



ABSTRACTS

COLLAGE, MONTAGE,
ASSEMBLAGE: COLLECTED AND
COMPOSITE FORMS, 1700-
PRESENT

Collage in History, Practice and Theory

TUESDAY, 17 APRIL 2018

PATRICK ELLIOTT, Senior Curator, Scottish National Gallery of Modern Art, Edinburgh

Bio

Patrick Elliott is Senior Curator at the Scottish National Gallery of Modern Art, Edinburgh. His doctorate (1992) is on French figurative sculpture in the 1920s and 1930s. At the National Galleries of Scotland, he has organised numerous major exhibitions, including Alberto Giacometti, René Magritte, *Picasso on Paper*, Tracey Emin, Rachel Whiteread, Richard Long, Tony Cragg, M.C. Escher, and *True to Life: British Realist Painting Between the Wars* in summer 2017.

ALLAN MADDEN, The University of Edinburgh, 'Piecing Together the Narrative: *Une semaine de bonté* in the library, the archive and the gallery'

Max Ernst's collage-novel *Une semaine de bonté* was published by the gallerist Jeanne Bucher, with the financial backing of the Surrealist artist and collector Roland Penrose, in 1934. The darkly ironic title, suggestive of benign goodness, instead presents the reader with a series of 182 collages that chart seven days of violent, macabre, erotic and uncanny scenes, spread over five individually bound volumes. This paper will be structured in two sections. It will begin with an exploration of the

content and creation of *Une semaine de bonté* within the overlapping contexts of Jeanne Bucher's output as a publisher of fine Surrealist books; Ernst's earlier explorations and experimentations with the collage-novel format; and of the function of collage within the wider context of the Surrealist novel, with particular reference to Louis Aragon's *Le Paysan de Paris* (1926) and André Breton's *Nadja* (1928). The second section of this paper will serve as an object biography of the work as a

collage-novel; tracing the book's lifecycle and its changing functions, from the creation of the 182 individual collages and their publishing in the form of an experimental Surrealist novel in interwar Paris, to its current place as a Surrealist art object of major art historical significance held within both the private collections of bibliophiles and public institutions such as the Library of the Scottish National Gallery of Modern Art where it is both archived and exhibited.

The paper will therefore provide a reading that pieces together the competing and conflicting narratives that exist within the pages of the collage-novel, but also the wider narrative of the history and function of the collage-novel as object within the library, the archive and the gallery.

Bio

Allan Madden is an AHRC-funded Collaborative Doctoral Partnership PhD student in History of Art at Edinburgh College of Art and the Scottish National Gallery of Modern Art. His research project, 'The Gallerist as Publisher', will chart a critical history of publications produced by gallerists from 1900 to the present. Allan is also based at the Scottish National Gallery of Modern Art where he has curated the exhibition 'Publishing Surrealism' (15 July – 19 November 2017) and has led lectures on Surrealist publishing for students at undergraduate and postgraduate level. Allan is also a member of the Dada and Surrealism Research Group.

BRIDGET MOYNIHAN, The University of Edinburgh, ‘Scrappy Contexts: Archival and Digital Interventions on the Edwin Morgan Scrapbooks’

Proposal

This paper takes as its object of study sixteen scrapbooks compiled by Scottish poet Edwin Morgan (1920-2010). Compiled between 1931-1966, Morgan’s scrapbooks draw heavily on their contemporary moments, including technological and scientific advancements, political current events, gay rights, and aesthetic/art movements, thus functioning as archival artifacts that themselves archive. The influence of surrealism and Dadaism in this archiving activity are writ large throughout the scrapbooks, perhaps most explicitly in the intricate collages that adorn many of the 3600 pages. By layering various sources in these surprising ways, Morgan’s scrapbook pages are fascinatingly multi-modal and polyvocal artifacts that speak to the complexity of both their content and context through what Ellen Gruber Garvey has termed a “language of juxtaposition” (207). My paper therefore works first to zoom in on some of these pages to unpack their complexity and consider the material impact of Morgan’s acts of archiving through clipping and collage.

As important as the scrapbooks’ and collages’ contemporary moments are to an understanding of them, however, my paper also acknowledges that these contexts have shifted. Readers approaching Morgan’s scrapbooks today do so within media ecologies almost wholly saturated by the digital. I argue that in order for the scrapbooks to connect to the contemporary moment, they need to be represented and made discoverable digitally. Reciprocally, I argue that today’s hyperlinked and visually-saturated reading environments (Hayles) allow for scrapbooks and collages to be rendered newly legible and newly relevant to modern modes of meaning creation. As a result, Morgan’s scrapbooks, and artifacts like them, are uniquely poised to challenge and expand our current digitization practices, especially where archival artifacts are concerned. To show some of the ways that such innovation is possible, I will discuss three prototypical interfaces based on Morgan scrapbooks that I have designed in collaboration with computer science experts.

Bio

Bridget is an English Literature PhD student at the University of Edinburgh. She is interested in material culture, ephemera, and the digital. Her dissertation integrates archival research with digital humanities in order to better understand the scrapbooks of Scottish Poet Makar, Edwin Morgan. She has co-authored articles in *Digital Humanities Quarterly* and *IEEE Transactions on Visualization and Computer Graphics*.

TOM DAY, The University of Edinburgh, ‘Jeff Keen, Pop Film Collagist’

Proposal

Pop Art and the practice of collage are intimately intertwined. The birth of Pop in Britain can be linked to collage through the Independent Group’s Richard Hamilton (1922-2011) and Eduardo Paolozzi, (1924-2005), who created seminal and influential expressions of Pop within the mode. Art history discourse on the work of Hamilton and Paolozzi is plentiful, and their reputations as formative figures in the rise the Pop aesthetic is widely acknowledged.

The work of a British artist, Jeff Keen (1923-2012), who practised collage on paper, photochemical film and in video formats, has remained curiously absent from accounts of Pop’s relationship to collage. This paper will argue the reason for this is that Keen was known in his lifetime primarily as an underground filmmaker. Keen’s experiments in filmic collage take in a plethora of popular culture artefacts and ephemera, from comic books and detective novels to children’s toys. His moving image works are filled with iconography lifted from genre filmmaking

and B-pictures, all of which demonstrates an engagement with pop culture which was singular in British experimental filmmaking at the time. An additional reason for Keen's absence from the narrative of British artists' formative role in the dissemination of a Pop aesthetic via collage is the lack of understanding of the production of cinema in relation to Pop art, and of collage filmmaking as a distinct entity in general.

This paper has three aims. Firstly, it will briefly elucidate the importance of collage as a foundational medium for Pop Art; secondly, it will introduce a concise history of the collage film, tracing its roots from the Soviet montage school through to its more typical contemporary iteration, the 'found footage' film. Finally, it will introduce Keen as an example of a collage filmmaker who makes Pop art. In doing so, this paper wishes to shine a light on an artist and filmmaker whose medium of choice, cinema, is often completely neglected in the history of Pop collage.

Bio

Tom Day is a PhD Candidate at Edinburgh College of Art. His research focuses on the production of experimental and artist's cinema in relation Pop art. Jeff Keen's relationship to collage and Pop is one of his project's case-studies. Other case studies include the articulation of questions of surface and depth in the Pop aesthetic through the films of William Klein, and the interrogation of issues of repetition and seriality in the practice of Peter Roehr. Previous speaking engagements have included talks on film in relation to the other arts and cinema and intermediality.

COLE COLLINS, The University of Edinburgh, 'Collage as Feminist Strategy and Methodology'

Proposal

This paper seeks to give examples where collage might be understood as both a tool employed by feminist artists and as a strategy or methodology which is inherently feminist. It draws on examples of collaging from both the art world and the real world and focuses largely on the twentieth- and twenty-first centuries. Beginning with the Trümmerfrauen of post-WW2 Germany and Austria, who were instrumental in rebuilding their cities from the heaps of rubble and detritus, I will explore a social application of the collage technique. Then, examining Hannah Höch's and Sophie Taeuber-Arp's use of collage as a means of expressing their political opinions, I will examine the ways in which collage has been used as a means for social commentary by female artists. I will finally consider how collage might be understood in terms of 'undoing', 'unbeing', and 'unbecoming' of womanhood and how this is expressed by Jack Halberstam. I will conduct a short close-reading of a very specific passage from Halberstam's *Queer Art of Failure* (2011) and will relate this to the previous examples, suggesting they are prototypes of Halberstam's theory enacted.

Bio

Cole Collins is a PhD student in History of Art at Edinburgh College of Art, the University of Edinburgh. His thesis, titled 'Envisaging Alternatives: Representations of Women in Kurt Schwitters' Collages', examines the proto-feminist politics present in Schwitters' collages that feature women. Cole has an MA (Hons) and a MLitt in English Literature from the University of Glasgow, and has held a prestigious Study Abroad Scholarship from the Leverhulme Trust which funded his research at the Sprengel Museum Hannover. He has given multiple talks on Kurt Schwitters and Anna Oppermann, and has contributed essays to the KSUK journals and newsletters (2014-17). He is currently on a short-term fellowship at the Stiftung Arp e.V. examining the presence of the navel in Hans Arp's oeuvre. He lives in Berlin.

Collage, Montage, Assemblage: Collected and Composite Forms, 1700-Present

WEDNESDAY, 18th APRIL 2018

Session 1: Panel 1

Publications

Wednesday 18 April, 10:40-12:20

Chairs: Dr Christian Weikop and Cole Collins

KAREN DI FRANCO, University of Reading and Tate Britain, 'The alchemical instruction and the cut up: The performances of collage in the writing of Ithell Colquhoun, Carolee Schneemann and Kathy Acker'

Proposal

The performers approached the work, not by assuming characterisation or predetermined attitudes, but with what was spontaneously available and expressive in their own personalities. The performers transformed as well as realised the imagery of the piece. At every stage it was a collage process.

(Carolee Schneemann, *More than Meat Joy*, p.360)

The compositional possibilities of collage offers the space for disruptive gestures: its ability to decontextualise and juxtapose incongruent text, images or actions within a conceptual aesthetic construct, lends itself to a variety of indeterminate outcomes. Its utility, as explored by three artists, has produced environments of resistance to dominant hierarchies, as an 'aesthetics of dissonance'. This presentation will look at the tactics employed by each artist that describes a particular mode of collage practice in the works: *Goose of Hermogenes* (1961) by Ithell Colquhoun, *Parts of a Body House Book*, (1972) by Carolee Schneemann and *The Childlike Life of The Black Tarantula by The Black Tarantula* (1972) by Kathy Acker. Through the framework of hermetic magic, Colquhoun liberates a dream space of gender transformations; Schneemann reimagines the interior of the body as a fleshy, subversive environment for social and political interaction and Acker's process of textual embodiment performs the appropriation of murderous intentions. Dispersed across formats — as chapters, excerpts and fragments — self-published and as contributions to experimental journals, these texts also evoke collage within a visual field; as associations produced as part of editorial proximity. By foregrounding these works the presentation will reflect more broadly on the dissolution of boundaries between artist, audience and environment that was produced as part of the post-war avant-garde's engagement with collage processes and in particular what John Cage described as an 'objective synthesis'. Looking at the use of language: as utterances spoken through the body, as a corpus of written formats and as a contagion that reproduces itself in the act of publishing, further connects these works within this discussion, exposing an expanded formation of what is included in the discussion of textually orientated forms of conceptual practice.

Bio

Karen Di Franco is a curator and PhD candidate with Tate Britain and Reading University researching forms, strategies and contexts within artists' publishing. She has written on Lee Lozano, and Carolee Schneemann and curated exhibitions on Carlyle Reedy, Annabel Nicholson and Marie Yates. Her research has been presented at conferences and events such as the New York Art Book Fair, the Association of Art Historians, Hayward Gallery, Tate, Cubitt, The Drawing Room, The Showroom, and the Whitechapel Gallery. Other projects include Book Works online archive and publication *Again, A Time Machine* (2010-12).

HANNAH VINTER, King's College London, 'Historical engagement as textual collage in Ursula Krechel's *Landgericht*'

Proposal

In this paper I investigate how Ursula Krechel uses textual collage in her 2012 novel *Landgericht* to interrogate gaps in German cultural memory.

Krechel's award-winning, but little-researched, novel is based on the life of Robert Michaelis, a Jewish-German judge forced to flee Germany during the Nazi period, who then returned in 1947 to take up a position at a district court in Mainz. *Landgericht* fictionalises the judge and places him at the centre of an imaginative narrative, while also interpolating excerpts from genuine archival documents relating to his life. The result is a collage-like assemblage in which historical source and fictional narrative are pieced together. Krechel's fragmented structure challenges our reliance on fixed historical masternarratives as it draws readers' attention to fissures and paradoxes in the historical record, revealing how official documents simultaneously contain and obscure subjective personal histories.

Drawing on Gilles Deleuze and Felix Guattari's writing about assemblage, and Roland Barthes notion of the 'biographeme', I argue that Krechel's combination of different types of text creates a rhizomatic relationship in which fiction transforms historical source, and historical source transforms fiction. Moreover, I explore how Krechel not only brings together various kinds of writing, but also combines different temporal and narrative strata. In doing so, she creates an assemblage that throws light on little-known histories, for example the obstacles faced by Jewish refugees returning to Germany in the late 1940s, and the experiences of refugees in Cuba during the war years. I argue that Krechel's process leverages the subversive potential of collage not only to emphasise disjuncture, but also to create resonances between disparate elements. Thus, she not only illuminates forgotten histories, but also brings out their parallels with today's political context, in particular the current refugee crisis.

