ULEMHAS

Birkbeck & Alumni History of Art Society

ULEMHAS REVIEW

2013

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Liz Newlands (co-ordinator), Patricia Braun, Rosemary Clarke, Jacqueline Leigh, Elizabeth Lowry-Corry, Janice Price, Susan Richards, Anne Scott

The Panel would like to thank all our authors for their contributions.

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FRONT COVER: *Gustav Klimt, Posthumous Portrait of Ria Munk III, about 1917-18 © Property of The Lewis Collection (see article pages 3-5)*

REPORT FOR THE YEAR

During 2012/2013 our lectures, study days, visits and tours have been well attended and we should like to thank you for making our work in arranging these activities so rewarding.

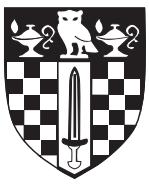
As well as coming to these events, which is one way for us to judge how we are doing, you can really help us by letting us know what you think of our programmes. We have discussed various ideas in our meetings and we should like to know your opinions of them, so we have enclosed a questionnaire, dealing principally with our lectures, with this mailing. Even if you only want to respond to a few items on the form we should still be interested in your answers. If you cannot return the form to us, we would anyway welcome your suggestions and comments about any aspect of our programmes. Please contact me or Rosemary Clarke by post or email, addresses below.

As we told you in December, we have changed our subscription period to coincide with that of our financial year, so we enclose a subscription renewal form in this mailing as a reminder that payment for the year 1 September 2013 to 31 August 2014 is due at the end of August 2013. Only fully paid-up members can attend courses so we should be grateful if you could ensure that you have renewed your subscription before you attend any autumn courses.

Since postal charges have become very high, we are using email with as many members as are willing to embrace it, so details of the Spring Courses, Study Day, Study Visit and Study Tour will be transmitted electronically to those of you who have told us you are prepared to receive them in this form. If you have not yet decided whether you want us to send information in this way, please refer to the website where you can find the information about our Autumn programme that was transmitted to members by email in May. We think it is quite easy to use and we should be very happy if you would let us know what you think. We shall, of course, continue to print the ULEMHAS REVIEW in the traditional way, and send it to all our members.

This is the last REVIEW to have been co-ordinated by Liz Newlands and I should like to thank her on behalf of all of us. Since she took over in Autumn 2009 she has worked wholeheartedly and professionally to make the REVIEW a publication that we are really proud of. I am happy to say that Liz will continue to serve on the REVIEW committee so that we can continue to benefit from her expertise and enthusiasm.

Jacqueline Leigh



The Birkbeck shield logo portrays two Lamps and an Owl, to illustrate the College motto, *In nocte consilium*

www.ulemhas.org.uk

Our website includes the history of our Society and gives information about our programme and developments. It is regularly updated. Past issues of Review can also be accessed here.

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FACING THE MODERN:
THE PORTRAIT IN VIENNA 1900

THE NATIONAL GALLERY, LONDON, 9 OCTOBER 2013 – 12 JANUARY 2014

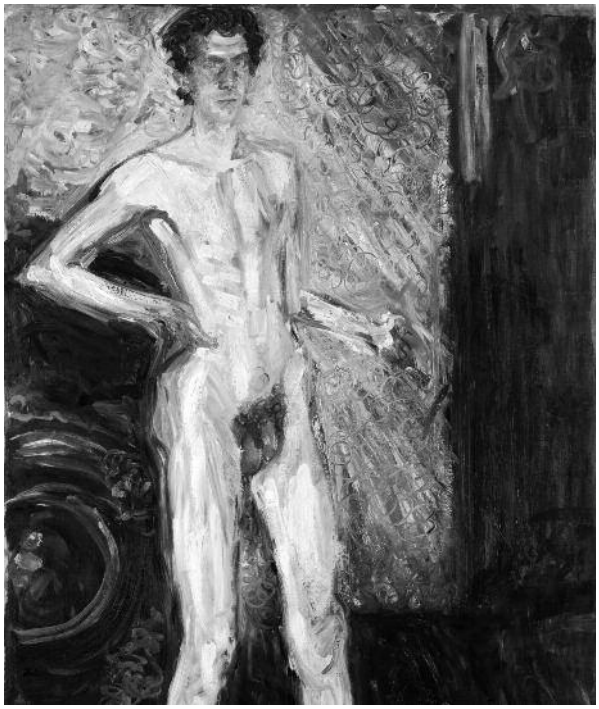
Michelle Gonsalves

Egon Schiele (1890-1918), The Family (Self Portrait), 1918
Oil on canvas, 152.5 x 162.5 cm. © Belvedere, Vienna

This autumn, the National Gallery presents the UK's first major exhibition devoted to the portrait in Vienna – *Facing the Modern: The Portrait in Vienna 1900*. Portraiture is closely identified with the distinctive flourishing of modern art in the Austrian capital during its famed fin-de-siècle: artists worked to the demands of patrons, and in Vienna modern artists were compelled to focus on the image of the individual.

Iconic portraits from this time – by Gustav Klimt, Egon Schiele, Richard Gerstl, Oskar Kokoschka and Arnold Schönberg – are displayed alongside works by important yet less widely known artists such as Broncia Koller and Isidor Kaufmann. In contrast to their contemporaries working in Paris, Berlin and Munich, and in response to the demands of their local market, Viennese artists such as Klimt remained focused on the image of the individual. Portraits therefore dominate their production, enabling this exhibition to reconstruct the shifting identities of artists, patrons, families, friends, intellectual allies and society celebrities of this time and place.

Paintings from major collections on both sides of the Atlantic, including those that hardly ever leave the walls of the Belvedere in Vienna and MoMA in New York are shown next to rarely seen, yet remarkable images from smaller public and private collections. Most works are on canvas, though visitors will also see drawings and the haunting death masks of Gustav Klimt (1918); Ludwig van Beethoven (1827),



Richard Gerstl (1883-1908), Nude Self-Portrait with Palette, 1908. Oil on canvas, 139.3 x 100 cm. © Leopold Museum Private Foundation, Vienna

Anton Romako (1832-1889)
The Artist's Nieces, Elisabeth and Maja, 1873
Oil on canvas. © Belvedere, Vienna. Donated by Dr Imre von Satzger, grandson of Elisabeth von Satzger, née Romako

