BA (Hons) History of Art and Design

BA (Hons) History of Decorative Arts and Crafts

BA (Hons) History of Design

BA (Hons) Dress and Fashion History

BA (Hons) History of Museum and Heritage Studies

BA (Hons) Visual Culture

University of Brighton
Welcome . . .

This degree show highlights the dissertation projects of 57 final year students from the six courses of the History of Art and Design programme in the School of Humanities: BA (Hons) History of Art and Design; BA (Hons) History of Decorative Arts and Crafts; BA (Hons) History of Design; BA (Hons) Fashion and Dress History; BA (Hons) Museum and Heritage Studies; and BA (Hons) Visual Culture.

The dissertation is the culmination of some twelve months’ intensive empirical and/or theoretical research and is very much the crowning achievement of each of the degree courses in question. As you will see from the work on display here, it also offers the exciting opportunity for independent inquiry into themes and topics such as gender, race and ethnicity, class, taste, politics, education, heritage, the environment, and museology, and ranges over media and material culture as diverse as painting, photography, performance art, film, posters, advertising, comic books, sculpture, domestic architecture, product design, furniture and interiors, fashion and dress, and the internet.

All of the students represented in the show have conducted original research in national and local libraries, archives, museums and private collections, and through oral testimony and fieldwork, which they have distilled in various forms for the purpose of their degree exhibition. We very much hope that you will both enjoy what you see in the shape of the posters, booklets, objects and showreel images they have produced, and appreciate the intellectual endeavour that has gone into the making of their research projects by perusing each of the self-penned entries in this handbook. If this whets your appetite for pursuing a similar course of study yourself we will be very happy to hear from you; initial contact details for all our undergraduate and postgraduate degree courses can be found on page 76.

Paul Jobling (Level 6 Tutor/ Exhibition Co-ordinator)

Lara Perry (Academic Programme Leader, History of Art and Design)

6 June 2014

Either write something worth reading, or do something worth writing.’
(Benjamin Franklin)

‘If we knew what it was we were doing, it would not be called research, would it?’
(Albert Einstein)
BA (Hons) History of Art and Design
William Holman Hunt (1827-1910), is frequently regarded as one of England’s greatest religious artists. He was not only one of the founding members of the Pre-Raphaelite Brotherhood, but was also the only member to remain true to the Brotherhood’s core artistic principles. Understanding the religious doubt that permeated the late-Victorian era, which was symptomatic of the discoveries in the natural sciences, Hunt travelled to the Middle East, where he sought to find ways in which he could situate and portray the religious subject in an accurate and factual way.

The ‘Saint and Sage’ identity, which Hunt successfully employed and presented to the public, emphasised his solidarity to the nation, Christianity, and the artistic principles of the Brotherhood. Relatedly, his two-volume autobiography, entitled Pre-Raphaelitism and the Pre-Raphaelite Brotherhood, repeatedly highlights art’s service to religion and the nation, and his individual fight for an art that would aid the nation. However, a gap occurs between Hunt’s self-fashioning and lived experience, which is apparent not just in his published memoir but also in his private and unpublished manuscripts. This fissure undermines the identity Hunt created but, more importantly, demonstrates that his relationship with Christianity was far more complex.

The Light of The World (1853-4) was the last painting Hunt completed before he made his first trip to the Middle East, and it subsequently sets the tone for his following paintings. The painting was one of the first instances we see Hunt enacting the ‘Saint and Sage’ identity. Similar to the depiction of Christ who holds a lantern, Hunt aims to bring enlightenment to the Victorian public. Through a factual representation of nature, Hunt believed that evidence of God could be displayed. However, Hunt’s preoccupations with facts were due to his own private battles over the truthfulness of the Bible.
Although now decades old, video games to most people are a very current and ever-evolving form of entertainment. Whether you’re a casual player or a hardcore gamer with every console under the sun, you probably will have, at some point, played a video game. The study of video games is comparatively recent, and like the medium itself continues to develop and evolve as time goes on. Although there are many different genres of video games, often they share common features.

A large feature of video games today is realism and immersion into the game world. Much of this is done by using sights, sounds and stories that have links to the real world, such as realistic looking characters and game spaces that appear at least vaguely similar to spaces that could be found in the real world. Buildings and architecture can be a big part of this, and in my dissertation I concentrate on examples of real world architecture to create comparisons with their virtual counterparts. By examining both real and virtual buildings, we can see the elements that stay the same and the things that differ.

Physics, biology and history work differently in the video game universe, so why not architecture?

I look at three very popular and vastly different games and the way they use architecture: ICO, an artsy adventure game with a soaring backdrop of ruins; Portal and Portal 2, a first-person-shooter meets physics puzzler with apocalyptic vibes and retro-science stylings; and Minecraft, an immensely popular sandbox building game where the possibilities for building are (seemingly) endless.