Bio

Hannah Vinter is a second-year doctoral student in German department at King's College London. Her PhD project investigates the use of textual collage techniques by contemporary female writers engaging with lost histories of the 1930s and 40s. It will form the first comparative study of four writers –Herta Müller, Elfriede Jelinek, Ursula Krechel and Ulrike Draesner – who blend different types of text (documentation, prose fiction, poetry, drama) as they create experimental works that explore the relationship between literary text and historical reality.

ALISON HORGAN, University of Sheffield, "Gaudy colours' and 'disfigur'd shapes': the Patchwork and Thomas Percy's *Reliques of Ancient English Poetry* (1765)"

Proposal

In 1727, Shaftesbury advocated a 'patchwork' approach to writing: '*Cuttings and Shreds of Learning, with various Fragments and Points of Wit, are drawn together and tacked in any fantastick form.*' He suggested this would be liberating and productive for writers, invigorating and refreshing for readers. From this starting point, this paper explores how editors of verse miscellanies in the 1750s and 1760s embraced the literal and figurative patchwork to present a new kind of text which was part literature, part history and part antiquarian research. Focusing on Thomas Percy's *Reliques of Ancient English Literature* (1765), it considers how this polyvalent, sometimes messy work engaged with forgotten or ignored literature, challenged tidy teleological histories and began to test the fluid relationship between centre and periphery.

By briefly examining the process of the *Reliques*' production, and comparing it to *Dodsley's A Collection of Poems by Several Hands* (1758) the paper will consider how the verse miscellany as a genre experiments with ideas of perfection, completeness and contingency at this time. It asks questions about order and disorder, and how these fit into narratives of progress. For some, miscellanies offered the chance to produce the definitive collection of poetry; for others they provided a space for literary and aesthetic experimentation with no requirement for resolution or conclusion. For Percy, the production of the *Reliques* was linked to antiquarian practice, driven by a desire to bring to light texts considered unremarkable, and which David Hume suggested should be 'buried in silence and oblivion.' Mid-eighteenth century poetic collections, popular and commercially successful, built on the diversity and dexterity of the commonplace book. They offered editors great freedom and they significantly energised the English poetic canon.

Bio

Alison Horgan is a third year PhD researcher working on Thomas Percy's *Reliques of Ancient English Poetry* and verse miscellanies in the mid eighteenth century. She read English at Cambridge and holds Masters degrees in African Language and Literature (SOAS) and Enlightenment, Romanticism and Nation (Glasgow). Alison has contributed to the Leverhulme-funded Digital Miscellanies Index database and has recently been selected to participate in a new public engagement project, Literature and the Reading Public. Before returning to study, she was an English teacher and has taught in Sri Lanka, London, Argentina and Chesterfield.

TOBIAS VOGT, Freie Universität Berlin, 'Collage avant la lettre: printed materials in drawings before 1900'

Proposal

In 1892, Jean-Louis Forain published a selection of 250 drawings entitled *La Comédie parisienne*. Previously, they had been scattered across a series of different periodicals, providing social critique in pictorial form. One example, a sheet titled "L'affiche de vente" (left), is dominated by an enormous eviction notice featuring various different handwritings and printed typefaces, while the evicted family's furniture is carried away. Forain used a particular device to create the unusual composition: he integrated an original eviction notice into the drawing, which had already been trimmed and glued in place (right).

This template is listed as a "collage" and a close look at the reproduction techniques available in late 19th century Paris demonstrates that this is in fact correct. For the opportunities presented by the new printing technologies were also used in the production of other illustration drafts by combining different papers into a pictorial whole. Therefore, the common assumption in art historiography that the collage was invented by George Braque and Pablo Picasso must be viewed with suspicion.

In my presentation, I would like to examine this posited assumption by juxtaposing it with marginalised earlier examples, such as Forain's illustration draft. I would argue that graphic printing processes were per se based on a division of labour that not only differentiated between the draftsman, the printer and the publisher, but in the late 19th century also allowed the draftsman to use a variety of printed materials produced by third parties as a basis for his work. This facilitated firstly the expedited and therefore simpler production of printing templates and secondly, novel combinations of images and words that combined verisimilitude with abstraction.

While the privately produced works of scrapbook collagistes or the letters of Paul Gauguin or Stéphane Mallarmé have hitherto been viewed as forerunners of the collage, a look at the broad cultural context of picto-journalistic production would suggest a publicly available alternative,

which would serve to qualify the posited assumption that this artistic technique was an invention of the early 20th century.

Bio

Tobias Vogt is currently Visiting Professor at the Kunsthistorische Institut of Freie Universität Berlin. He has previously held professorships at Ludwig-Maximilians-Universität in Munich and Universität der Künste in Berlin. His research focusses on the relationship between images and words and between commodities and artworks since 1800, artistic production in modern and contemporary art, art historiographies, and the authentication of art via contracts and certificates. His doctoral thesis *Untitled* was published 2006 by Wilhelm Fink Verlag, followed by the co-edited compendium *Kunst ↔ Begriffe der Gegenwart. Von Allegorie bis Zip* (Walther König 2013). His second book “*Artikel der Kunst*” on everyday objects and wordplay in late 19th century Paris is forthcoming.

Session 1: Panel 2

Bodies

Wednesday 18 April, 10:40-12:20

Room J.05 North East Studio Building

Chair: Dr Lucy Weir

LISA LEE, Emory University, 'Thomas Hirschhorn's *Ur-Collages*

Proposal

Concise and systematic, Thomas Hirschhorn's series of *Ur-Collages* (2008) may be the extreme expression of the artist's approach to two-dimensional image juxtaposition. Defined as a "simple, primitive, prehistoric collage," each *Ur-Collage* features two constituent elements: a fashion advertisement and an image gleaned from the Internet of a wounded and often violently disfigured body. That the result is relentlessly charged is due less to the unassimilable content of blown bodies than to the audacious principles of rhyming color, form, and composition that govern the pairings. A lone, severed leg wrapped with tattered fabric is echoed in the exposed gam of Claudia Schiffer, who stands loosely draped in a cloth emblazoned with the interlocking c's of Chanel's logo. Turned 180 degrees, the pose of an evening gown-clad model maps onto the contorted posture of a cadaver thrown amid dry reeds, the stalks of which are additionally echoed by the model's brunette tresses. On the one hand, Hirschhorn's most unsubtle logic of compositional resonances and repetitions, of the "abstractly decorative," opens him to accusations of gross simplification and obviousness. On the other hand, it lends his juxtapositions something like irrefutability: they are not susceptible to argument, to reasoning. In setting out to create "ursprüngliche Collagen" Hirschhorn articulates an ambition to reach beyond the currentness and topicality of his source materials. Yet the works themselves testify to another aim besides the desire to derive a hypothetical "primal" state of the collage technique. In this paper I will argue that the *Ur-Collage* series demands to be understood as a rigorous exploration of the pictorial representation of bodily gesture as it intersects with questions of media and mediation. The writings of Aby Warburg, and specifically his theory of *Pathosformeln* ("emotive formulas" or "pathos formulas"), will be the crucial lens through which I develop an argument about how the language of gesture operates in the *Ur-Collages*.

Bio

Lisa Lee is assistant professor of Art History at Emory University. Her monograph, *Isa Genzken: Sculpture as World Receiver* appeared in 2017 from the University of Chicago Press. She is the editor of *Isa Genzken* (October Files series, MIT Press, 2015) and co-editor of *Critical Laboratory: The Writings of Thomas Hirschhorn* (MIT Press, 2013).

GRÁINNE RICE, The University of Edinburgh, 'I can't see the joins': collage and cut-up bodies in the work of Steven Campbell (1953-2007)'

Proposal

Steven Campbell came to prominence in the 1980s as an archetypal artist of critical postmodernism. Although Campbell's large-scale paintings present a stylistically unified or 'smooth' surface they are effectively collaged with multiple references - philosophical and visual - that range from: pulp fiction detective stories; gothic horror; film noir; the art of the past; and real life experiences all woven in to confusing narratives that bear up to scrutiny as much as the logic of a dream.

Campbell directly discussed being inspired by imagery from gaudy covers of 1930s detective magazines, a closer examination of his working process reveals a relationship to original source

material that goes beyond pastiche. In his work de-contextualised figures torn from books were reassembled in to complex pictorial compositions with other dis-embodied gesturing characters and motifs. Inspired by Surrealism, Campbell understood the unsettling power of bringing disparate visual elements in to a single pictorial narrative.

The act of cutting representations of the human body is routinely likened to an act of violence and the post-traumatic effects of war on Surrealist artists and writers – pioneers of collage - well documented. Similarly there is a clear and consistent strand of violence in Campbell’s work that is both dark and surreal. In his early Poised Murder performance (1981) and in later cycles of paintings Campbell borrowed and re-worked representations of two infamous Surrealist cause célèbres of the early 20th-century – the sensational trial of Violette Nozière in Paris in 1934 and the bleak tale of the Black Dahlia murder in Los Angeles in 1947.

This paper will also consider the parallel approach taken by American writer James Ellroy who has made the Black Dahlia story central to his life’s work, writing, re-writing and re-visiting it over a 30 year period.

Keywords: postmodernism; collage; Surrealism; violence; cut-up bodies

References:

Duncan Macmillan, Steven Campbell: The Story So Far Mainstream (1993)

Mark Nelson and Sarah Hudson Bayliss, Exquisite Corpse: Surrealism and the Black Dahlia Murder, (2006)

Bio

Gráinne is a Trustee of the Steven Campbell Trust. She has worked as an exhibition organiser at Glasgow School of Art, V&A and Dovecot Tapestry Studios and currently works in the Education Department at National Galleries of Scotland. She is undertaking a part-time PhD at Edinburgh College of Art, writing a contextual history of the Scottish artist Steven Campbell (1953-2007).

KATHERINE ISELIN, University of Missouri-Columbia, ‘Erotic Aesthetics in a Collage Inspired by Giulio Romano’s *I Modi*’

Proposal

I Modi, a series of drawings produced by Giulio Romano and engraved by Marcantonio Raimondi around 1524, are notorious for their depiction of explicit sex acts. Although swiftly condemned by the Vatican, the prints disseminated widely and inspired a number of later works of art. The British Museum holds one of the most unusual examples of the *Modi*: nine fragments based on the original series (1972,U.1306-1314) collaged together to form a composite image. Each image features a figure cut from their original pictorial context, glued onto to a board, and surrounded by a frame; in some the artist has “finished” the blank space in the image with hatching or other details. Although this unusual object has been discussed in several publications, no one has yet explored the significance of this collage as the result of collaboration between Renaissance and eighteenth-century ideals, ancient and early modern influences, eroticism, and censorship. This paper argues that the collage’s maker intended to both acknowledge and redefine the “obscene” originals, creating a new work that used aesthetics to enhance the erotic elements in a less provocative manner.

The earliest date connected to the *Modi* collage is its purchase by Sir Thomas Lawrence in 1812. Its technique and arrangement are reminiscent of eighteenth-century practices of collage and découpage. Just as the collage combines fragments of copies by several engravers, the images themselves are an assemblage of evolving perspectives on eroticism. This paper shall look at the

composition of the collage and each fragment's individual scene to explore shifting understandings of obscenity and eroticism. By collaborating with both ancient and Renaissance sources, the maker appropriates them for his or her own purpose and ideals. By doing so, this assemblage blends erotic sentiment with aesthetic values to create a wholly new object that transcends the obscene.

Bio

Katherine is a Ph.D. candidate in Art History and Archaeology at the University of Missouri–Columbia. Her dissertation, *Historia Spintriae: The Pleasures of Collecting Ancient Erotica*, explores how the history of collecting spintriae, Roman coin-like tokens featuring sexual imagery, has shaped our understanding of these unusual objects as well as inspired the creation of new erotica since the Renaissance. She holds a BFA in Sculpture and two Masters degrees, one in Art History and the other in the Classical Greek. Each summer she works with the Athienou Archaeological Project in Athienou, Cyprus, excavating a seventh-century B.C.E. sanctuary.

KATIE ANANIA, Harvard University and Hunter College, NY, 'Wheat Paste and Poor Taste: Carolee Schneemann's Paper Performances, 1966-1968'

Proposal

This essay centers on paper as a component of intersecting material ecologies in the late 1960s, using Carolee Schneemann's controversial collage performances as both a case study and fulcrum for this problem. In 1967, the Chicago Museum of Art invited Carolee Schneemann and several other artists to mount works for its *Made With Paper* exhibition. The American Container Corporation, interested in extending their market share into the community of contemporary art viewers, sponsored the production of Schneemann's work, *Illinois Central*, by contributing fifteen reams of paper free of charge. When the American Container Corporation discovered that Schneemann was shredding the paper, mixing it with wheat paste, and using it to "clothe" her otherwise nude performers, however, they withdrew their sponsorship immediately. In particular, the ACC objected to Schneemann's overlay of the nude body with paper that appeared used, wasted, or thrown away. The artist, on the other hand, viewed *Illinois Central* as an attenuation and activation of modernist collage in real time and space, calling to mind the anti-Vietnam protest posters seen so frequently in Chicago's streets.

My talk proceeds from a thorough archival analysis of *Illinois Central* and her two other paperbased performances of this period. I argue that the work's rejection by corporate sponsors was based on Schneemann's unique interrogation and disruption of paper's social pathways. Schneemann's work complicated the smooth spaces and products of commercial production that the exhibition touted, embodied, and placed in the public imagination. In discussing *Illinois Central*, I also unravel the burgeoning conversations on labor and the environment that this form of "counter-collage" revealed in the postwar United States.