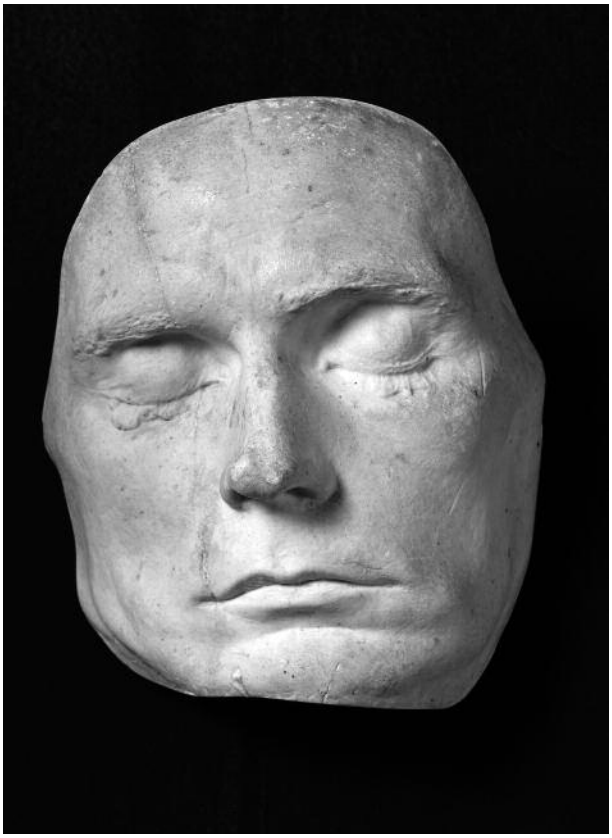
Egon Schiele (1918) and Gustav Mahler (1911), all on loan from the Wien Museum Karlsplatz. A family photograph album belonging to Edmund de Waal, acclaimed author of *The Hare with Amber Eyes* (2010) will also be exhibited. De Waal's family was once a very wealthy European Jewish banking dynasty centred in Vienna; this photograph memoir has been described as an 'enchanting history lesson'.

Highlight paintings include: *The Family (Self Portrait)* by Schiele (1918, Österreichische Galerie Belvedere, Vienna); *Nude Self Portrait* by Gerstl (1908, Leopold Museum, Vienna); *Portrait of a Lady in Black* by Gustav Klimt (about 1894, Private collection) and *Portraits of Christoph and Isabella Reisser* by Anton Romako (1884-5, Leopold Museum, Vienna).

Also on show is Gustav Klimt's *Portrait of Hermine Gallia* (1904, The National Gallery, London), the haunting image of a Jewish patron of art and design whose family would be driven from Vienna by anti-Semitism in the 1930s. It is the only painting by this seminal Viennese artist in the National Gallery's collection. The exhibition also features a room devoted to the portrait as a declaration of love and commemoration of the dead while a final display looks at unfinished or abandoned works that failed to meet the expectations of artists or patrons.

Facing the Modern: The Portrait in Vienna 1900 explores an extraordinary period of the multi-national, multi-ethnic, multi-faith city of Vienna as imperial capital of the Austro-Hungarian Empire (1867–1918). The exhibition looks back at middle-class Vienna in the early 19th century, the so-called Biedermeier period, as represented by artists like Frederich von Amerling and Ferdinand Georg Waldmüller, whose

Gustav Klimt 1862-1918, Portrait of Hermine Gallia
1904. Oil on canvas, 170.5 x 96.5 cm. © The National Gallery, London



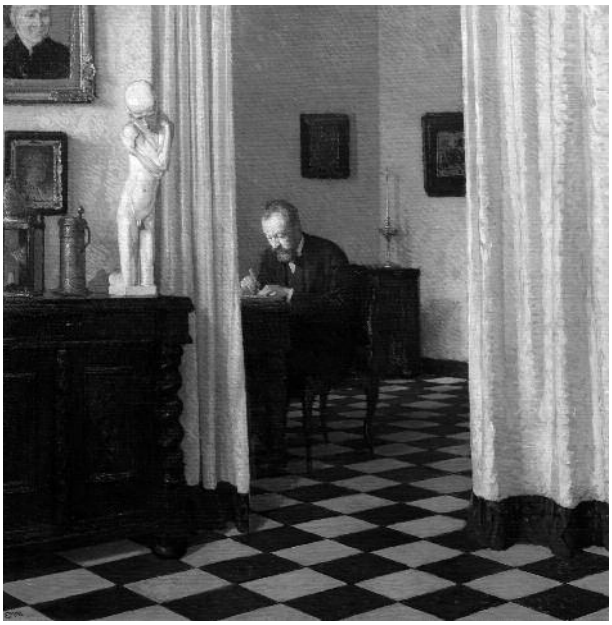
Death Mask of Egon Schiele, 1918
© Wien Museum, Vienna

Broncia Koller (1863-1934)
Silvia Koller with a Bird Cage, 1907-8
Oil on canvas, 100 x 100 cm.
© Eisenberger Collection, Vienna

portraits were 'rediscovered' by the city's modern artists in 1900. It then moves to the 1867-1918 period to consider images of children and families, of artists, and of men and women in their professional and marital roles.

The period began with liberal and democratic reform, urban and economic renewal, and religious and ethnic tolerance, but ended with the rise of conservative, nationalist and anti-Semitic mass movements. Such dramatic changes had a profound impact on the composition and confidence of Vienna's middle classes, many of them immigrants with Jewish roots or connections. Portraits were the means by which this sector of society – the 'New Viennese' – declared its status and sense of belonging; portraits also increasingly served to express their anxiety and alienation.

From the Introduction by Edmund de Waal: "Vienna is a city of microscopic attention to details ... How are you going to represent yourself when every choice of medium, of scale, of dress and posture, of background and foreground, of how you are going to hold yourself in the world is going to be noticed? Portrait is revelation and this city is unforgiving in its analysis, its obsessive decoding of what is being revealed and what withheld ... Writers, artists, the Mayor, courtesans in full flow ... If you live in Vienna in 1900 you see, read and hear the portrait."



Carl Moll (1861-1945), Self Portrait in his Study, 1906
Oil on canvas, 100 x 100 cm. © Gemäldegalerie der Akademie der bildenden Künste, Vienna

Michelle Gonsalves is Senior Press and Communications Manager at the National Gallery. Facing the Modern: The Portrait in Vienna 1900 *is curated by Dr Gemma Blackshaw, art historian at Plymouth University and guest curator at the National Gallery. The project was conceived by Christopher Riopelle, Curator of Post-1800 Paintings at the National Gallery. The foreword to the accompanying book, edited by Dr Blackshaw, is written by Edmund de Waal.*

LANDSCAPES OF LONDON: THE CITY, THE COUNTRY AND THE SUBURBS 1660-1840

Elizabeth McKellar

When my first book *The Birth of Modern London: the development and design of the city 1660-1720* (MUP 1999) was published I was surprised by the amount of attention given by reviewers to the final chapter on 'Open spaces in the city'. The reviewers got me thinking and so in a serendipitous way the theme for my next major research project emerged. Fourteen years later, following on from several articles, the fruits of that work are to appear in a book entitled *Landscapes of London: the city, the country and the suburbs 1660-1840* to be published by Yale University Press in autumn 2013.

