiles addressed the requirements of customers who esteemed tapestry first-and-foremost as a luxury good rather than a work of art (as perceived today). Drawing upon an untapped archival source, the manufactory's production registers, this lecture will reveal how these directors adapted practices to build and sustain a lucrative business, set taste, broaden the market, and satisfy customers' demands. Both men were wealthy entrepreneurs, from diverse backgrounds, who brought their own expertise to this endeavor; Besnier had practised as a goldsmith in service to the French Crown, while Charron was a financier from a family of tax collectors. At Beauvais, they fostered, and catered to, an elite clientele by commissioning designs from the fresh and fashionable painter François Boucher; by introducing complementary new products: tapestry-woven upholstery, overdoor and fire-screen panels; and, ingeniously, by executing tapestries specifically customised to fit within the wooden paneling of a patron's interior decor.

Revival, Crafts and Criticism in Modernism

Kay Wells (University of Wisconsin-Milwaukee)

Medium Specificity from Tapestry Reform to Greenberg

This paper examines overlapping ideas of medium specificity in the history of tapestry reform and modernism criticism. In the late 19th century, a wide array of tapestry reformers from William Morris to Jules Guiffrey advocated a return to the medieval roots and 'essential' qualities of the tapestry medium, including a reduction in colours, a coarser weave, more direct colour juxtapositions, and flatter compositions. At the same time, tapestry became a model for modernist painters who appropriated the abstraction and flatness of decoration into their work. During the period following the Second World War, a new generation of French tapestry reformers led by Jean Lurçat rehearsed earlier debates about tapestry's medium specificity, largely ignoring the experiments of their modernist forbearers to insist on a second return to the Middle Ages as the era of tapestry's greatest achievement and medium specificity. Their efforts coincided with Clement Greenberg's promotion of medium specificity as the defining characteristic of modernist painting, but the two discourses of medium specificity did not merely develop in parallel. This paper argues that modernism's discourse of medium specificity is in fact indebted to debates about truth to materials that marked the reform of tapestry and other crafts in the late-19th century. By revealing how Greenberg and many of his favoured artists engaged with the tapestry medium, this paper proposes that modernism itself can be understood as a craft discourse in which truth to materials and aesthetic reform drive the modernist project.

Caroline Levitt (The Courtauld Institute of Art, London)

Re-forming the Past, Crafting the Modern: The Tapestries of Le Corbusier

At the centre of Le Corbusier's tapestry *Trois femmes sur fond blanc* of 1950, a woman's hand, stylised like a fluted column or a glass in a Purist painting, sits just above the woven 'signature' of Le Corbusier. In the bottom right of the composition, beneath the other hand of the same woman, is the monogram of the Atelier Picaud, Aubusson, the tapestry workshop in which the piece was made. These three compositional elements might be read as emblems for the relationship between the individual, the mass-produced object of daily life and the ancient craft of tapestry-making, which saw such surprising revival at the hands of self-proclaimed modernists during and following the Second World War.

The intricate handmade nature of tapestry makes it an unlikely medium for an architect apparently so preoccupied with efficiency, affordability and mass-production, and yet it can tell us a great deal about Le Corbusier's attitude to medievalism, in terms not only of style but also of process. Hailed by him as the 'Muralnomad', the moveable wall art of the modern dweller, he emphasised the function and practicality of tapestry, but also used it to draw together inherent tensions between individuality and collectivity; decoration and function; and even rationalism and Surrealism.

This paper will demonstrate that Le Corbusier's tapestries are symptomatic of his use of tradition more broadly in such a way as to contribute to a thoroughly modern and socially

engaged aesthetic that was capable not only of resisting nostalgia but also of being in itself revolutionary.