Bio

Katie Anania received her PhD from the University of Texas at Austin in 2016. She is a specialist in modern and contemporary art of the Americas, focusing especially on ephemeral artworks in the 1960s and 70s. Her current book project, *Deeply Felt: Drawing Beside Itself in Postwar New York*, examines the shifting history of drawing and works on paper in American studio practice in the long 1960s. In 2018 she will be the Wallace Fellow at Villa I Tatti, Harvard University's Center for Italian Renaissance Studies, researching the ways in which 1960s New York artists used Old Master drawings to re-consider the legacies of humanism.

Session 2: Panel 3

Materialities

Wednesday 18th April, 13:25-15:05

Hunter Lecture Theatre, Hunter Building

Chair: Talia Kwartler

CATRIONA MACLEOD, University of Pennsylvania, 'Writing with Scissors: Romantic Collage Poetics'

Proposal

Romantic authors and visual artists cut, glue, stain, and recycle paper; they generate paper cuts, collages, and ink blot poems in profusion, and combine these scraps in what are for their time striking new hybrid forms such as the picture books of Danish fairy-tale author Hans Christian Andersen (1805-1875) and German medical doctor and poet Justinus Kerner (1786-1862). These material acts of cutting and pasting have received much less scholarly attention, however, than the more philosophical discussions of the early Romantic fragment, which in the early nineteenth century as practiced by the Schlegel brothers or Novalis does not usually fall under the category of material object (in keeping with Jena Romanticism's proclivities against "the thing").

Where cutting, pasting, and recycling have been conceptualized it is as "minor" or "salvage" arts, even as on-art, and thus unsurprisingly they have also been gendered as feminine and/or primitive. Such a categorization has no doubt also been a factor in the almost complete neglect of Romantic collage in current scholarship on montage and collage (for example, Hanno Möbius's relatively recent book *Montage und Collage* contains singularly few references to Romanticism.) In the proposed talk, I focus on the experimental papercutting and collage practice of Hans Christian Andersen who, as I argues, uses a crude primitivist approach to undercut and transform the paper modernity of the newsprint age. I compare his works to the album practice of Justinus Kerner, which likewise transforms the vertiginous, disposable, and cheap print culture of the day.

In view of the sheer range of Andersen's and Kerner's literal cutting and pasting, read in the context of their poetic reflections on the media and print landscape of his time, we have to take seriously the idea of scissors as nineteenth-century instruments of writing and thought.

Bio

Catriona MacLeod is Edmund J. and Louise W. Kahn Term Professor in Humanities at the University of Pennsylvania. She is the author of *Embodying Ambiguity: Androgyny and Aesthetics from Winckelmann to Keller and of Fugitive Objects: Literature and Sculpture in the German Nineteenth Century*. She recently co-edited the volume *Un/Translatables: New Maps for Germanic Literatures*, and is also the co-editor of two volumes in the area of interarts scholarship, *Elective Affinities: Testing Word and Image Relationships* and *Effïcacit /Efficacy: How to Do Things with Words and Images?*. Since 2011 she has been senior editor of the journal *Word & Image*. Her current book project is titled *Romantic Scraps: Cutouts, Collages, and Inkblots*.

LUCIE WHITMORE, University of Glasgow, 'Chic rag-and-tatter modes': Remnant Fashions 1914-1918'

Proposal

In July 1916, readers of the 'penny weekly' periodical *Home Notes* were advised that 'even quite small remnants will come in useful [this season] because it's so fashionable to have blouses and dresses made of two, and sometimes three, different materials.' 1 These patchwork-like garments, known as 'remnant fashions', were celebrated as a resourceful and economical fashion solution

with the confines of a struggling wartime economy. In some cases, new remnants were used to alter older garments that were either worn-out or outmoded. It was even implied within fashionable magazines that to wear remnant fashions was to make a patriotic gesture. First World War propaganda posters demanded women eschew frivolity, for ‘to dress extravagantly in wartime’ was ‘worse than bad form’ — it was ‘unpatriotic.’ As such the remnant trend — as an economical measure — can be seen as a manifestation of austerity within wartime fashion; and ‘economy was never made more desirable and decorative.’² But these popular garments also echoed the aesthetic of expensive and exclusive designers of the day, such as Paul Poiret, Lucile, and Callot Soeurs. This paper explores both the altruistic and economic benefits, and the more glamorous and exotic influences, of remnant fashions. This paper argues that remnant fashions were composite forms not only in their patchwork-like appearance but also in intention. They were the manifestation of complex cultural and societal ideas about war, patriotism, fashion and identity. This research comes from a larger PhD project exploring fashion as the material culture of conflict, and the discussion of these garments will be framed specifically through the lens of wartime austerity. To contextualise the patchwork-like appearance of these garments, this paper will also touch briefly on two other instances where collaged or composite textile forms have emerged as a direct result of conflict; the production of wartime quilts, particularly through the 19th and 20th centuries, and the ingenuity of ‘make-do-and-mend’ culture in the Second World War.

1 *Home Notes*, July 15 1916, 92.

2 *The Lady’s Pictorial*, January 6 1917, 20.

Bio

Lucie Whitmore is a fourth year PhD student at the University of Glasgow. Her thesis explores First World War fashion as the material culture of conflict; and uses surviving fashion objects as the basis for telling stories of war. Alongside her PhD, Lucie worked for three years as a costume collection volunteer and intern at Edinburgh Museums and Galleries, and co-developed the new permanent costume gallery at the Museum of Edinburgh. She has published on the subject of FWW mourning dress in *Women’s History Review*, and is currently co-editing two special themed issues of the *British Journal for Military History*. She is currently teaching herself to quilt.

STEPHANIE KOSCAK, Wake Forest University, ‘A Royal Tête-a- Tête: Decorating (and Decorating with) Engraved Pictures of Kings and Queens in Eighteenth-Century England’

Proposal

By the mid-1730s, London was home to a thriving graphic print marketplace, and pictures of British royal subjects dominated portrait print advertising well into the reign of George II. Yet we know little about what the majority of ordinary consumers actually did with images of kings and queens after purchase. Non-elite Britons only rarely recorded their reactions to engravings, their reasons for buying specific prints, or the ways in which they displayed, arranged, and manipulated pictures within public and private spaces. Historians have extensively studied the practices, aesthetics, and hierarchies of print collection in England, focusing especially on John Evelyn’s *Sculptura* (1662) and James Granger’s *Biographical History of England* (1769). This paper, however, aims to reconstruct the visual and material practices of extra-connoisseurial audiences. I explore treatises on the applied arts marketed as do-it-yourself guides to middling readers for embellishing pictures and ornamenting material objects with engravings. Royal prints were often glazed with lacquer for display—in fact, the widespread use of lacquer for the preservation and ornamentation of wood, metal, and paper coincided with the invention of mezzotint printing so that it makes sense to examine these technologies in relation to one another. This paper focuses on John Stalker and George Parker’s *Treatise of Japaning and Varnishing* (1688), which provided recipes for lacquering

furniture and boxes and which included twenty-four engraved plates of stereotypic chinoiserie to decoupage upon objects. But the authors also taught readers how to varnish and arrange mezzotint pictures of kings and princes upon wainscoting, boards, and glass. Chinoiserie works through imitation and the playful enactment of distance, flattening realistic representation and inviting viewers to reconstruct the exotic to suit their own tastes. Here images have become ornamental; unlike Granger's hierarchically organized collection of portrait prints that bear historical value, spectators are asked to create composite pictures, to guess at meaning, and to construct their own stories about figures. Did ornamentalizing and displaying prints of British royalty using japanning and related types of pictorial manipulation engender a similar aesthetic vacuity that undercut political reverence? What can surviving visual-material objects tell us about the place of commercialized monarchism in daily life?

Bio

Stephanie Koscak is Assistant Professor of early modern British history at Wake Forest University and currently a 2017-18 visiting fellow at Wesleyan University's Center for the Humanities. She is completing her first book, titled *Royal Subjects: Pictures, Print Culture, and Reverence in England, 1649-1760*. An article from this project was published in the journal of British studies as "The Royal Sign and Visual Literacy in Eighteenth-Century London." Her research has been supported by the Andrew W. Mellon Foundation, the North American Conference on British Studies, The Huntington Library, the William Andrews Clark Library, and the Yale Center for British Art.

EKATERINA KOCHETKOVA, Lomonosov Moscow State University, 'Assemblage as Method of Garden-Making: The Case of Ian Hamilton Finlay'

Proposal

Speaking of collage as medium in a broad sense, gardens and landscape art are probably least likely to be mentioned in this context. However, the very essence of garden-making is based on combining and adapting diverse components, from architecture and visual arts to literature and natural elements. Historic gardens are infused with meanings, which can be deciphered in the process of compilation happening either in real time and space or in the eye and mind of the beholder. Modern garden design somewhat breaks with this tradition, but the case of Scottish artist and poet Ian Hamilton Finlay is unique in this respect. Being a brilliantly, though largely self-educated man, he avidly plunged in various fields of study, be them art and philosophy of the classical Mediterranean civilization, history of the French Revolution and culture of the Enlightenment, or naval battles of World War II. Finlay used this array of sources to create what he termed 'garden poems' – objects in landscape that draw a fine line between Minimalist scarcity of expression and Postmodernist love for citation and irony. Finlay believed that language has a specific material dimension, which can be given artistic form: this is why his objects should be perceived in the synthesis of their visual qualities, multilayered meanings of words inscribed upon them, and their landscape surroundings. The resulting artifacts may appear whimsical or deadly serious, manifesting anything from sweet nostalgia to sharp political satire. They reference and compile times and geographies, local and global contexts, physical and imaginary journeys – and Finlay's gardens present themselves as multidimensional spatial assemblages, the most famous of them being his masterwork, *Little Sparta* near Edinburgh. Reading Finlay's landscapes in such terms proposes a broader definition of collage as artistic method, which can be thus extended into the realm of garden-making.

Bio

Ekaterina Kochetkova holds a PhD in Art History, and is Senior Research Fellow at Art History Department of the Faculty of History at Lomonosov Moscow State University (Moscow, Russia), where she teaches modern and contemporary art. Ekaterina focuses her research on the history

and theory of landscape art and architecture, space-related projects, site-specific art, and dialogues between culture and nature. Apart from academic activity, she has over ten years of work experience in museums and other institutions of modern and contemporary art in Moscow. Ekaterina is member of the International Council of Museums (ICOM) and its International Committee for Marketing and Public Relations (ICOM-MPR).

Session 2: Panel 4
Intimacies, Emotions and Collaborations
Wednesday 18 April, 13:25-15:05
Room J.05 North East Studio Building
Chair: Dr Freya Gowrley

BETHAN BIDE, Middlesex University, ‘Stitching yourself back together: finding memory, emotion and creativity in the composite garments made under the ‘Make Do and Mend’ scheme in WW2 Britain’

Proposal

Creative sewing in the form of ‘Make Do and Mend’ remaking and repurposing during the 1940s is now widely celebrated as a key output of British wartime austerity, yet its links to other artistic movements and practices remain overlooked and the labour of those who participated is still predominantly discussed in relation to fulfilling a material, rather than emotional, need.¹ Looking at the scheme through the lens of collage, this paper argues that the practices of patching, reusing and making composite garments – as promoted by the Make Do and Mend scheme – fulfilled both creative and emotional and needs, in addition to practical ones. In doing so it foregrounds how cultural perceptions about sewing and craft have marginalised the creative labour of the (predominantly female) home sewers of the 1940s.

This paper begins by drawing out some of the ways that official government ‘Make Do and Mend’ promotional materials borrowed from surrealist assemblage aesthetics, and how they used these artistic associations to promote the creative potential of bringing together discarded old clothes to create new creations. It then turns to made garments from the Museum of London and Imperial War Museum collections to explore how the material qualities of worn fabrics and remade outfits offered emotional – as well as creative – outlets at a time when many people found themselves physically and emotionally displaced. Understanding that worn clothes have the capacity to evoke memories,² this paper demonstrates that exploring the types of fabrics, parts of garments and techniques used to create these items offers insight into the ways that composite garments can provide reminders of lost places and relationships. It concludes by suggesting that, over and above practical concerns, the Make Do and Mend scheme offered a way for participants to rediscover and reinvent their identities under the radically changed circumstances of war.

Bio

Bethan Bide is Lecturer in Fashion Visual Cultures at Middlesex University. Her research focuses on the use of material fashion objects and considers the relationship between production and consumption; the role of fashion in museums; and the relationship between materiality, memory and fashion as biography. In 2017 Bethan completed an AHRC CDA funded PhD entitled *Austerity fashion 1945-1951: rebuilding London fashion cultures after the Second World War*. This was jointly supervised by Beatrice Behlen at the Museum of London and David Gilbert at Royal Holloway, University of London. Prior to this, Bethan worked as a researcher and producer of comedy programmes for BBC Radio 4.

¹ Wood, M. *‘We Wore What We’d Got’: Women’s Clothes in World War II*. Exeter: Warwickshire Books, 1989. pp21-15; McDowell, C. *Forties Fashion and the New Look*. London: Bloomsbury. p98; Walford, J. *Forties Fashion*. London: Thames and Hudson, 2011. pp130-132.

² Bide, B. ‘Signs of Wear: Encountering Memory in the Worn Materiality of a Museum Fashion Collection.’ *Fashion Theory* 21, no.4 (2017): 449-476. DOI:10.1080/1362704X.2017.1290204.