The book re-conceptualises the urban-rural relationship in the period through a study of London and its surrounding region. *The Landscapes of London* proposes that a conception of a 'Greater London' existed in the 'long' eighteenth century which constituted a significant trope in metropolitan life and culture. This can be grasped most immediately in contemporary maps which were produced in large numbers from the late seventeenth century onwards depicting the countryside around London as a well-defined regional entity (Fig. 1). Most recent studies of the city have been concerned with exploring the growth of a new polite culture in the centre. This has resulted in an over-emphasis on the fashionable West End, at the expense of other areas both within the built core and beyond. However, as the contemporary evidence demonstrates there were substantial links between the capital and its hinterland throughout the period. My work provides the first major interdisciplinary cultural history of this area analysing it in relation to a number of key debates in the period concerning urban planning as well as national, social and gender identities. The primary focus is on the environment through an analysis of architecture and topography. However, in concentrating on those two aspects a wide range of source material, visual and textual, has been consulted including prints, paintings, maps, poetry, songs, newspapers, guidebooks and other popular literature. Thus there are chapters on the mapping, writing and picturing of the metropolis as well as the buildings and landscapes of the 'environs' as the outer areas came to be known.

Attentive readers will have noticed the reference to Raymond Williams's classic work *The Country and the City* (1973) in my title. Eighteenth-century cultural studies to date, with only a few exceptions, have followed Williams in maintaining a strict opposition between the two locales. Thus we have 'country house studies' and 'urban studies', for example, and even more fundamentally the often arbitrary division between landscapes and buildings. My book is one of a growing number which questions Williams's

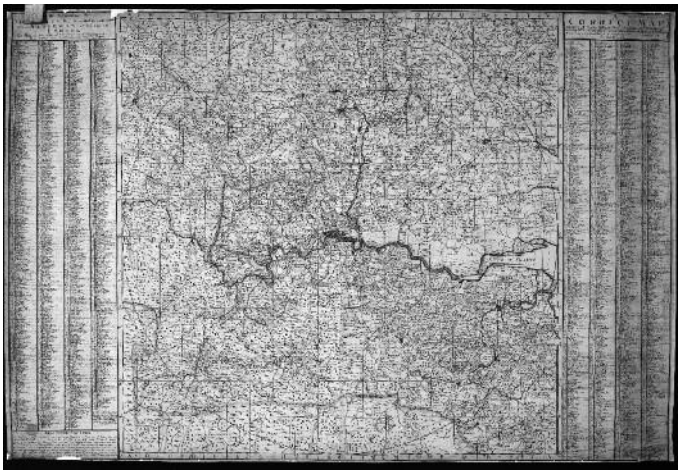


Fig. 1

categorisation of urban and rural as essentially discrete. Instead it proposes that a mutual interaction is visible between the two in the cultures of the London hinterland. It explores a variety of peripheral landscapes, including the zones of 'the edge' and 'the unbuilt', as well as pleasure gardens and spas. In terms of architecture the main focus is on the domestic, particularly smaller houses, cottages and villas. The fringe zone was an area through which all social groups passed, in which it is suggested new identities were formulated, and the established boundaries of class, gender and politeness were pushed to their limits. Furthermore I argue that this transitional zone was largely occupied and shaped by the urban middle classes who created a new kind of suburban environment there from the late seventeenth century onwards.

In suggesting a new definition and chronology for suburban development, I have built on the work of two Americans, Robert Fishman's *Bourgeois Utopias* (1987) and John Archer's *Architecture and Suburbia: From English Villa to American Dream House, 1690-2000* (2005). Both of these works proposed that the very first suburbs were to be found in London in the eighteenth century. Fishman argued that the first suburbs were formed in the late eighteenth century in places like Clapham, where evangelicals created a godly family settlement for wealthy business people based on daily commuting. Archer traces a similar arc of influence across the Atlantic but crucially he shifts the start of suburbia back to the late seventeenth century with the development of 'villadom' in the elite riverside villages, such as Richmond and Twickenham. My book takes a similar chronological stance to Archer, although it pushes the development of the suburb even further back into the seventeenth century. The 'villa' was central to the development of new forms of dwelling on the metropolitan fringes but a rather looser conception of the 'villa' is used in my work. I propose that the weekend homes of the middle classes were as much villas

Fig. 2

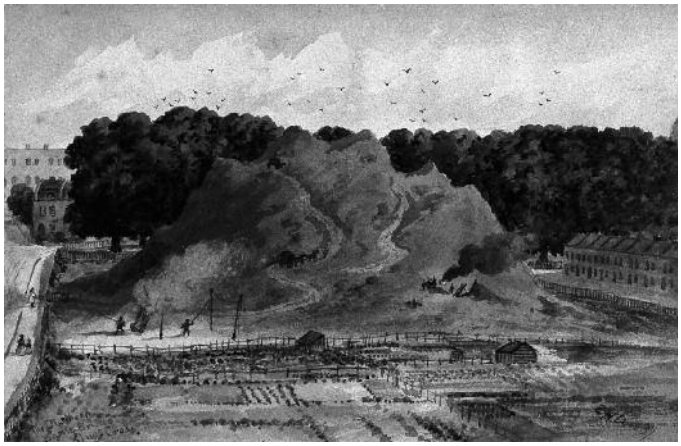


Fig. 3

and places of retreat as those of the far-better studied elite. They adopt a broader range of styles than the famous neo-Palladian exemplars, such as Chiswick and Marble Hill, and differ in scale but not in their essential function or ideology (Fig. 2). However, I also argue that the peripheral zone was defined as much by certain non-domestic activities as by residential dwelling. Unlike the planned suburbs of what later became known as the 'West End' this was an organic landscape of mixed uses and a variety of architectural typologies which consequently produced a diversity of types of suburb. In many ways this brings the outer suburbs closer to current redefinitions of the suburb such as Fishman's internet-based 'technoburbs' or Garreau's *Edge City* (1992) based around industrial, retail and leisure parks rather than their nineteenth- and twentieth-century dormitory-style successors.

As well as suggesting that metropolitan experience and identities were not exclusively urban, my work is also concerned with concepts of the 'rural'. Historians of the period have generally made an association between modernism, urbanism and classicism. I suggest that London's surrounding landscapes provided an environment in which the vernacular, the rustic and the historic played a substantial part. However, far from this traditionalism being seen in opposition to the contemporary conception of modernity, it was in fact incorporated within it, giving rise to a powerful alternative to classicism which was fully integrated within consumerist society through the pleasure garden, the topographical print and the rural promenade. Views of outer London landscapes, for example, became hugely popular for both the domestic and overseas markets throughout the 'long' eighteenth century. Thus the argument put forward for a 'Greater London' becoming established in the eighteenth century, far from diluting the idea of London as the first modern metropolis, in fact strengthens it. London in this way can be claimed as the forerunner of the fractured modern city; a city of extremities physically, socially and economically. In arguing for the notion of a Greater London therefore I present London, not just as the first suburban metropolis, but also as a modern-style multivalent, spatially discontinuous conurbation. (Fig. 3)

List of Figures

Fig. 1 Charles Price, *A Correct map shewing all Towns, Villages, Roads, the Seats of ye Nobility and Gentry … within 30 Miles of London: Together with an alphabetical Table for the ready finding all Places mentioned in the Map*, 1712, engraving, 25½ x 25½ inches, British Library. Price introduced the idea, which became widespread, of using concentric circles as a way of using movement as a means of defining the city. The global presentation, albeit in two-dimensions, offered the possibility of conceiving the environs as a world of its own; a coherent entity defined by a series of bands at half inch intervals measured from the central point of St Paul's.