ROGER ROTHMAN, Bucknell University, ‘Topographie Anecdotée du Hasard: A Multi-Authored Literary Collage’

Proposal

Daniel Spoerri’s *Topographie Anecdotée du Hasard* (An Anecdoted Topography of Chance) began its life as a modest, if unusual, alternative to the typical exhibition catalog. Published in 1962 by the Galerie Lawrence in Paris, the 54-page booklet includes 80 items—a complete record of every object to be found on Spoerri’s kitchen table on the afternoon of 17 October, 1961. In the catalog, each item is supplemented with a brief anecdote, a mini-story about the paper clip, the rusty nail, the ball-point pen, the paint brush, and other items scattered about the table. Four years later, Spoerri’s text was translated into English. In the process, new anecdotes were added, some by Spoerri, but most by his friends Robert Filliou and Emmett Williams, as well as illustrations by Roland Topor. Later, a German edition appeared, this one with additional anecdotes by Dieter Rot. In 1995, the book was translated back into English and expanded yet again, this time with the addition of two more contributing authors. Following its publication, Richard Hamilton penned a review, declaring it “one of the great books of the century.” Surprisingly little has been written about this “great book,” and most of what has been written has been devoted to the book’s first edition, the one penned by Spoerri alone. This paper will instead focus on its myriad expansions to argue that, in its exper-evolving format, *Topographie Anecdotée* is an exceptional literary collage, a palimpsest of reflections and ruminations by a group of individuals, only a few of whom had first-hand experience with the 80 items at the core of the book. Through close examination of the anecdotes themselves, the book reveals itself to be a remarkable manifestation of dada and surrealist principles in which even the notion of authorship is submitted to the ramifying logic of collage.

Bio

Roger Rothman is the Samuel H. Kress Professor of Art History at Bucknell University. He is the author of *Tiny Surrealism: Salvador Dali and the Aesthetics of the Small* (2012) and co-editor, with Pamela Fraser, of *Beyond Critique: Contemporary Art in Theory, Practice, and Instruction* (2017). He has authored numerous essays on Cubism, Dada, Surrealism, and Fluxus in journals including *Modernism/modernity*, *Culture, Theory and Critique*, and *Aesthetics and Art Criticism*. He is currently writing a book on Fluxus, entitled *Uncritical: Theory of the Affirmative Avant-Garde* and editing a special issue of *Modernism/modernity* on anarchism and modern art.

MAYA WASSELL SMITH, Cardiff University & National Maritime Museum, ‘Cigarette Cards and the Sentimental: Sailor collage in the long nineteenth century’

From sketch to stitch, sailors in the nineteenth century engaged in myriad forms of creative practice. On whaling, trade or naval voyages, however, art supplies were scarce and a sailor’s creativity had to extend to procuring materials, as well as assembling them. This paper will examine the modes of vernacular collage carried out by sailors to build an understanding of craft, agency and creative self-expression within masculine working communities. Using the collections of the National Maritime Museum, it will consider the diverse oddments used by the sailor artist. With examples ranging from discarded cigarette cards and scraps of rope unpicked from on board wastes, to shells and souvenirs collected or bartered for in port. This paper will also examine why and for whom the sailor exercised his skill and creativity, as he decorated his personal belongings or fashioned sentimental tokens for others. It will be argued that processes of making were necessarily employed by the sailor living at sea for long periods of time, to fulfil temporal, practical and emotional functions. Furthermore, communal making and gift-giving will be shown to signify collage as a space in which social relation, as well as personal creativity, could play out.

Bio

Maya Wassell Smith is a collaborative doctoral candidate at National Maritime Museum and Cardiff University, researching “Sailor Art: Maritime Making in the Long Nineteenth Century”. She has engaged with, researched and theorised objects within academia, while studying History of Design and Material Culture at University of Brighton, and through curatorial and collections management work in museums. This has included London Borough of Newham Collections, Leeds Museums and Art Galleries, SS Great Britain and The Geffrye Museum, among others. Her broad research interests centre on material culture and its connection to subjective, socio-cultural, vocational and histories including emotional objects, materiality and gender.

MADELEINE PELLING, University of York, “Your Affectionate Queen’: Queen Charlotte, Mary Delany and the Art of Friendship’

Proposal

This paper explores a series of object exchanges between Mary Delany (1700-1788) and George III’s consort, Queen Charlotte (1744-1818). It takes as its starting point a previously neglected album of decoupage created by Delany and gifted to Charlotte in 1781. Recently catalogued as part of the ground-breaking Georgian Papers Programme at the Royal Archives, it has received no previous scholarly attention. Containing one hundred and fourteen individual paper cut designs, from intricate botanical and decorative motifs to royal silhouettes, the album functioned as part of a material currency used to confirm friendship and can be understood within cultures of collecting and collaging at the royal court. I consider how the album worked textually, as both narrative display and private iconography, and seek to reinstate it within Delany’s significant and well-documented artistic corpus.

In considering the sociability of the album as a composite media, and the closeness of its associated dextrous practice with other domestic craftworks created and exchanged by the two women, this paper allows for the reconsideration of practical and artistic boundaries between works that are often subject to material or functional divisions. Within this framework, I approach paper-cutting, album-making, embroidery, spinning and other hybrid and multitudinous forms as definitive of an elite social network informed and sustained by the tactile and dextrous efforts of its members.

Bio

Madeleine Pelling is a PhD candidate in the History of Art Department at the University of York, under the supervision of Dr Richard Johns. She is especially interested in the history of collecting in the eighteenth century, as well as practices of antiquarian writing and crafting amongst Bluestocking women. My thesis is entitled ‘Bluestocking Antiquarianism: Collecting, Craft and Conversation in the Duchess of Portland’s Museum (1715-1786)’. She has held fellowships at the Royal Archives, as part of the Georgian Papers Programme, and the Lewis Walpole Library at Yale University. Madeleine’s research is also supported by grants and awards from the York Georgian Society and the Worshipful Company of Arts Scholars

Session 3: Panel 5
Legacies and Influences
Wednesday 18 April, 15:35-17:15
Hunter Lecture Theatre, Hunter Building
Chair: Dr Catriona Macleod

FREYA GOWRLEY, Institute of Advanced Studies, Edinburgh, Intimacy and Medium Specificity in British and American Sentimental Albums, 1780-1850'

Proposal

This paper unpacks the correlation between the fabrication of sentimental albums and the creation of intimacy in late eighteenth and early nineteenth century Britain and North America. Focusing upon the reflective and reflexive nature of albums during this period, it explores the connection between the author's emotional self, and the album's physical self, positing the self-conscious employment of a kind of medium specificity that deliberately exploited and referred to the album's form and function, as crucial to this relationship. Examining a broad range of albums produced in Britain and North America between 1780 and 1850, the paper explores how their covers, frontispieces, dedications, poetic inclusions, and use of visual devices such as *trompe l'oeil*, actively expressed the affective nature of such volumes. The paper concludes by arguing that this specific kind of reflexivity became similarly crucial within commercially-produced scraps from the late nineteenth century, firmly positioning the scrapbook as the material and emotional descendent of the sentimental album. By unpacking these reflective and reflexive visual, material, and textual gestures across the long eighteenth century and beyond, I will demonstrate how they constructed album and album-maker alike.

Bio

Freya Gowrley is a Postdoctoral Research Fellow at the University of Edinburgh's Institute for Advanced Studies in the Humanities, and a Visiting Lecturer in its History of Art Department. Freya has been awarded short-term research fellowships at Yale Center for British Art, the Winterthur Museum, the Huntington Library, and the Harry Ransom Center at the University of Texas at Austin, and in 2019 she will be a Paul Mellon Centre for Studies in British Art Postdoctoral Fellow. Her monograph *Domestic Space in Britain, 1740-1850: Materiality, Sociability and Emotion* is forthcoming with Bloomsbury Academic, and she has articles forthcoming in *Eighteenth-Century Fiction*, *ABO: Interactive Journal for Women in the Arts, 1640-1830*, and *Journal18: a journal of eighteenth-century art and culture*.

IRENA KOSSOWSKA, Copernicus University in Torun & Polish Academy of Sciences in Warsaw, 'Modernist Synesthesia and a Dialog with the Old Masters: Polish Photo-Collage and Photomontage of the 1930s'

Proposal

In this paper my attention will go to the work of two Polish artists active in the interwar period: the photographic exploits of Aleksander Krzywoblocki, one of the animators of the 'artes' group in Lviv. The poetics of Surrealism helped proponents of the grouping shape an esoteric artistic vision immersed in the atmosphere of provincial Galicia. While not pronouncing a coherent artistic program, the adherents to 'artes' absorbed diverse artistic sources; apart from Surrealism, they appeared indebted to the Dadaist collage, the mechanomorphic imagery of Fernand Léger and the Russian Constructivism. Krzywoblocki, alike, amalgamated features of Surrealist imagery with the Constructivist idiom to ultimately create dream-like visions exploring the subconscious or akin to the poetics of magic realism. The artist proved most inventive in the field of experimental

photography, photo-collage, and negative photomontage. Giorgio de Chirico's impact on Krzywoblocki's artistic stance has been exemplified by a series of twenty-one photomontages in which fragments of ancient architecture intersect with constructions of reinforced concrete, as well as decomposed ancient statutes, theatre masks, and draperies of metallic rigidity, suspended in the space of contemporaneity as if scrapes of memory and pieces of myths.

Margit Reich-Sielska, another proponent to the 'artes' group, also engaged in a dialog with the old masters while paraphrasing the paradigms of European artistic tradition and blending them with the tissue of contemporaneity. She catered to the synesthetic faculty of the viewer by employing the photo-collage technique. In her collages all of the elements take on the shape of bits elicited from the cultural memory mixed with scraps of the everyday experience, yet assembled differently than in their mythical prototypes, tailored to the modern era, to the syncretistic epoch searching for its origins and for the meaning of existence.

Both of the artists occupy an exceptional position on the artistic map of Polish modernism. Their developments substantially diverged from the experiments undertaken by Mieczyslaw Szczuka, Teresa Zarnower, and Mieczyslaw Berman, authors of leftist-oriented photomontages heralding a modern, optimistic civilization.

Bio

Irena Kossowska is Professor of Art History at the Copernicus University in Torun and the Institute of Art of the Polish Academy of Sciences in Warsaw. She specializes in the field of nineteenth- and twentieth-century visual arts, art theory, and criticism in Europe and the United States. She is the recipient of numerous awards and fellowships, among others from the National Humanities Center, the Center for Advanced Study in the Visual Arts, and the Smithsonian Institution (U.S.); the Zentralinstitut für Kunstgeschichte (Munich); the Institut national d'histoire de l'art (Paris), the British Academy and the Henry Moore Institute (Leeds); the Finnish Academy of Sciences; the Royal Academy of Letters, History, and Antiquities (Sweden), and the Norwegian Academy of Sciences. She has written extensively on Polish and European art, including *The Search for Cultural Identity in Eastern and Central Europe 1919-2014* (2015), *Symbolism and Young Poland* (2010); *Reinterpreting the Past: Traditionalist Artistic Trends in Central and Eastern Europe of the 1920s and 1930s* (2010), *Bruno Schulz: El país tenebroso* (2007); *Tadeusz Makowski* (2006); *Medieval and Modern: Direct Carving in the Work of Gill and Barlach* (2005); *Witold Wojtkiewicz: une fable polonaise* (2004); *Le Symbolisme polonaise* (2004); *Polonia fin de siglo 1890-1914* (2002); *The Beginnings of Polish Original Printmaking 1897-1917* (2000).

TALIA KWARTLER, The Museum of Modern Art, New York, 'Suzanne Duchamp's Dada Collages (1916-1921)'

Proposal

This paper interrogates the materiality of Suzanne Duchamp's Dada collages. Historically, Suzanne Duchamp has been excluded from narratives of Paris Dada. Even though more recent reconsiderations of the movement, and particularly of Dada's women, have included Suzanne Duchamp, the complex materials of her mechanomorphic collages remain underexplored. This paper focuses on Suzanne Duchamp's use of unorthodox elements in her collages, including silver paper, silver leaf, tinfoil, metal rings, glass beads, string, wood, plastic, a clock gear, a plumb bob, and a glass eye. When incorporating these materials into her practice, Suzanne Duchamp juxtaposes them with enigmatic painted phrases that heighten her mechanized forms. This paper examines the material composition of her collages in order to distinguish her unique artistic contributions from those of her collaborators, particularly Jean Crotti, Marcel Duchamp, and Francis Picabia, her husband, brother, and close friend, respectively. I will also consider Suzanne Duchamp's use of metallic elements in relationship to Byzantine

icon paintings, as metallic paints, papers, and silver and gold leaf heightened the machine-like qualities of the artist's collaged forms, transforming them into flawed icons for modernity. Suzanne Duchamp pushed her materials further than many of her Dadaist peers, especially in her incorporation of readymade, mechanical objects into her compositions. Foregrounding the materiality of Suzanne Duchamp's radical collages will highlight her distinct contributions to Paris Dada, and to collage practices in the twentieth century more broadly.

Bio

Talia Kwartler is a curatorial assistant in the Department of Painting and Sculpture at the Museum of Modern Art, where she co-organized *Francis Picabia: Our Heads Are Round so Our Thoughts Can Change Direction* (2016–17) and *Max Ernst: Beyond Painting* (2017–18). She has published essays in exhibition catalogues and anthologies, and has presented lectures at Tate, the American Academy in Rome, and The Kitchen. Talia holds a bachelor's degree from Princeton University and a master's degree from the University of Oxford, both in art history.