Fig. 2 Anon, *A Common Council-man of Candlestick Ward and his Wife, on a Visit to Mr Deputy – at his Modern Built Villa near Clapham*, c. 1750, engraving, 34 x 24 cm., London Metropolitan Archives. This satirical print shows a merchant's weekend villa which combines classical, Gothic and Chinese elements.

Fig. 3 E. H. Dixon, *King's Cross, London: the Great Dust-Heap, next to Battle Bridge and the Smallpox Hospital*, 1837, watercolour, 20 x 28 cm., Wellcome Library, London. This view shows the dust heap of ash that was finally removed in 1848 to make way for the new railway terminus. Terraces of houses can be seen to the right and behind, along with the trees that shielded the grounds of the Smallpox Hospital. This kind of mixed landscape echoes that of contemporary 'edge cities', particularly in the developing world.

Elizabeth McKellar is an architectural historian specialising in British seventeenth- and eighteenth- century architecture, particularly that of London. She is currently a Professor in the Art History Department at the Open University and has previously held posts at the Victoria and Albert Museum and Birkbeck College. She was in charge of the History of Art programme in Birkbeck's Faculty of Continuing Education 1996-2005 where she introduced the Foundation in History of Architecture programme.

IMPERIAL RELICS AND THE ARCHITECTURE OF DISPLAY IN LATE MEDIEVAL EUROPE

Zoë Opačić

'Through me rulers rule', declares the imperial crown of Charlemagne (Fig. 1). In their long history the coronation insignia of the Holy Roman Empire have acquired supernatural power. More than mere symbols of rulership, they were objects of desire, conflict and forgery, and a barometer of national self-fulfilment.[1]

The iconic octagonal form of the crown itself has often had architectural associations. It was linked with the shape of Charlemagne's chapel at Aachen and even with the platform at Rhens on the Rhine where German kings are said to have been elected in the Middle Ages. It has also been used as an instrument of legitimacy in modern European history: both Napoleon and Hitler believed in their separate ways that they were reviving Charlemagne's imperial project.

Since Charlemagne's anointment in Rome in 800 only a Roman coronation bestowed the imperial title on a Roman king, but the coronation insignia had for centuries been seen as divine instruments of the imperial office, and their ownership alone conferred the right to rule. In addition to the insignia, the imperial treasure also contained a large number of relics, including a set of the Passion relics, whose custody was originally the exclusive prerogative of Byzantine emperors in Constantinople.

For most of its history the treasure was moved between the dynastic residences and chapels of its imperial keepers

Fig. 1: The Imperial Crown of Charlemagne, 10th century with later additions. The Latin inscription above enthroned Christ reads Per me reges regnant. *Kunsthistorisches Museum Vienna*

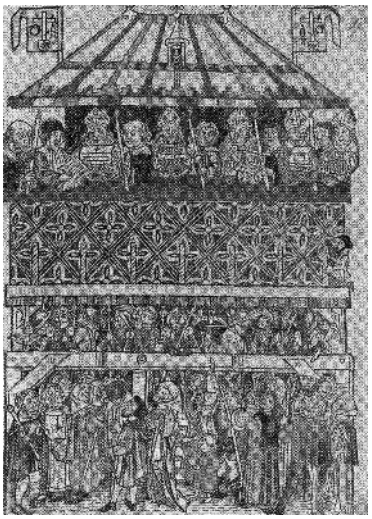


Fig. 2: Nuremberg's Heiltumstuhl and the relic display on the Feast of the Holy Lance and Nails, coloured woodcut, 1487. Staatsarchiv Nuremberg

in the remote Hagenau, Trifels, Waldburg and Kyburg. Sightings of the treasure were rare outside major events such as imperial coronations and burials and they rewarded their viewers with nothing more than a memory. But after the treasure's translation to Prague in 1350 during the reign of Charles IV (1347-1378) a new genre of relic architecture developed in imperial Europe. The growing taste for public ceremony was in tune with the change in the religious climate of late medieval Europe, where religious processions and relic displays staged not only in the interiors but also on the exteriors of churches were attracting an increasing number of pilgrims, and were seen as essential steps in the quest for personal salvation.

Charles IV's ever-increasing collection of sacred treasures resulted in a gradually evolving sequence of purposefully designed architectural settings. Between 1365 and 1424 Karlstein Castle was the permanent repository for the imperial treasure in Bohemia. The value of its contents was reflected in the Karlstein chapels' eschatological iconography, including the watchful phalanx of 129 saints painted on panels in the Holy Cross Chapel, and dazzling walls of polished semi-precious stone. This was Charles IV's own corner of heaven, where his acquisitive devotion and his imperial rank are rewarded by an intimate audience with Christ Himself.

[1] *The subject of this essay has been explored in more detail and with a full list of sources in: Z. Opačić, 'Architecture and Religious Experience in 14th-century Prague', in:* Kunst als Herrshaftsinstrument: Böhmen und das Heilige Römische Reich unter den Luxemburgern im Europäischen Kontext*, J. Fajt and A. Langer (ed), Berlin and Munich, 2009, pp. 136-149; and Z. Opačić, 'Vienna's Heiltumstuhl: the sacred topography of Stephansplatz and its context', in:* Wiener Jahrbuch für Kunstgeschichte*, vol 66, 2013.*

Fig. 3: Albrecht Dürer, Emperor Sigismund, painting on wood, 1512-13. Nuremberg, Germanisches Nationalmuseum

A real departure in the presentation and reception of the imperial treasure came with the institution in 1354 of the Feast of the Holy Lance and Nails celebrated annually on the second Friday after Easter with a public display of the imperial treasure in Prague's Charles Square. In 1382, four years after Charles IV's death, the temporary wooden relic platform (Heiltumstuhl in German) was replaced by a permanent ciborium-like edifice, dedicated to Corpus Christi. The building was pulled down in 1789 but it is certain that the chapel was a centrally shaped structure, placed in the centre of Charles Square, encircled by a wall and topped by a tower. In 1423, following the sudden death of Wenceslas IV (1378-1419) and the eruption of Hussite wars in Bohemia, Charles IV's second son Emperor Sigismund (1387-1437) spirited the treasure away from Karlstein to the safety of his Hungarian fortress of Visegrád. Sigismund soon changed his mind and translated the insignia permanently to the politically and strategically important imperial town of Nuremberg. Once in Nuremberg the imperial treasure was not deposited in the royal residence, as was to be expected, but in the chapel of the Holy Ghost Hospital, where its large silver chest was suspended by chains over the altar. Instead of the explicitly imperial façade of the church of Our Lady (founded on the main square by Charles IV and used for past relic displays) the treasure was shown from a wooden platform erected for the purpose on the opposite side of the square in front of the house of the Schopper family. The platform, recorded on the engraving from 1487, was divided into three levels (Fig. 2). The third tier was reserved for the display itself performed under a large baldachin. On the ground level, pilgrims of all ages, some clutching mirrors, are seen milling around, their large number corroborating reports of the festival's popularity which led the council to seal off streets around the square with chains in order to control the flow of visitors.

In the hands of Nuremberg's authorities the Holy Lance festival was transformed from a vehicle for imperial aggrandisement to a wholly municipal affair. The construction of the platform and its adornment were the responsibility of the council and the parishes, and the decorative hangings bore the heraldic devices of their donors and not those of the Empire. Instead of the emperor, the elders of the town council, alongside senior prelates, were known to elevate the reliquaries. In 1513, when the council commissioned Dürer to paint two imperial portraits for the Schopperhaus, its choice was not an expression of political allegiance or historical perspective but a homage to the two rulers who directly or indirectly connected

Fig. 4: Vienna's Heiltumstuhl. Copy after Das Wiener Heiligthumbuch, nach der Ausgabe vom Jahre 1502, Nachträgen von 1514*, by Emil Hütter, woodcut*

Nuremberg with the treasure: Charlemagne as the mythologised collector of the crown jewels, and Sigismund who donated them to the city – the latter portrait a grippingly realistic depiction of the elderly gaunt ruler armed only with his private, rather than any of the official imperial, insignia (Fig. 3). Sigismund's metaphorical disrobing was symbolic of the physical and figurative separation of the emperors and their treasure which had for centuries been the most empowering sacred attribute of their office.

Not coincidentally perhaps the developments in Nuremberg came at the time of the acute political crisis in the Empire, whose court now resided in the Habsburg Vienna. In 1442 Emperor Frederick III Habsburg unsuccessfully challenged Nuremberg's custodial rights of the insignia. However, Vienna was also a good candidate for a relic festival as it was already in possession of an impressive cache of relics, mostly assembled by Rudolph IV (1358-1365). The sacred treasure was stored in a sealed Shatzkammer on the south side of St Stephen's choir and in 1486 on the Sunday after Easter the collection was presented to pilgrims for the first time from a Heiltumstuhl erected on the west side of St Stephen's Square (Fig. 4). A unique architectural solution for the Heiltumstuhl - a large stone arch with an arcaded loggia above – shows a departure from the centralised forms of the relic architecture in Prague and Nuremberg and hints at knowledge of the emblematic monuments of the imperial past, both Classical and Carolingian.

Sadly, like its predecessors in Prague and Nuremberg Vienna's Heiltumstuhl did not last. In 1526 and 1531 most of St Stephen's silver and golden reliquaries were melted down to finance the defence of Vienna against the Turks; by 1699 the obsolete Heiltumstuhl was pulled down. Vienna did finally get the custodianship of the imperial insignia and the Passion relics but only in 1800, and they remained there except for a brief interlude between 1938 and 1946 when Adolf Hitler had them returned to Nuremberg – the spiritual centre of the Third Reich – thereby stoking up old rivalries between former imperial cities (and pointedly demoting Vienna). More than a thousand years after Charlemagne, 'his' crown jewels still had the power to mythologise the past and to revive the spectre of the long-departed German Empire.

Zoë Opačić was appointed Lecturer in History and Theory of Architecture at Birkbeck College's Department of History of Art and Screen Media in 2004. She specialises in medieval architecture and art, especially in Central Europe.

THE WHITE CUBE FROM INSIDE OUT

Graham Steele

Fig. 1: Anselm Kiefer, Il Mistero delle Cattedrali*, South Galleries and 9x9x9, White Cube Bermondsey, London 9 December 2011-26 February 2012. © Anselm Kiefer. Photo: Ben Westoby. Courtesy White Cube*

I started working at White Cube in early 2006 when the gallery and the art world were both very different. The gallery was open only in Hoxton Square in London's East End and we were preparing to open our second space in Mason's Yard in Mayfair. I joined from Sotheby's where I'd been focusing on the Asian and Middle Eastern markets for the Client Development department.

Working with White Cube gave me the opportunity to nurture direct relationships with some of the greatest artists of our time. I spent five years in London where I worked with a diverse range of people including Tracey Emin, Jake & Dinos Chapman, Mona Hatoum, Rachel Kneebone, Gilbert & George, Anselm Kiefer, and Christian Marclay.

White Cube is committed to a world class exhibition programme. We also have a strong relationship with public galleries and collections throughout the world and we have been instrumental in securing touring exhibitions for artists, for example supporting Gilbert & George with a European tour of their series *Jack Freak Pictures* that included the Deichtorhallen in Hamburg, the CAC Malaga and the Centre for Contemporary Art in Gdansk.

Our recent project with Chuck Close is a museum exhibition that has toured to White Cube Bermondsey from institutions such as the Metropolitan Museum in New York and the Kunst Museum in Salzburg. Our aim as a gallery has always been to engage in dialogues with these museums that deliver outstanding shows to a diverse audience, globally.

White Cube was established in 1993 by Jay Jopling who started White Cube as a project room for contemporary art. Although it was one of the smallest exhibition spaces in Europe (measuring just 2.92 x 4.64 x 4.42 m) it was arguably one of most influential commercial galleries of the past two decades. Situated in Duke Street, St James's, one of London's most traditional art dealing streets, the gallery was a perfect white cube, a room within a room, designed by the architect Claudio Silvestrin.

The central concern when establishing the programme was to create an intimate space in which an artist could present a single important work of art or a coherent body of work within a focused environment, an idea that, in some way, stemmed from the memorable experience of Walter de Maria's Earth Room in New York. The programme was singular among commercial galleries in that an artist was invited to exhibit only once. Since its inception, the gallery has mounted exhibitions of work by many leading international and British artists including Franz Ackermann, Miroslaw Balka, Chuck Close, Tracey Emin, Katharina Fritsch, Mona Hatoum, Damien Hirst, Gary Hume, Ellsworth Kelly, Julie Mehretu, Doris Salcedo, Hiroshi Sugimoto, Luc Tuymans and Jeff Wall. White Cube Duke Street closed in 2002.

White Cube Hoxton Square opened in April 2000 as the second, larger gallery space to the original White Cube. The light industrial building from the 1920s was re-designed and re-purposed by London based architects MRJ Rundell and Associates. With 890m² (9,500 sq ft) of gallery space spread over two floors, the building housed a series of solo and group exhibitions by leading international artists. These included an exhibition by Anselm Kiefer where a pavilion was erected in the square opposite the gallery to house a series of 30 paintings by the world-renowned artist. Our presence in the East End was marked by really busy private views that were open to the public, attracting visitors from the local area as well international collectors. After a consistently challenging programme that lasted for 12 years, the gallery closed in December 2012 with an exhibition by Harland Miller entitled *The Next Life's On Me*.