REBECA ACOSTA, Humboldt Universität, Berlin, "Composite Johnson' – renderings of Samuel Johnson by John Hawkins and Vladimir Nabokov"

Proposal

Particularly when dealing with the Great Cham quoting and anecdotal insertion become both aim and structuring principle of the biographical endeavour. Some quotations are more conspicuous than others, which managed to blend in with the new texture of recontextualization as though they had never existed independently of the text wherein they have been inserted. My paper's concern is with the first group of quotations and anecdotes, the ones that retain their heterogeneous character even *after* insertion. It is in such cases where the process of textual composition is at its most transparent. These engraftments stand for a suspension of time in the creative process and are thus to be valued in their selfreflexivity. Hawkins' *Life of Johnson* (1787) did not attain the public success that its later rival publication Boswell's *Life* (1791) did, and this was precisely, as has often been argued, because of its excessive use of quotations and other forms of anecdotal insertion. Contemporary readers voiced protest at what they thought was a displacement of the actual subject of biography in favour of digressions on a wide range of subjects. It took almost two hundred years and a re-contextualization of eighteenth-century re-contextualization by a novelist skilled in the art of meta-fiction to raise awareness about the artistic value of Hawkins' eighteenth-century biographical collage. Vladimir Nabokov's *Pale Fire* (1962) marks thus the culmination of the artistic potentiality of biographical composite forms. A closer look at the composite *Johnsoniana* in Hawkins and Nabokov will afford a better understanding of the economy underlying practices of quotation and insertion in both eighteenth- and twentieth-century literature.

Bio

Rebeca Araya Acosta has been working as a junior lecturer at the Department of English and American Literatures of the Humboldt Universität zu Berlin since November 2014. Her dissertation project deals with the dissemination of knowledge of the body in eighteenth-century literature. She is associate member of the research-training group (Graduierten-kolleg 2190) "The Literary and Epistemic History of Small Forms" where she pursues her research interests concerning the intersectionality of the natural sciences and literature in the eighteenth century and the role of simple forms in the generation and communication of knowledge.

Session 3: Panel 6
Technologies and Digitalities
Wednesday 17 April, 15:35-17.15
Room J.05, North East Studio Building
Chair: Bridget Moynihan

LUCY WHITEHEAD, Cardiff University, “Inlaid’ and ‘Intercalated’: Victorian Biography as Collage Form’

Proposal

On publication, John Forster’s *Life of Charles Dickens* (1872-1874) quickly became a focus for the popular contemporary practice of Grangerization. Owners of the biography broke open its bindings and ‘inlaid’ it with additional manuscripts, letters and images before rebinding it into new composite forms. In doing so, they brought together a sometimes bewildering polyphony of voices and crisscrossing narratives (and types of paper, handwriting and textures) to tell less ostensibly smooth and official stories of Dickens’s life.

To investigate Forster’s working practices and the reception history of the biography, however, is to become aware of the extent to which Forster himself was, and was perceived as, a collagist. In 1879, his widow Eliza Forster lamented that he had cut up his own diary, noting that ‘perhaps the best pieces were used with the ms of the Dickens Life’. His memoirist Henry Rawlins recollected that ‘Mr F was always [...] cutting out pieces from newspapers to the day of his death – In the preparation of his early vols of the [*Lives of the Statesmen of the Commonwealth*] he had cut up many books’. For Thomas Carlyle, Forster’s *Life of Charles Dickens* was a composite text in which Dickens’s writings were ‘intercalated’ with Forster’s.

My paper will explore the ways in which the practice of Grangerization can throw into question the supposed unity of the original text. It will use theories of assemblage to question whether biography, with its repurposing and layering together of voices, texts and images, is inherently a form of collage. It will explore how these theories might revise how we think about the nature and textures of Victorian biography, which continues to be conceptualised as smooth and standardised. It will also use the case study of Grangerized Forster to consider more broadly the ways in which composite forms might reveal the equally composite nature of the parts of which they are composed.

Bio

Lucy Whitehead completed her BA in English Literature at Cambridge University, and her MSt (Master of Studies) in English (1780-1900) at Oxford University. She is currently in the second year of an AHRC-funded PhD, co-supervised by Professor Holly Furneaux at Cardiff University, and Dr Daisy Hay at Exeter University. In summer 2017 she held a visiting AHRC-Huntington Fellowship at the Huntington Library in California. Provisionally titled ‘The Lives of Charles Dickens: A Metabiography 1870-present’, her thesis will be the first detailed full-length study of the genesis and evolution of Dickens biographies.

BROOKE LEETON, University of Georgia, ‘Meaning and/in Digital Collage’

Proposal

How can we find meaning in contemporary expressions of collage? My paper offers an answer to this question through its focus on Ryan Trecartin’s 2013 digital film entitled *Comma Boat*. Routinely, critics refer to Trecartin’s movies as “digital collages,” and insist that they are emblematic of contemporary culture. But, what does it mean to refer to “new media” works—in this case digital film— as a “collage,” an otherwise art historically loaded term that recalls the plastic work of

twentieth-century artists like Pablo Picasso? Media theorist Lev Manovich has charted the digitization of analog modes of production since the late 1990s, asserting that all media methods and techniques, including collage, have been “softwarized,” a process that flattens their history, or dilutes the medium’s connection to its original purpose. With this in mind, I ask, what is the function of collage after the compression of its historical meaning, now that collage’s primary feature—the democratic inclusion of disparate materials—is no longer the goal, but a foregone conclusion?

Focusing on Trecartin’s movie *Comma Boat*, I argue that it exemplifies a renegotiation of collage’s significance in the age of software. Because, despite Manovich’s pronouncement that collage has diminished ties to history, I interpret digital collage through the lens of “distraction,” an early twentieth-century characterization of modernity developed by Walter Benjamin and Siegfried Kracauer, which they asserted was reflected in, and perpetuated by, the medium of film. I contend that digital collage finds meaning in its alignment with a recent agent of distraction: the Internet. I consider the connection between the rise of film and the rise of the internet, given that both entities have been accused of fracturing reality via the tactic of distraction, and were both accompanied by a surge in collage, whether analog or digital. Through a close reading of *Comma Boat*, I liken the experience of the Internet with the formal and contextual aspects of contemporary collage, reconfiguring an understanding of the medium’s meaning in a digital age.

Bio

Brooke Leeton received a BA in Communications and Political Science from the University of Tennessee and an MA in Art History from the University of Louisville. At present, Brooke is a PhD candidate in Art History at the University of Georgia, concentrating in modern and contemporary art. Brooke’s current research examines Ryan Trecartin’s digital videos and their curious blend of traditional and new media strategies.

CRAIG BUCKLEY, Yale University, ‘An Architecture of Clippings: Reyner Banham and the Redefinition of Collage’

Proposal

This paper examines the role of collage within a major disciplinary shift in postwar architectural culture. In the early 1960s, the critic and historian Reyner Banham developed a theory of “ClipOn architecture,” which articulated a changing attitude to assembly in the work of an emerging architects such as Cedric Price and Archigram. “Clip-On Architecture,” Banham argued, eschewed the prewar aspiration to reshape industrial production, and embraced indeterminate forms resulting from the impermanent and expendable assembly of technologies and materials appropriated from different domains. Banham’s theory has typically been understood in terms of changes in industrial prefabrication, yet this paper mounts a different interpretation: Banham’s fascination with “clip-together” components, I argue, intimately reflected period practices for clipping printed matter. Practices of clipping and image archiving, moreover, were crucial to the recovery and reinterpretation of prewar collage and montage practices within London’s Independent Group, in which Banham played a key role. No longer about uniqueness, facture, or composition, collage came to be recast in terms of clipping, a process caught between the scrapbook and the tackboard on the one hand, and the processing and manipulation information associated with the rise of industrial clippings bureaus on the other. While the circulation of large-format, full-color mass magazines has long been given a pivotal place in accounts of postwar British collage, an emphasis on practices of clipping highlights the embeddedness of collage within larger media-technical shifts that have not been understood. Practices of clipping were crucial in that they connected practices of information management to the procedures used to assemble pages within offset lithographic printing, a newly accessible reproduction technology. Recognizing

this conjuncture brings to light the emergence of an ambivalent new ethos of “graphic assembly” that would come to dominate a range of global experimental architecture practices in the 1960s, as well as the transformed role that the collage-montage paradigm played during these years.

Bio

Craig Buckley is an assistant professor (Modern and Contemporary Architecture) in the Department of the History of Art, Yale University. His research interests center on the history of modern architecture and the experiments of the avant-gardes, as well as the publishing and media practices of architects. He is the co-editor of Dan Graham’s *New Jersey*, (Lars Müller, 2012), *Utopie: Texts and Projects 1967-1978* (Semiotext(e)/MIT Press, 2011), and *Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X-197X* (ACTAR, 2010). His forthcoming book, *Graphic Assembly: Montage, Media, and Experimental Architecture in the 1960s* (University of Minnesota Press, 2018) examines the pivotal role of montage and collage as conceptual techniques linking the assembly of composite media with a concern with alterative tectonics in the experimental architecture of the postwar years.

CAITLIN WOOLSEY, Yale University, ‘Imaging Orality in the Sound and Visual Collages of Henri Chopin’

Proposal

With the commercial availability of new technologies like the tape recorder after the Second World War, artists for the first time could project, cut, glue, and layer sound as a raw material. This paper considers how the integration of sound generated new kinds of intermedia assemblage, exemplified in two works by French artist Henri Chopin (1922–2008). In a “sound poem” from 1965, Chopin exploits the technical capacities of the tape recorder—and uses them against the grain—to amplify and distort the sonic intensities of his voice and bodily noises. A related collage from a series of works on paper he created in private during the final years of his life overlays a concrete typewriter poem with visceral found objects, many of them expelled from his own body, which may be read as the tactile and visual analogue of the kinds of noises produced in his sound poem.

This paper examines how Henri Chopin assembled sound, images, text, and objects in ways that subvert traditional divisions between the human body and technology and between audition and vision. The concept of the voice functions as an organizing metaphor, one that allows collage to be considered vis-à-vis the body. What is the facture of the voice, materialized on magnetic tape and then dismantled, spliced, and juxtaposed? This presentation will obliquely address some of the core reasons Chopin’s work has been overlooked in the discipline of art history: it defies categorization, transgresses medial boundaries, and because so much of it is difficult to transcribe or to image. By reading visual art in terms of sound, and sound through the prism of collage (broadly defined), I probe how Chopin’s works enact a crossing-over of aural and optical attention that signals how, at this particular moment, artists were reimagining what it might mean to speak, to watch, to read, to look.

Bio

Caitlin R. Woolsey is a Ph.D. candidate in History of Art at Yale University. Her dissertation, “Sensibilia: Sounding the Acoustic Image in Postwar Paris,” examines how the integration of sound transformed intermedia practices. She holds an MA in Philosophy and the Arts from Stony Brook University, and has held positions at the National Gallery of Art, Hirshhorn Museum & Sculpture Garden, Guggenheim Museum, and Beinecke Rare Book & Manuscript Library. Her critical writing and poetry have appeared in *Los Angeles Review of Books*, *Jadaliyya*, *Contemporary Philosophy Review*, and *The Spoon River Poetry Review*.

THURSDAY, 19th APRIL 2018

Session 4: Panel 1

Identities

Thursday 19 April, 9:15-10:55

Hunter Lecture Theatre, Hunter Building

Chair: Naomi Stewart

RACHEL MIDDLEMAN, California State University, Chico, ‘Collage as a Feminist Strategy in the Work of Anita Steckel’

Proposal

Over a career of five decades, Anita Steckel (1930-2012) recursively mobilized the techniques of collage and montage to subvert the patriarchal structure of the contemporary art market. In 1963, she announced that intention with an exhibition in New York titled *Mom Art* in pithy retort to the male-dominated Pop art scene. Included in the show was a series of political collages that transformed reproductions of art by celebrated *masters*—Picasso, Watteau, Leonardo, Eakins—and found historical photographs into surreal critiques of racism, sexism, and war. In the years that followed, she developed an explicitly feminist practice that ranged from montaging images of nudes with her own face onto found photographs of the New York skyline in the 1970s, to marrying Marcel Duchamp’s portrait with drawings of the female nude in her transgender *Duchamp (Rose Sélavy)* series of the 2000s. She amplified her critique by repeatedly duplicating, refiguring, and distributing her collages in sets of “new originals” designed to upend the status of the unique “masterpiece” (and its deep-rooted gendered associations) as the index of aesthetic and commercial value. Turning close attention to select collage/montage series across her *oeuvre*, I examine Steckel’s techniques as feminist strategies for claiming a space for women and politics in contemporary art and to establish an alternative to the hegemonic, phallogocentric culture in which she and her work circulated.

Bio

Rachel Middleman is Assistant Professor of Art History at California State University, Chico. Her forthcoming book, *Radical Eroticism: Women, Art, and Sex in the 1960s* (University of California Press, 2018), was supported by a Smithsonian American Art Museum Postdoctoral Fellowship. She has published articles in *Art Journal*, *Woman’s Art Journal*, and *Konsthistorisk tidskrift*, and co-edited “The Politics of Legacy” (*Art Journal*, Spring 2017) on artists’ estates and art history. Forthcoming publications include essays on Joan Semmel and Agnes Pelton. Middleman received her PhD from the University of Southern California and MA from The School of the Art Institute of Chicago.