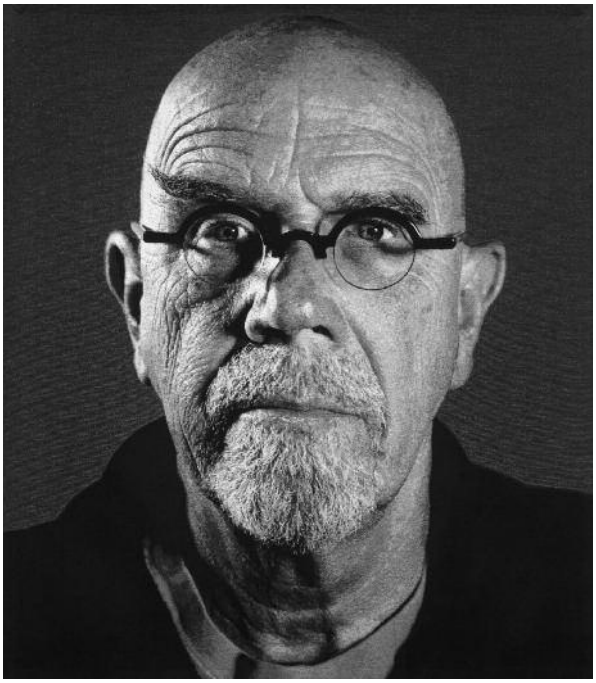


Fig. 3: Chuck Close. Self-Portrait (Pink T-shirt), 2013 Jacquard tapestry, 93 x 76 in. (236.2 x 193 cm). © Chuck Close. Photo: Donald Farnswoth, Magnolia Editions, Oakland, CA. Courtesy Pace Gallery and White Cube

Fig. 2: © Jeff Wall (not the artist), Fortified door, 2007 Silver gelatine print, 49 5/8 x 60 1/4 in. (126 x 153 cm.) © the artist. Courtesy White Cube. Jeff Wall, White Cube Mason's Yard, London 27 November 2007-19 January 2008

For the next gallery, and the first to open whilst I was on the team, we demolished an existing structure and built a new gallery constructed on the site of an electricity sub-station, also designed by MRJ Rundell & Associates. White Cube Mason's Yard is the first free-standing structure to be built in the historic St James's area for more than 30 years. The building houses two major galleries that provide a total of 1110m² (11,900 sq ft) of exhibition space, comprising a ground floor gallery on street level and a double-height, naturally-lit basement gallery. Used for White Cube's expanding programme, it has hosted a wide range of exhibitions by international artists including Andreas Gursky, Georg Baselitz, Jeff Wall, Anselm Kiefer, Robert Irwin and Miroslaw Balka. We opened with an inaugural exhibition by Mexican artist Gabriel Orozco and our Christian Marclay film 'The Clock' saw people queuing in the courtyard to watch

Fig. 4: Gilbert & George, JEEPERS CREEPERS *2008 59 7/16 x 50 in. (151 x 127 cm). © Gilbert & George Courtesy White Cube*

this unique piece that is a 24-hour montage of film clips that is synched to the local time zone to accurately display the time. In 2013 we have Jac Leirner's first solo show; he is a Brazilian artist who is a printmaker and conceptual artist. We are always looking at ways in which we can push the boundaries of our exhibition programme and are working with the Brazilian curator Adriano Pedrosa on *Open Cube*, a group exhibition that invites artists to submit their work for consideration.

White Cube Bermondsey opened in October 2011 and is the largest of all the galleries' sites, incorporating more than 5440m² (58,000 sq ft) of interior space. The building, which dates from the 1970s, includes three major exhibition spaces as well as private viewing rooms, office space, a warehouse, an auditorium and a bookshop. We opened the space during Frieze week and I remember that there we were having to turn people away from the preview. The 'South Galleries' provide the principal display area and three smaller galleries, known collectively as the 'North Galleries', are used for an innovative series of shows called *Inside the White Cube*. This allows us to develop relationships with younger, emerging artists such as Eddie Peake who is still studying at the Royal Academy. We have also worked with established artists such as Bruce Nauman in this programme. We exhibited Liu Wei, a Beijing-based artist who was part of the programme and is now represented by the gallery. Since opening in 2011 we have presented a number of stunning shows including the first UK solo exhibition by American artist Theaster Gates, and the *London Pictures* by Gilbert & George, the series of their work that was premiered in our Hong Kong gallery and has been seen by audiences in Paris, New York and Salzburg. We also organised the largest presentation of Anselm Kiefer's works ever staged in London.

After the hugely successful opening of this space we decided that the moment was right for us to explore new territories for the gallery's programme. The first of White Cube's galleries to be located outside the UK, White Cube Hong Kong, opened in 2012 and is situated at 50 Connaught Road, in the heart of Hong Kong's Central district. We have brought work by Cerith Wyn Evans and Damien Hirst to the new gallery and are looking forward to presenting a show by Jake & Dinos Chapman that will coincide with Art Basel Hong Kong, the art fair that really turns the spotlight on to Hong Kong and the galleries that are working there.

In 2012, we staged a temporary exhibition by Antony Gormley in a gallery in São Paulo's Vila Mariana district. Antony had a survey show at CCBB in the city at the same time so our event was seen as a way of showing the Brazilian audience the most recent works by the British sculptor. Following the success of this project we felt that the interest in White Cube was sufficient to commit to a three-year exhibition programme in São Paulo, which is one of the most exciting cities in the world. The inaugural show was Tracey Emin's *You Don't Believe in Love But I Believe in You*. The gallery has been received well and we're looking forward to continuing to engage with the Brazilian audience. Our next exhibition is curated by our Artistic Director, Susan May, and is titled *The Gesture and the Sign*.

It's Jay's vision and White Cube's mission to keep working with new artists in new markets and to maintain the dynamic exhibition programme that our reputation is built on. Do we have future plans? I'd say to anyone who is interested in our activity that they should watch this space.

Graham Steele is Director, White Cube

THE WEDGWOOD MUSEUM – GOING TO POT?

Bruce Tattersall

Those of us who remember one of the last great Council of Europe shows, *The Age of Neo-Classicism* in 1972, at both the Royal Academy and the Victoria & Albert Museum, will have no doubts about the importance of Josiah Wedgwood.

In one of the exhibits, a "First Day Vase", could be seen a microcosm of the movement in its quiet simplicity and noble grandeur. It was one of six (of which only four survived the journey from Stoke to Chelsea to be decorated) thrown by Wedgwood himself, with his partner Thomas Bentley turning the wheel, on the opening day of their new factory named Etruria. The name relates to the supposed area of origin of Greek red-figure vases. The design itself came from volume I of the catalogue of the collection of Sir William Hamilton which was in the possession of Wedgwood and Bentley.

This vase, along with several other exhibits came, and still comes (we hope in perpetuity) from the Wedgwood Museum at the factory in Barlaston, Stoke on Trent. For that museum and its unrivalled collection, along with its archive, is under threat of dismemberment as a result of what Ed Vaizey, Parliamentary Under Secretary for Communication, Culture and the Creative Industries conceded was a "walk-on part in an obscure Dickensian novel in which a complicated piece of legislation has the most dramatic and unintended consequences". As a direct result of the parent company becoming insolvent, the museum as the "last man standing" was liable for the entire debt of the pension fund of some £134million.A high court case decided that the collection could be sold to offset some of the debt for the benefit of the Pension Protection Fund (PPF) and other creditors, including the Lottery and Heritage Memorial Fund which had given the museum a large grant to build a new and dramatic building. Such was its quality that it received the Museum of the Year award in 2009.

All this is at risk although the liquidators are reluctant to enforce the sale.

Why should it be saved?

Simply because it is unique. Since its foundation in 1906 at the Etruria factory, and its subsequent move to the greenfield site at Barlaston in the 1940s, the collection has amassed the finest record of the production of one ceramic factory in the United Kingdom along with the documentary material relating to it.

Particularly it records the titanic achievements of Josiah Wedgwood himself, a man who never hid his light under a bushel, not even a Queen's Ware one! He is almost the beau ideal of the self-made man; no wonder that Samuel Smiles was one of his many biographers. He introduced production line methods in his factories with the intent to "make such machines of men they cannot err". He used a Boulton & Watt steam engine to power his grinding mill; he pioneered the Trent and Mersey Canal ensuring it went past Etruria. He courted the great and the good assiduously, including Queen Charlotte. He issued printed catalogues of his wares, the 1788 one in French as well as English. He was a libertarian, supporting the anti-slavery movement – "this black business", he called it in a letter to James Watt; was a moderate supporter of the American revolt, and called out the militia when the apprentices of Staffordshire rioted. Like us all, he was full of contradictions.

His scientific interests were great, tending towards the practical. The museum has drawer upon drawer of his ceramic experiments aimed at producing and improving his wares. He was elected a Fellow of the Royal Society for the devising of a pyrometer to measure accurately the heat inside bottle ovens. Such was his scientific bent that when he first considered family portraits he mused upon Joseph Wright of Derby painting a chemical experiment "Jack standing at a table making fixable air with the glass apparatus &c, & his two brothers accompanying him. Tom jumping up & clapping his hands in joy & surprise at seeing a stream of bubbles rise up just as Jack has put a little chalk to the acid. Joss with the chemical dictionary before him in a thoughtful mood, which actions will be exactly descriptive of their respective characters." Needless to say, this is an excerpt from a letter from Wedgwood to Bentley in the Museum Archives and illustrates the danger of any breaking up of the collection; to sunder the archive from the collection would be a disaster.

In fact, it was George Stubbs whom Wedgwood commissioned to paint the Family Portrait, one of the finest exhibits in the collection. It must have taken a strong will on the artist's part to persuade Wedgwood away from his intended compositions thus depriving us of book covers for Jane Austen novels! The scene is set in the parkland around Wedgwood's house Etruria Hall. The only suggestions of his vocation are some distant smoking bottle ovens and a table

beside Wedgwood on which stands a black basalt vase, shape number one in his pattern book. Apart from the fact of this work being a Stubbs, it is also a fascinating social document encapsulating the roles that the younger Wedgwoods would play in later life; Thomas on the far left was an experimental scientist and pioneer of photography; John on the horse on the far right was to be a country gentleman and a founder member of the Royal Horticultural Society; next to him, Josiah II was to take over the whole enterprise after Josiah's death; and confidently riding side-saddle, Susannah, who was to be the mother of Charles Darwin, who himself married a Wedgwood cousin thus perpetuating the dynasty in the Oxbridge intelligentsia of Darwins, Peases and Keynes. If the collection were dismembered, this portrait (and I confess it is a rather disjointed work) would not only lose its context by which it is enriched, but would be in danger of going overseas, even if it were initially refused an export licence.

Another forceful reason for keeping the collection intact is that it records the succeeding history of the Wedgwood Company up to today, through all its stylistic evolution, mergers with other companies and subsequent takeovers. The parent company is now owned by an American private equity partnership, KPS Capital Partners, who have continued to support the museum.

What hope is there of saving the Museum intact? There are good and cogent reasons for a sale; the pension holders (of whom I am one) need to know that at least a portion of their revenue is intact and the PPF have statutory duty to pursue the "last man standing" under legislation passed after the Robert Maxwell scandal, although as Lord Flight admitted, "I was involved with the legislation that set up the Pension Protection Fund; ... there was no intent that this could result in it taking the assets of a museum which is a charity". The government are sympathetic but, I suspect, impecunious; it would sit uneasily in a time of austerity to be baling out such an institution when museums are having their finances shredded all over the country. A man on a white horse is not in evidence, and it would be quite a coup for any auction house that had the sale.

It would, for the reasons I have demonstrated above, be a tragedy for the collection and the archive to be sold off piecemeal and this would never have been envisaged if the Trustees had not taken up the PPF's offer of buying out the interest of the five museum employees for £60,000.

The current situation appears to be a struggle in which the Art Fund is holding the coats! Legal proceedings are being contemplated against certain parties for bad advice and solicitors have been instructed. The Art Fund is of the view that a successful action could release sufficient funds to save the collection, although even that may not secure its long term future.

Bruce Tattersall is a barrister and art historian. He was the previous curator of the Wedgwood Museum.

BOOK LIST

A selection of recent titles which should interest members

In Search of Rex Whistler: His Life and his Work
Hugh and Mirabel Cecil
Frances Lincoln, 2012 Hardback 272 pp, illus. throughout £40
Elusive and enigmatic, Rex Whistler (1905-1944) was killed in Normandy. He was commissioned to paint the murals for the restaurant in the Tate Gallery* while still a student at the Slade where he was taught by Tonks (see article in our 2008 *Review*). Portrait painter, stage designer, book illustrator and creator of advertisements, notably for Shell, he moved in a glittering and cultured social circle. This richly illustrated book, a visual delight, gives a penetrating portrait of an age through an examination of Whistler's flourishing work and his extensive group of friends and associates. *Liz Newlands*

*The Tate Britain restaurant with the restored Whistler murals will re-open on 18th November 2013

The Book of Kells
Bernard Meehan
Thames and Hudson, 2012 Hardback 256 pp, 250 illus., 230 in colour £60
This lavishly illustrated and scholarly book is an excellent introduction to the Book of Kells. The author is Keeper of Manuscripts at Trinity College, Dublin, where the Book of Kells resides, and where a couple of key pages are on display at any one time. This beautiful and mysterious illustrated text of the Gospels, probably dating from the beginning of the ninth century, is always exciting to look at but hard to interpret even for the modern reader familiar with Christian art, as the complex iconography belongs very much to a specific time and culture. Bernard Meehan lucidly explains the historical background, and the probable origins of the text, and places it in its context in relation to key figures of Celtic Christianity. More than half of the book is rightly devoted to explanation of the visual elements. 250 beautiful illustrations, many full-page and the vast majority in colour, make the reader's search for meaning very rewarding. At the same time there is ample scope for the more specialist reader in sections dealing with script, binding, materials, pigments and inks.
Veronica Cutler (guest contributor)