SUSAN LAXTON, University of California, Riverside, ‘Psicofotografía: Grete Stern and the administration of the unconscious’

Proposal

In 1935, when the German photographer Grete Stern arrived in Buenos Aires, Argentine Surrealism’s first wave had, to all appearances, abated. Lauded on arrival as having introduced avant-garde photography to Buenos Aires, Stern was immediately invited to exhibit at *Sur*, the reigning intellectual publishing house, and went on to make photographs reflecting her Bauhaus formation: realist portraits and geometrically ordered photomontages that prioritized clarity of communication and straightforward means of production. By the late 1940s she had aligned herself with the *Asociación Arte Concreto-Invencción* and *Arte Madí*, two groups that championed pure geometric abstraction and materiality.

How surprising then, that between 1948 and 1951, Stern worked intensively on a heavily manipulated taxonomy of dreams, realized in the form of 149 photomontages for the popular *Fotonovela* magazine *Idilio*, in a style that can only be described as surrealist: figurative, theatrical and irrational; a *superrealismo* paroxysm in the clean, modernist space of the Argentinian avant-garde. To date there has been no satisfying explanation for the apparently surrealist nature of Stern's project. But psychoanalysis was on the rise in Buenos Aires, and along with it, a strong vein of anti-surrealism ghosting the halls of *Sur* in the person of Roger Caillois, who spent the war years there developing the theories that would form the basis for his next book, *Man, Play and Games*. I propose that Grete Stern's project, *Sueños*, conditioned by her long association with advertising and publicity, represents an attempt to administer the unconscious. Her use of photomontage signals a shift in the ideology of consumption that anticipates the bureaucratization of everyday life that would shortly become characteristic of post-industrial culture, and indicates the importance of the immediate postwar period to a subsequent restructuring of the arts to conform with the new, administrative emphasis of Capital.

Bio

Susan Laxton is Associate Professor of the History of Photography at University of California, Riverside, and author of *Surrealism at Play*, forthcoming from Duke University Press (2018). She has received fellowships from The Institute for Advanced Study, Princeton University and the Hellman Foundation. Her essays on photography, play, and indeterminacy in the visual arts can be found in the journals *Critical Inquiry*, *October*, *PhotoResearcher*, *Papers of Surrealism*, and scattered among a number of recent anthologies and catalogs, most recently *Photography and Doubt* and *Taking Shots: The Photography of William S. Burroughs*. She is currently at work on a new book, *Post-Industrial Photography*.

KATE SCHNEIDER, University of Cambridge, 'A Short History of Postwar Reconstruction Via Humphrey Jennings's Swiss Roll Collages'

Proposal:

Throughout the 1930s, the filmmaker, writer, and artist Humphrey Jennings made a series of collages starring an ubiquitous stodgy cylindrical icon of Britishness: the swiss roll. These collages extract the swiss roll from the domain of the ordinary, its native habitat, and place it in foreign contexts. In one, a brightly rendered specimen peeps out from under an ornate commode, and in another, an enlarged swiss roll sits at the foot of the Matterhorn, looking as though it is about to bulldoze an alpine lodge. Yet in all of these pieces, despite an outwardly recognisable modernist collagist aesthetic, and Jennings's own significant personal involvement in the Surrealist project, the swiss roll as a cultural object seems to inhibit or block an experience of these works as 'properly' Surreal. My paper uses these strange, lightly comical, and difficult to place collages to look forward to ideas of nationhood in postwar Britain; an examination of the refractions of the developments of the 1930s into the 1950s. It will consider the way that the swiss roll acts as a transhistorical icon of the clumsy, blundering front of 'take-it-or-leave-it' Britain, confrontational in its self-styling of its shortcomings, and use this to illuminate a highly charged manifestation of 'muddling through' that emerges in the 1950s as a distillation of the national character. Collage both takes and leaves, and textual muddle is its signature. How, then, might collage be strategically deployed to engage with the imminent demands of reconstruction, a collective question of what exactly to take into the future, and what to leave behind? And might there be a pervasive feeling that an essence of Britishness might reside in the muddle itself? This paper aims to propose some tentative answers to these questions, via the medium of the swiss roll collage.

Bio:

Kate Schneider is a PhD student at the University of Cambridge, working on the relationship between architecture and experimental British writing in the 1950s and 1960s. She has previously written on Brutalist architect Alison Smithson for the Dangerous Women Project and Riposte Magazine.

BEATRIZ MANTEIGAS, University of Lisbon, ‘Collage on the life and work of R.B. Kitaj’**Proposal:**

This communication will be centered on the work of Ronald Brooks Kitaj and on its direct relationship with Politics. Historically associated with both London Pop Art and the London School, Kitaj visibly distances himself from other artists of the same movements not only by the figurative solutions of vibrant colors but mainly by the recurrent use of collage and text (or illusion of this use) and his political concerns, present throughout his work. The course of Kitaj is characterized by three main events or conditions that marked its life and work - birth in the United States being the son of immigrant parents, going to London and its Jewish roots - a course dictated by political-social reasons that, according to him, clearly defined his work. These three identities, or the none belonging to any of the three, are taken up by Kitaj both in his work and in his theory and monographs which, in both cases, make recurrent references to episodes or characters striking at social and political level (see figure 1). Defined as a painter of history whose version to retain is selected by him (Storr, 2005), his convictions are in essence translated in his first and second Diasporist Manifesto - essential bibliography for the understanding of the artist's ideals.

Departing from both work and theory, this communication will focus on the relation and parallelism between them, starting from a wider knowledge, at a political and artistic level, of the reality experienced by the author. This study is a consequence of a bigger one, focused on the School of London and postwar political influence in modern art, focusing now on a specific author and his very own language - the inclusion of collage in painting and drawing – that this communication will try to demonstrate directly consequent of his motivations. The presentation summarized here will also seek to deepen this relationship between the compositional and graphic options of Kitaj and his social and political concerns.

Bio:

Beatriz Manteigas, Lisbon, 1990. Collaborative researcher on CIEBA-FBAUL (Fine-Arts Studies and Research Center). Quinta das Relvas – Arts and Sustainability association director. Phd student on Drawing, master on Artistic Anatomy and graduated on Painting by the faculty of Fine-Arts of the University of Lisbon. Studies abroad on Politecnica de Valencia (Spain), faculty of Fine-Arts of the University of Oporto (Portugal) and Fine-Arts Academy of St. Petersburg (Russia). Individual and collective exhibitions since 2009.

Session 4: Panel 2

Intermedialities

Thursday 19 April, 9:15-10:55

Room J.05, North East Studio Building

Chair: Dr Freya Gowrley

PATRICIA ZAKRESKI, University of Exeter, 'A Patchwork Novel: Tessellation and Women's Writing in the 1870s'

Proposal

Patchwork and other forms of tessellated crafts have long been considered "women's work". The practice of making quilts from cuts and scraps of fabric had been a popular pastime for the female members of a family from at least the eighteenth century, but by the middle of the nineteenth, a number of other tessellated crafts had joined patchwork as fashionable forms of domestic handicraft. Mosaic, shellwork, potichomanie, filigree work, and decoupage, to name just a few, were all forms of craftwork practiced by women that, like patchwork, were created by the assemblage of bits and pieces of fabric, glass, paper or natural materials into a harmonious ornamental whole. So common was the production of these types of crafts that tessellation itself came to be seen as a feminine aesthetic form. This paper will explore the influence the association of tessellation with a feminine craft aesthetic had on popular woman writers of the second half of the nineteenth century. As amateur handicraft practices and forms of feminine creative practices were challenged and reevaluated by Arts and Crafts in the later decades of the century, women writers sought to elevate tessellation to a form of professional artistry commensurate with Arts and Crafts and Aesthetic ideals. Looking specifically at the example of the popular author Anne Thackeray Ritchie, this paper will demonstrate how Ritchie equates aesthetic experience with lace, an ornamental fabric constructed of individual motifs stitched together into an intricate and beautiful whole.

Bio

Patricia Zakreski is Senior Lecturer in Victorian Literature and Culture at the University of Exeter. Her books include *Crafting the Woman Professional in the Long Nineteenth Century: Artistry and Industry in Britain* (Ashgate, 2013), *What is a Woman to Do? A Reader on Women, Work and Art, c. 1830-90* (Peter Lang, 2010), and *Representing Female Artistic Labour 1848-1890: Refining Work for the Middle Class Woman* (Ashgate 2006). She is currently writing a monograph on the relationship between authorship and the decorative arts in the second half of the nineteenth century.

FLORIAN KAPLICK, Musician and Speech Performance Artist, 'Composing collages with texts and collaging compositions with music'

Proposal

Following on from my recital collage 'Kurt / ANNA \ Paul' I will give some deliberations on this piece. As a musician my interest in performance texts is very much in their musical qualities. In music on the other hand I am often intrigued by layers of meaning behind the original musical qualities. Sometimes these can be obvious and audible (or in fact also visible in aspects of a score), sometimes rather hidden in an idea or a concept. The technique of taking existing pieces of composition or sounds and collaging them to a new entity can be used as a fitting tool for both. This will be illustrated by reference to two examples from my own performance practice.

A) 'FRAUEN LIEBEN LEBEN' (-WOMEN LOVE LIFE-) for female singer and pianist/speaker (2008),

using parts of compositions by Robert Schumann, Elizabeth Austin (*1938) and Arnold Schoenberg plus additional text sections from Ingeborg Bachmann's novel *Malina* (1971, engl. translation published 1990).

B) 'Wasserzeichen' (-Water notes-) for pre-recorded tape with collaged sound material and live instrument (2012)

Bio

German born Florian Kaplick follows a versatile career as a musician and performance artist as well as a psychiatrist and lecturer. He studied music at the Konservatorium Nürnberg (piano, conducting, voice training) and medicine at Erlangen University with a PhD in Psychiatry and attended seminars in art history and musicology. He has devised a diverse array of themed concerts, speech/theatrical performances and sound installations. Recent appearances include e.g. Dada performances, Kurt Schwitters' *Ursonate* and 20th century music in locations like the Henry Moore Institute Leeds, Hauser&Wirth Zürich, Tate Late London, Goethe-Institute San Francisco, Ruhrtriennale Dortmund, Ludwigsforum Aachen, Arp-Museum Rolandseck.

CHRISTINA MICHELON, University of Minnesota, Twin Cities, 'Printcraft: Reclaiming and Renaming Early Collage Practices'

Proposal

This paper introduces the concept of "printcraft," a genre of making that includes collage, along with other crafts that use printed materials, such as decoupage, quilting, and fabric stamping. Printcrafts share certain material characteristics -- namely the use of prints -- but also tend to operate or signify in similar ways. They are mediatory objects that negotiate between what seem like simple binaries. As personalized arrangements of widely reproduced materials, they mediate between the collective and the individual, the unique and the mass-produced, the industrial and the handcrafted. These operative tensions sustain them. Printcrafts are both/and; they are often visually connected to consumerism while being explicitly outside of it at the same time.

My research uses printcrafts to think about how makers, especially women and children in nineteenth-century America, were using mass-produced materials to assert their own agency, individuality, and taste. There was a clear disconnect in the literature about collage and the objects I study, so I developed and adopted "printcraft" to refer to them. Simply placing these objects under the umbrella of "collage" glosses over these crafts' varied materials and techniques. Printcraft, as a broad category, acknowledges the intermedial relationships between them. It is more expansive and inclusive, encompassing three-dimensional as well as lessobvious uses of prints. Instead of pushing for the term "collage" to accommodate earlier practices, by adopting the term "printcraft," and including collage within it, we assert the long history of these practices as well as their role in negotiating seemingly divergent discourses.

Though the bulk of my talk will explain printcraft through nineteenth-century objects made in the United States -- such as tables covered in small engravings and scrapbooks full of clipped illustrations, fabric scraps, and advertisements -- the concept is applicable to objects spanning centuries and continents. I am eager to present this research to scholars who are as invested as I am in revisiting (and revising) the history of collage.

Bio

Christina Michelon is currently a Henry Luce / American Council of Learned Societies Fellow in American Art and a PhD Candidate in Art History at the University of Minnesota-Twin Cities, completing her dissertation "Interior Impressions: Printed Material in the Nineteenth-

Century American Home.” This project focuses on the material engagement of printcrafting and what impact the increased availability of print has had on creativity and approaches to homemaking. She intends to defend in June 2018. Her work has been supported by the Smithsonian Institution, Center for Craft, Creativity, and Design, Winterthur Museum & Library, American Antiquarian Society, and the Chipstone Foundation.

DAVID NELSON, University of Pennsylvania, ‘City of Paper: The Materiality of Montage in Alfred Döblin’s *Berlin Alexanderplatz*’

Proposal

Alfred Döblin’s 1929 novel *Berlin Alexanderplatz* is often regarded as a prime example of literary montage. The novel, which describes the urban landscape of 1920s Berlin, is based on a manuscript that is a literal montage, as Döblin pasted newspaper clippings, advertisements, and even journal entries alongside his prose. One of the earliest reviewers of the novel, Walter Benjamin, astutely remarked on Döblin’s appropriation of Dadaist montage techniques in order to produce a novel that reinvents the genre. Central to Benjamin’s appraisal is the novel’s use of documentary material that introduces an element of the everyday into the noble, elevated framework of the novel. Despite the apparent centrality of the composite character of Döblin’s works and the universal acknowledgment of the centrality of montage in the novel, there have been relatively few attempts to describe the novel’s material deployment of montage. In this talk, I will examine the materiality of Döblin’s montage practices from an intermedial perspective. While Döblin’s novel is indeed constructed from multiple forms of documents, including several images, the composite form of the novel is only occasionally apparent in the final print version of the novel. Indeed, whereas earlier montage practices seek to draw attention to the materiality of the signifier and the instability of the act of signification, Döblin’s montages seek to overcome the materiality of the various media he deploys. This talk will draw upon archival research with the novel’s manuscript and Döblin’s collections of images.