The Books that Shaped Art History
Richard Shone and John-Paul Stonard (editors)
Thames & Hudson, 2013 Hardback, 268pp, 54 illus. £24.95
Commissioned by The Burlington Magazine, sixteen commentators assess the impact of the most important art history books published during the twentieth century. Each focuses on a single title including Pevsner's *Pioneers of the Modern Movement*; Alfred Barr's *Monograph on Matisse*; *Art and Illusion* by Gombrich; Clement Greenberg's *Art and Culture* and *The Originality of the Avant-Garde* by Rosalind Krauss. In each essay the authors – including John Elderfield, Boris Groys, Susie Nash and Richard Verdi – analyse their choice in detail, discussing the intellectual development of the author and the position of the work in art history as well as looking at its significance and legacy.
Patricia Braun

Portrayal and the Search for Identity
Marcia Pointon
Reaktion Books, 2012 Hardback, 272pp, 102 b&w illus. £25
We are surrounded by images from those of a queen on a coin to security pass photos; from galleries exhibiting old and contemporary masters; from portraits to self depictions. In this book Marcia Pointon investigates how we view and understand portraiture as a genre and how portraits function as artworks within social and political networks. Readers are invited to consider how identity is produced pictorially and where likeness is registered apart from in a face. The author addresses wide-ranging challenges such as the construction of masculinity in dress, representation of slaves and self-portraiture in relation to mortality. *Patricia Braun*

A is a Critic: Writings from The Spectator
Andrew Lambirth
Unicorn Press, 2013 288pp £12.99
Andrew Lambirth presents here a selection of his interviews, exhibition reviews and 'reflections' taken from his contributions to *The Spectator* over the last 15 years; a superb overview of what is best in contemporary painting. He gives fresh views on established artists, reassesses artists he feels are undervalued and retrieves the reputation of others who are in danger of being forgotten. As Tom Rosenthal remarks in his introduction, Lambirth is a writer who 'combines the snap, topical review with the more subtle and analytical qualities of the timeless practitioner'. *Liz Newlands*

John Nash: Architect of the Picturesque
Geoffrey Tyack
English Heritage, 2013 Hardback, 216pp. 206 colour and b&w illus. £60
John Nash is well-known for the creation of Regent Street and Regent's Park, the Brighton Pavilion and Buckingham Palace. Earlier in his career he designed various villas, country houses and cottages in which he applied the doctrine of the Picturesque. This book is based on a Georgian Group symposium and brings together recent scholarship which casts new light on his work and revises some of Sir John Summerson's conclusions in his 1980 study. *Rosemary Clarke*

Egypt in England
Chris Elliott
English Heritage, 2012 320pp 225 illus. £25.00
This is the first detailed guide to the use of the Egyptian style in architecture and interiors in England. It combines a series of topic essays giving the architectural and Egyptological background to the use of the style with a guide allowing sites to be located, and explaining what can still be seen, from 'cinema, supermarket, synagogue and factory, to folly, mill, Masonic temple and mausoleum'.
Rosemary Clarke

Carscapes: The Motor Car, Architecture and Landscape in England
Kathryn A. Morrison and John Minnis
Yale, 2012 Series: Paul Mellon Centre for Studies in British Art. Hardback 438pp, 225 colour images, 75 b&w illus. £40
An investigation of the ways in which the car has changed the physical environment of England from its early beginnings to the modern motorway network, focusing especially on its architectural influence. The authors offer a detailed look at structures designed specifically to accommodate cars: garages, gas stations, car parks, factories, and showrooms as well as highways, bridges, and signage.
Rosemary Clarke

ULEMHAS PROGRAMME 2013-2014

LECTURES

Monday 7 October: John Schofield
The Archaeology of St Paul's Cathedral
John Schofield is Cathedral Archaeologist for St Paul's, and has recently published a large archaeological report on the cathedral and its site from earliest times to 1666. He was an archaeologist and architectural historian at the Museum of London from 1974 until 2008. He has produced several well-received books about medieval London and medieval towns in Britain.

Tuesday 12 November: Timothy Wilcox
'He is so modern!' Some reflections on John Sell Cotman in the twentieth century
Timothy Wilcox studied Modern Languages before taking a postgraduate degree in History of Art at the Courtauld Institute. A former museum curator, he is now an independent curator and writer; he taught at Brighton and Surrey Universities, and Summer Schools in Cambridge and the Courtauld Institute. His interests range from British watercolours to modern British painting and studio ceramics.

Monday 9 December: John Onians
Neuroarthistory. Do we need it?
John Onians is Emeritus Professor at the University of East Anglia. He was trained first as a historian of European art before becoming interested in the study of art as a worldwide phenomenon. It was this that led him to turn to neuroscience. His next book will be *European Art. A Neuroarthistory*.

Saturday 25 January after the AGM which starts at 2pm: William Vaughan
Computers in the History of Art: Past and Present
William Vaughan has been Emeritus Professor of History of Art at Birkbeck since 2003. His main area of research is Romanticism. Since the 1980s, he has also had a strong interest in computer applications in the History of Art. He was founder of CHArt (Computers and the History of Art) in 1985.

Monday 10 February: Todd Longstaffe-Gowan
The London Square: a uniquely English device
Dr Todd Longstaffe-Gowan is a landscape architect and historian. He is Gardens Adviser to Historic Royal Palaces, President of the London Parks and Gardens Trust, Editor of The London Gardener, and the author of several books including *The London Town Garden 1700-1840* (Yale UP, 2001) and *The London Square* (Yale UP, 2012).

Tuesday 11 March: Caroline Campbell
Entering the Picture: Architecture in Italian Renaissance Painting
Caroline Campbell is Curator of Italian Paintings before 1500 at The National Gallery. She is working on two exhibition projects for 2014, one of which examines architecture, its meaning and purpose in Italian Renaissance Painting. Prior to taking up her appointment at the National Gallery, she was Schroder Foundation Curator of Paintings at The Courtauld Gallery from 2005-12.

All lectures are at The Art Workers' Guild, 6 Queen Square, London WC1N 3AT and, except that on 25 January, are at 6pm. Wine is served after evening lectures.

STUDY DAYS, VISITS & TOURS

Saturday 23 November 2013
Study Day:
Christina Grande
Art & architecture of the Etruscans

Saturday 22 March 2014
Study Day: **Lars Tharp**
Man in clay: Stone Age to Space Age

Spring Study Visit:
Ayla Lepine
19th century architecture in Oxford

22-29 April 2014
Study Tour:
Gijs van Hensbergen
Barcelona

SHORT COURSES

Autumn and Spring Terms

Caroline Brooke – 2-30 Oct
Art and architecture of the Venetian scuole

John McNeill – 13 Nov-12 Feb
Art and architecture from Constantine to the Late Carolingians

Joachim Strupp – 16 Jan-13 Feb
Sculpture in Northern Europe: Medieval to Renaissance

Clare Ford-Wille – 19 Feb-19 Mar
The secret life of painting and sculpture: symbolism and meaning in art from Charlemagne to Cézanne

Katie Faulkner – 20 Feb-20 Mar
Medievalism and Modernity in London 1850-1950

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