Bio

David Nelson is a PhD candidate in the Department of Germanic Languages and Literatures at the University of Pennsylvania. His research centers on word and image relationships in material culture in German modernism. He is currently working on a dissertation on the practice of literary montage in Weimar Germany. The dissertation charts how montage practices inaugurated in Berlin Dada find their way into the modernist novel and the philosophy of Walter Benjamin.

Session 5: Panel 3
Ethnographies and Geographies
Thursday, 18 April, 11:25-13.05
Hunter Lecture Theatre, Hunter Building
Chair: Madeleine Pelling

ORLA FITZPATRICK, National Museum of Ireland, 'From the medieval to the modern: decoration, collage and photography in the album work of Lady Louisa Tenison (1819-1882)'

Proposal

This paper will explore a unique and intriguing photographic and mixed media album created by Lady Louisa Tenison of Kilronan Castle, Roscommon, Ireland, between 1864 and 1874.³ Placing her work within the context of photographic and design history, it provides a multi-layered interpretation and biography of this complex collage object. Combining hand-drawn borders derived from illuminated medieval manuscripts with cut-up photographic scraps and photographic portraits, it exemplifies how women's albums were 'an important aspect of visual culture of the time and crucial sites in the elaboration and codification of the meaning of photography, as a new modern visual medium.'⁴

Tenison's portrayal of Empire; study of Irish antiquities and her widespread travels informed both the subject matter and decoration of the album. The sources for her hand-drawn decorations and borders are identified as copies from medieval illuminated manuscripts. During the mid-nineteenth century, these manuscripts were reproduced (via chromo-lithography) by designers such as Owen Jones, Noel Humphreys and J.O. Westwood. The Tenisons owned such titles and it is possible to pinpoint the exact origins of her patterns.

Despite prefiguring the modernist and surreal photo-collages of the twentieth century avant-garde, the creativity of Victorian women's albums was often dismissed as domestic and trivial. In recent years, Di Bello, Siegel and others⁵ have done much to redress this, however, Tenison's album with its graphic cutting and splicing of photographs and medieval page layouts differs markedly from the mainly English examples they examine. Pages of portraits showing Tenison's literary salon in Algeria are decorated with borders and photographic scraps collaged into the geometric patterns of Alhambra palace tiles. Photographs of Irish tenants are enclosed in a border loosely based on pages from *The Book of Kells*. Louisa's album belies a wider worldview than that usually attributed to the female creators of albums and her role as a travel writer and artist alongside that of an Irish landowner offers an international perspective on women's collage albums.

Bio

Orla Fitzpatrick is a writer, historian and librarian from Dublin, Ireland. She has written widely on photographic, costume and design history. She is the Head Librarian at the National Museum of Ireland and has a doctorate from Ulster University on the topic of modernity, modernism and the Irish photobook. She is a regular contributor to Source photographic review and gorse literary journal. Recent conference presentations include a paper on the Belfast blitz of 1941 given at the

³ National Photographic Archive, Dublin, Ireland, Album 295.

⁴ Di Bello, Patrizia, *Women's Albums and Photography in Victorian England: Ladies, Mothers and Flirts*, Aldershot: Ashgate, 2007, p.2.

⁵ Siegel, Elizabeth with addit Di Bello, Weiss, Hofelt, *Playing with Pictures: The Art of Victorian Photocollage*, Chicago: Art Institute of Chicago, 2009.

Photography and Britishness conference held at Yale Center for British Art, 2016. She writes about vernacular Irish photography at jacolette.com and teaches History of Photography and visual culture at the National College of Art and Design, Dublin. She is a board member of the Belfast Photo Festival.

MOLLY DUGGINS, National Art School, Sydney, ‘Crafting the Colonial Environment through Album Assemblage’

Proposal

A significant practice for leisured Victorian women, fancywork was a term employed to refer to a wide variety of sewn, stitched, and sculpted handicrafts that were encoded with contemporary ideals of femininity based on the art of arrangement. Judged for its skill of execution, fancywork was employed to demonstrate discipline, industriousness and thrift, as well as status, taste and accomplishment in the home. It also served to articulate familial, social and cultural affiliations, while fostering bonds of sentiment through its production and exchange. Natural fancywork, in particular, offered women a versatile vehicle to mediate a transforming natural world shaped by industry, trade and imperialism through the incorporation of a range of natural materials into domestic decoration. Its strategic role in harmonising the Victorian interior and exterior took on added significance outside of the imperial metropole.

Focusing on a number of leaf and flower, seaweed and shell, and feather arrangements in two albums compiled from the 1840s to the 1880s by women of the Bingle family, early settlers in the colony of New South Wales, I suggest that such natural fancywork was particularly suited to memorialise the distant English environment and to intimately connect with Antipodean nature. Through collected specimens of flora and fauna, wrought into decorative arrangements on the album page, it represented a material alternative to the picturesque that was enlisted in constructing a native aesthetic in the colonial interior. Yet the Bingle albums were more than mere repositories for such craftwork; they represented metonymic extensions of the drawing room and performative sites of cultural mediation through which the Bingle women enacted craft values, cultivated relationships and negotiated the colonial environment. Through such album assemblage the Bingle women were actively engaged in creating topographies of taste that transcended geographic distances.

Bio

Molly Duggins is a lecturer in Australian art in the Department of Art History and Theory at the National Art School, Sydney. Her research focuses on the Victorian album and colonial visual culture. Recent publications include, ‘Pacific Ocean Flowers: Colonial Seaweed Albums’ in *The Sea and 19th-Century Anglophone Literary Culture* (2016), “‘The World’s Fernery’: New Zealand and Nineteenth-Century Fern Fever’ in *New Zealand’s Empire* (2015) and ‘Nature in the Victorian Book and Album’ in *Of Green Leaf, Bird, and Flower: Artists’ Books and the Natural World* (2014). She is currently co-editing a volume on the commodification of the ocean world in nineteenth-century art, science and culture.

JOANNA PAWLIK, University of Sussex, ‘Collaging Surrealism in Ted Joans’ *The Hipsters* (1961)’

Proposal

This paper explores the collage work of African American artist Ted Joans, whose collage novel *The Hipsters* (1961) offered a satirical, ethnographic account of the ‘hipsters’, ‘creepniks’, ‘jivey leaguers’, and ‘folkkniks’ who populated Greenwich village in the early 1960s. The text mediated the complex heritage and multiple allegiances of his identity as a

black, Beat surrealist. Joans discovered surrealism as a ten-year boy in Indiana, and he pledged his life-long commitment to the movement. He met with Breton in Paris, had collage work published in the surrealist journal *l'Archibras* and was an influential member of the Chicago group of surrealists throughout the 1960s, 70s and 80s.

Exhibitions such as William Seitz's 'the Art of Assemblage' (MoMA, 1961) and William Rubin's 'Dada, Surrealism and their Heritage' (MoMA, 1968) suggested that surrealism's legacy to the 1960s was bequeathed via its interest in the found object, which was reanimated in assemblage and junk art. Joan's very deliberate revival of the collage novels of Max Ernst, and his explicit recourse to the anti-colonial politics of the movement, delineated a different legacy for surrealism in the visual and literary arts. Moreover, Joans' collaging of nineteenth century printed matter, including children's illustrations, medical textbooks and women's periodicals, differed from other African American collage artists of that decade, such as Romare Bearden, Merton D Simpson and Jack Whitten, who more often drew on material from contemporary journalism and media.

Collage has become a frequent reference point in scholarship on African American modernism. Kobena Mercer, Rachel Farebrother and Laura Winkiel have explored how collage provided a means for African American artists to write themselves into modernism, by enabling them to quote from its iconography of primitivism, without being reduced to it. They have also argued, more broadly, that collage supplied a productive trope through which the hyphenated identities of diasporic peoples under modernity might be articulated. This paper draws on, and complicates, these insights to reflect on how Joans' collage novel exploits the non-synchronous temporalities of collage to navigate *multiple* hyphenated identities – African American, Beat, surrealist, artist, writer – from which a complex model of cultural genealogy and exchange emerges.

Bio

Joanna Pawlik is Lecturer in Art History at the University of Sussex (2014-). She has published widely on postwar American art, surrealism, transnationalism and little magazines. amongst other topics. She taught in the Department of Art History and Visual Studies at the University of Manchester (2008-14), collaborating with the Centre for the Study of Surrealism and its Legacies on its project Surrealism and Queer Sexualities. She received a Leverhulme Early Career Fellowship in 2011 for the project Remade in America: Transnational Surrealism 1940-74. She co edits the online journal Papers of Surrealism and is co-director of the doctoral school and research network SAVAnT (School of American Visual Art and Text), which seeks to foster dialogues between students and scholars working on American art in departments of Art History and American Studies.

DEBRA HANSON, Virginia Commonwealth University in Qatar, 'Interventions: Collage, Black Bodies, and a New History of Modernism'

Proposal

Few artistic concepts or practices have impacted and disrupted the course of Western art as completely as the "multitudinous forms and assorted temporal variants" of collage, which has functioned as a political tool, a formal experiment, a means of tactile engagement with the world of objects, and a means of recovering the past in terms of the present. For some African-American artists, it has also served as a visual analogy for a cultural heritage pieced together from the diasporic words, objects, pictures, music, and memories of Africa, Europe, the Caribbean, and the United States.

This paper examines the "magical realist" body of collage created by one such artist, Faith Ringgold, in relation to issues of African-American identity and the revisionist approaches to

history and the past prevalent in postmodernism. Its primary focus is a fabric collage, *Picasso's Studio*, from her 1991 series *The French Collection*. In this image, Ringgold adapts the tradition of the nineteenth century story quilt -- as well as postmodern strategies of parody, montage, and appropriation -- to tell her imagined story of an African-American artist-model's encounters with Picasso and the Parisian avant-garde. While paying homage to the "inventor" of collage with her own interpretation of the medium, Ringgold nonetheless relegates him to the margins of his own studio, while moving her protagonist to its center. With this displacement, she both celebrates and subverts established, male-dominated narratives of modernism while asserting the place of a raced and gendered body within them. In this way, Ringgold compels the viewer to reassess issues of gender, power, creativity, collaboration, and race in relation to the artistic practices of modernism, the medium of collage, and her distinctive use of painted, printed, dyed and pieced fabrics. In providing new insights into her achievement, this paper extends the scope of critical dialogue on Ringgold's artistic interventions into the rich histories of collage, modernism, postmodernism, and the range of human experience they document, transform, and interrogate.

Bio

Debra Hanson is an art historian specializing in American Art and Visual Culture of the late nineteenth and twentieth century, with particular emphasis on the art and architecture of the US Capitol and feminist issues in relation to the art of Thomas Eakins and the late nineteenth century World's Fairs. She is currently an Assistant Professor of Art History at Virginia Commonwealth University's Middle Eastern campus in Doha, Qatar, where she teaches a range of upper level art history classes on topics including "Women, Art, and Society," "America in Art and Film," and "Gateways to Globalism: The 19th Century World's Fairs" and is Assistant Director of the Honors Program.

Session 6: Panel 4
Display and Dissemination
Thursday, 19 April, 14:15-15:55
Hunter Lecture Theatre, Hunter Building
Chair: Dr Patrick Elliott

COLE COLLINS, The University of Edinburgh, ‘Loss of Texture: Displaying the Collages of Kurt Schwitters’

Proposal

Collage is never flat. The works of art are composite and so inevitably have seams, cut marks, raised areas where the canvas has been punctured by pins or elevated by glue. This is particularly true of the artists Kurt Schwitters who famously wrote, ‘I am a painter and I nail my pictures together.’ Schwitters’ remarks reveal not only the odd manner in which he created his collages, but also to the variant textures and styles to be found upon his canvas. There are always at least three textures at play in Schwitters’ works: cardboard or wood replace the soft canvas and so the materiality of the canvas is changed; paper is prevalent, usually scraps from newspapers or the cutting floor of printing presses owned by friends and even his own; and lace or cloth often features, as though replacing the material of the canvas. A fourth texture features inconsistently, materials such as plaster, wire, wood, rubber, plastic, glass, all feature in some, but not all, of his collages.

This paper is concerned with how we understand these works when they are displayed both in a gallery or Museum and also in catalogues and scholarly books. In the first half of this paper, I will focus on the most densely populated collection of Schwitters’ works, held at the Sprengel Museum, and will examine how they have dealt with these issues, and consider to what degree of success they have met these challenges. The second half will explore how these works have been displayed in books, and consider how rendering these works two-dimensional might colour our reading of Schwitters’ works. I will also draw on photographs of certain works made by the artist’s son to challenge how we might better think about the display of these works.

Bio

Cole Collins is a PhD student in History of Art at Edinburgh College of Art, the University of Edinburgh. His thesis, titled ‘Envisaging Alternatives: Representations of Women in Kurt Schwitters’ Collages’, examines the proto-feminist politics present in Schwitters’ collages that feature women. Cole has an MA (Hons) and a MLitt in English Literature from the University of Glasgow, and has held a Study Abroad Scholarship from the Leverhulme Trust which funded his research at the Sprengel Museum Hannover. He has given multiple talks on Kurt Schwitters and Anna Oppermann and has contributed essays to the KSUK journals and newsletters (2014-17). He is currently on a short-term fellowship at the Stiftung Arp, working on the presence of the navel in Hans Arp’s oeuvre. Cole lives in Berlin.

ROCÍO ROBLES TARDÍO, Universidad Complutense de Madrid, ‘Mies van der Rohe: working with collage, thinking about replicas, 1939-1943. The case of a Museum for a Small Village project’

Proposal

The architect Mies van der Rohe made a series of collages known as *Museum for a Small City Project* in 1941-1943. He drew a floor plan and an elevation plan in order to send this work to a competition launched by the American journal *Architectural Forum* in 1943. Throughout van der Rohe’s work, collage (as well as other cut and past or fotomontage techniques) has been employed

as a meta-architectural practice, as a tool in the process of thinking up the space, its development, its presencal values and its public occupation.

In this paper I will examine as a case study these collages from two perspectives since these collages can be understood from a double artistic point of view: museological and political, according to their intentionality or message, and due to the context in which they were made and by the elements convened, quoted and assembled in them. On the one hand by exploring the inclusion of works with a prominent and symbolic political value such as Pablo Picasso's *Guernica* (1937) and Aristide Maillol's *L'Action enchaînée* (1905). Doing that Mies van der Rohe would be pointed out the pertinence and relevance of the political factor (and political commitment of the artist) in the museums projected and the artistic and cultural domain in the frame of the WWII. On the other hand, I will argue the fact that this *Museum for a Small City Project*, as these collages display, is based in the idea of the replica: firstly, of the most outstanding works of these decades and kept in the Museum of Modern Art (MoMA) in New York (i.e. Picasso's *Guernica*), and secondly, by replicating the MoMA project itself.

Bio

Rocío Robles Tardío is the Principal Investigator for the Project "Rethinking Guernica", developed by the Museo Reina Sofía (Madrid) (2015-2017), and recently launched (<http://guernica.museoreinasofia.es/en>), and she has been the curator for the exhibition Fondo documental Guernica, 1937-1949, presented within the context of the show Pity and Terror in Picasso: The Path to Guernica (Museo Reina Sofía, 2017) and a member of the curator team for the exhibition Encounter with the 30s (Museo Reina Sofía, 2012). Author of many articles, essays, book chapters and books, among the most recent are: "Informe Guernica, 1937-2007", in *Los viajes de Guernica* (Museo Reina Sofía, forthcoming publication); "El caso Peggy Guggenheim, 1942: arte desplazado, arte primitivo/ The Peggy Guggenheim Case, 1942: Displaced Art, Primitive Art" in the catalogue *La idea de un signo: colección Sánchez Ubiria* (Centro de Arte de Alcobendas, 2017, bilingual edition); "Harlem Document /Photographs 1932-1940: Aaron Siskind", in *Nueva York in Photobooks*, (Centro José Guerrero, 2016); "Museo o no museo", in *Museografías* (La Oficina, 2015). Besides, she has edited two critical anthologies on Picasso: *Picasso y sus críticos I. Recepción del Guernica, 1937-1947* and *Picasso y sus críticos II. Los años comunistas* (Ediciones de La Central, 2012).

KAYLEE ALEXANDER, Duke University, 'Cut, Copy, Paste: A Truthful Picture of the Paris Catacombs'

Proposal

In the 1860s, lacking the technology to reproduce photographs themselves, the illustrated press endorsed the authenticity of engraved images by claiming relationships with photography, and thus also with photography's truth-value. Following this practice, in April of 1866, *L'Univers illustré* printed an illustration of the Paris Catacombs on its front page. Although it had actually been produced after a number of photographs, strategically copied and pasted together, these pieces had been transformed into a representative whole as the caption declared it to be a scene "after a photograph by Nadar." Reappearing in the United States thirty years later among hundreds of other borrowed prints in the *Illustrated Home Book of the World's Great Nations*, this image was further detached from Nadar's catacomb photographs textually, as well as chronologically and geographically. Thus, for those across the Atlantic who were even less likely to see the Catacombs themselves, this picture became an even truer representation of reality. It became yet another montage masquerading as a homogenous and authentic picture of a real site. This research examines the meticulous collaging processes of the illustrated press, and the translation of images across national lines that precluded the agency of the observer to accumulate and synthesize visual

information subjectively. Further, considering relationships between captions, images and borrowed text this paper proposes a skeptical lens through which to view the visual culture of the early illustrated press and the experiences of the ‘armchair traveler.’ In a period for which technological advances in both travel and communication ostensibly brought the world closer, the deceptive collaging strategies of the early illustrated press drew the public perception of distant and inaccessible places even further from reality.

Bio

Kaylee Alexander received her B.A. in Art History from New York University in 2013, and her M.A. from the Institute of Fine Arts, NYU in 2015. She is presently working towards her Ph.D. under the supervision of Neil McWilliam in the Department of Art, Art History & Visual Studies at Duke University (North Carolina, USA), where she is also a research assistant with the Duke Art, Law & Markets Initiative (DALMI). Her research focuses on nineteenth-century French visual and material culture, and she is currently preparing her dissertation, tentatively titled “Sépultures (non)remarquables: The Production of Parisian Funerary Monuments, 1804–1870.”

Session 6: Panel 5
Historiographies
Thursday, 19 April, 14:15-15:55
Room J.05, North East Studio Building
Chair: Prof. Roger Rothman

JESSICA BARNES and STEVEN MCCARTHY, Kent State University and University of Minnesota, Twin Cities, ‘Coding and Decoding: Collage as Communication Design Scholarship’

Proposal

Collage is typically thought of as a two-dimensional, paper-based art form. This definition applies to both collage production – the glued application of cut and torn images and texts – and to collage’s visual reception: framed in galleries, printed in books, or shown online, for example.

This paper seeks to expand the definition of collage production and reception in two directions. One, it considers collage’s manifestation in wide-ranging media: fabric and apparel, interactive screen-based media, hybrid digital/analog experiences, and books and environments. Two, it posits that collage, as artifact, system and process, can be a form of communication design scholarship. In this regard, collage is performative, dynamic, and self-exemplifying as it rearranges existing knowledge into new knowledge.

The authors borrow from concepts of sampling and remixing, remediation, and “uncreative writing” (Goldsmith, 2011) as well as from the areas of inquiry the authors refer to as critical practices: *design authorship*, *critical design* and *critical making*. By employing assemblage theory (DeLanda, 2008), collages take shape as juxtapositions of social territories, such as identity, ownership, communication, and social justice – a coding and decoding of knowledge through critical practice. This is not scholarship *about* collage; it is collage *as* scholarship (broadly defined to include creative practice that is held to peer review).

Through case studies, including works by the authors, this paper situates collage as investigative process and expressive product. When collage is viewed as a genre of scholarly inquiry, the extent of its message moves beyond the bounds of its tangible form.

Bio

Steven McCarthy (MFA Stanford University) is a professor of graphic design at the University of Minnesota, Twin Cities campus. His long-standing interest in design authorship, as scholar and practitioner, has led to publications, presentations, exhibits and grant-supported research on six continents. His book on the topic, *The Designer As... Author, Producer, Activist, Entrepreneur, Curator and Collaborator: New Models for Communicating* was published in 2013 by BIS Publishers, Amsterdam. McCarthy is currently serving a three year term on the board of the Minnesota Center for Book Arts.

Jessica Barnes (MFA University of Minnesota) is an associate professor in the School of Visual Communication Design at Kent State University. Her research resides at the intersection of design, humanistic inquiry, and interactive technologies, investigated through a critical, practice-based approach. She has presented, exhibited, and published her work internationally, and co-edited the special issue^[1] of *Visible Language* journal, *Critical Making: Design and*^[1] *the Digital Humanities*.

ZOE KINSLEY, Liverpool Hope University, ‘Coherence and Customisation in the Scrapbooks of Dorothy Richardson (1748-1819)’

Proposal

This paper discusses thirty-five scrapbook volumes by the Yorkshire-woman Dorothy Richardson, an author otherwise known primarily for her travel writing. Those volumes, held at the John Rylands Library, Manchester, contain a large collection of material relating to the French Revolution, alongside more general ‘Historical and Miscellaneous’ matter. The cuttings in the scrapbooks span over half a century, and the books are situated at a historical juncture between the commonplacing traditions of the seventeenth and eighteenth centuries, and a newly emerging nineteenth-century practice of scrapbooking. Her volumes are a significant example of their type, not least because of the size of the collection, but also because she is an early example of a compiler choosing to cut and paste materials, rather than copying out extracts by hand, before the ‘scrapbook’ as a recognised and commercialised format had become established. Setting out the key characteristics of early modern commonplace book culture, Adam Smyth describes ‘the creation of non-linear, non-narrative compositions that encourage cross-referencing and a multiplicity of ways of being read or navigated’. It will be argued here that those traits are also discernible in the carefully systematised scrapbooks created by Richardson. The paper will explore the ways in which Richardson’s customisation of her source materials demonstrates the impulse to replicate the conventions of the printed book, as well as illustrating the claim made by Gill Partington and Smyth that book destruction can be a powerfully creative act. Amongst the relatively small body of critical work on the scrapbook there has been much discussion of its capacity to function autobiographically. Richardson’s work will be offered as an important case study through which to examine the fleeting and fractured self-narration developed through the cutting and pasting of scraps.

Bio

Lucy Whitehead completed her BA in English Literature at Cambridge University, and her MSt in English (1780-1900) at Oxford University. She is currently in the second year of an AHRC-funded PhD, co-supervised by Professor Holly Furneaux at Cardiff University, and Dr Daisy Hay at Exeter University. In summer 2017 she held a visiting AHRC-Huntington Fellowship at the Huntington Library in California. Provisionally titled ‘The Lives of Charles Dickens: A Metabiography 1870-present’, her thesis will be the first detailed full-length study of the genesis and evolution of Dickens biographies.

MATTHEW BOWMAN, University of Suffolk, ‘Collage as Model’

Proposal

Insofar as semiology examines language synchronically, there is question about its application within a specifically *art-historical* discourse. A productive test case for analysing the potential conjunctions and disjunctions between art historiography and semiology is the re-examination of Cubism by *October* critics Yve-Alain Bois and Rosalind Krauss. At the 1989 Picasso and Braque symposium held at the Museum of Modern Art, both Bois and Krauss presented important papers that utilized semiology as an interpretative method for elucidating the collages and *papier collés* of Synthetic Cubism. In both of their presentations, historiographic questions and the inaugural character of collage are repeatedly highlighted. Bois’ essay exhibits an effort to think through the process that led to the epistemological break of the *papier collés*, and for Krauss the issue of art-historical method is raised, particular the antimony between formalist versus socio-historical paradigms.

This paper explores the semiological approaches taken by Bois and Krauss and considers their fecundity for the art-historical study of Synthetic Cubism. However, in doing so, it seeks to resist the notion that Cubism is viewed through the lens of semiology as if such a theoretical approach merely constitutes an interpretative model that can be used or not. On the contrary, this paper aims to suggest that Cubist collage functions as a *model*: firstly, as a model for understanding semiology rather than *vice versa*, and secondly as a model for our art-historical accounts of Cubism. By examining how Cubist collage establishes the condition of possibility for its interpretation, I hope additionally to shed light on *October's* overall turn from art criticism engaged with theorizing contemporary art to a more genealogical writing that will define the journal's output from the late 1990s onwards. That is to say, collage becomes a potential model for art history *tout court*.

Bio

Matthew Bowman lectures at Colchester School of Art and at the University of Suffolk. His research focuses on art criticism, twentieth century and contemporary art, and philosophy in the USA and Europe. He is the author of numerous essays including "The New Critical Historians of Art?" in Elkins and Newman (eds.), *The State of Art Criticism* (2008); "Rosalind Krauss" in Durden (ed.), *Fifty Key Writers on Photography* (2013); "Shapes of Time: Melancholia, Anachronism, and De-Distancing" in Boetzkes and Vinegar (eds.), *Heidegger and the Work of Art History* (2014). He regularly writes for *Art Monthly*. Presently, he is completing a book titled *October and the Expanded Field of Art and Criticism* (Routledge, 2019) and editing another, *The Price of Everything and the Value of Nothing: Art Criticism and the Global Market* (I. B. Tauris, 2018).

SAMUEL BIBBY, *Art History*, "How to present your ideas effectively and make them stick": Historiography as Collage'

Proposal

This paper seeks to see the operation of collage as a historiographical strategy. Based on the premise that the practice of historiography should not simply be a textual one, but rather needs to incorporate the visual and material nature of art-historical production, I argue for collage to be understood as a paradigmatic methodology within our field. At the very heart of this process, I suggest, lies the medium of the magazine, itself a form of collage, and the wider focus of my study. Within the context of the 1970s, I consider the variety of ways in which art magazines were visually employed as raw material to be assembled historiographically. Such actions, I propose, are to be located at the intersection of artistic and art-historical practice during this period, one which saw fundamental shifts in their respective questioning of the foundations upon which they had each long rested. Collaged works such as *Art & Language's Comparative Models* (1971/1972), and Chris Burden's *The Commentaries* (1975), for example, both of which take magazine pages as their impetus, warrant, I contend, being set alongside art-historical interventions such as Howardena Pindell's essay of 1977, 'Alternative Space: Artists' Periodicals', in which her history of avantgarde magazines is presented through the visual language of collage and its relationship with what might be termed an aesthetics of the newsstand. Underlying these parallel practices, I argue, was a concurrent historical interest in the medium of collage itself, by both artists and art historians, and one that in particular came about via the work of figures such as Walter Benjamin, Sigfried Giedion, and Marshall McLuhan. As a result, this paper puts forward the art of collage as a crucial historiographical mode for both the 1970s and today, the strategies of which must extend to embodying its visual and material character.

Bio

Samuel Bibby is Managing Editor of the journal *Art History*. He is currently completing a book, *Art History as Things Seen: The New Art Historiography*, which looks at art magazines and art-historical periodicals from 1970s Britain.