From the Mass Media to the Iconic? The Photographic Representations of the American Civil Rights Movement

Charlotte Burgess

The visually striking images taken by photojournalists of the Civil Rights Movement in America during the 1950s and 1960s are renowned but there is also a tendency to assume that they function purely as static representations of important events in Civil Rights history. When considering the effect of these images at the time of their original publication in the mass media, it is also commonly believed that such brutally shocking and moving depictions could have only aided the Movement’s causes by displaying to the world the racial injustices of the time. Whilst my research project does not deny that the images did help the Movement progress, it also explores other consequences the photographs had at the time they were distributed.

Bill Hudson depicted a scene from the race demonstrations that occurred in Birmingham, Alabama on 3rd May 1963. Examining this image in the context of the white American press reveals numerous inaccuracies and issues relating to the portrayal of blacks. These newspapers incorrectly identified the boy in the image and also hinted at longstanding racist ideologies, deliberately justifying the aggression and dominance of the white police. Thus, in this dissertation, I deconstruct what is commonly understood about these photographs and address the conflicting effects they often prompted.

Further to this, I also consider the ‘afterlife’ of the photographs in terms of the iconic status they are given in the present day where they are often removed from their place in the American newspapers and magazines of the era and stand as singular, visual representations of Civil Rights. This serves to support my main argument, which suggests that, when viewing the images of the American Civil Rights Movement, it is essential to question the myth surrounding the true nature of photographic representation. In order to do so we must fully consider their truly complex nature and implications alongside the original intentions of the Movement, which intended them to function not simply as icons but as documentary evidence for progress in race relations.

Select World: Form and Function in Fictional Architecture

Beth Clarke

Although now decades old, video games to most people are a very current and ever-evolving form of entertainment. Whether you’re a casual player or a hardcore gamer with every console under the sun, you probably will have, at some point, played a video game. The study of video games is comparatively recent, and like the medium itself continues to develop and evolve as time goes on. Although there are many different genres of video games, often they share common features.

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Frida Kahlo: The Complexities of History and Biography in Exhibiting the Woman Artist

Freja Howat-Maxted

Best known for her self-portraits, Mexican artist Frida Kahlo has become one of the twentieth century’s most celebrated female producers. Although a relatively unknown artist in her own time, the reawakening of a feminist reform movement in the late-twentieth century saw Kahlo propelled to fame, as emerging theories examining the relationship of art and gender saw the recognition of female artists who had once gone unacknowledged.

Labelled by many as the ‘painter of suffering’ for her uncompromising depiction of the female experience – a point that was most recently echoed in the 2013 exhibition Frida Kahlo/Diego Rivera: Art in Fusion – her biography has become a defining factor in popular readings of her work. Having suffered life-altering injuries as a victim of a bus collision when 18 years old, Kahlo had spent the majority of her life in physical and psychological pain. As well as her dysfunctional marriage to fellow artist Diego Rivera, these biographical facts have often been associated with her paintings.

Kahlo’s life story has since become subject of Hollywood film as well as numerous biographical accounts and exhibitions that, according to Laura Mulvey and Peter Wollen, have further represented a woman artist to embody the ‘political nature of women’s private individualised oppression’. In the rise of Frida Kahlo as a feminist poster girl and cult icon, this development has seen the elevation of a woman artist over her art, tied her to gender stereotypes and has diminished any deeper cultural significance of her works.

Considering exhibitions held at the Whitechapel Gallery, London in 1982 and the Musée de l’Orangerie, Paris in 2013/14, this project explores the conflicting modes of representation and interpretations made of Kahlo’s art works, whilst drawing upon the rising debates and cultural shifts in exhibiting the works of the woman artist.

An artistic response to evolving definitions of femininity in Dante Gabriel Rossetti’s Lady Lilith

Cherry Froude

The Victorian period saw enormous changes in definitions of femininity in all levels of society and from medical, political, and cultural perspectives. As early as the 1850s women such as Bessie Rayner Parkes and those of the Langham Place Group campaigned for the need to address issues of women’s rights, later achieving victories such as the Married Woman’s Property Act of 1882, which gave married women the right to buy and sell their own property.

Art during the period represented the evolution of various women’s identities: the domestic angel, who was the ideal representation of femininity in her lack of sexual desire, commitment to serving and aiding her husband and family; the fallen woman, who was sexually promiscuous, and whose immorality often resulted in the birth of illegitimate children or succumbing to prostitution, was a warning to women of what they could become if they strayed from the path of virtue; and, at the turn of the century, the mythical, monstrous femme fatale who was obsessively depicted and acted as a warning to men of the dangers of the temptations of women who were independent from their masculine counterparts.

Dante Gabriel Rossetti’s *Lady Lilith* (1866-68) depicts the ancient demon, supposedly Adam’s first wife, of Jewish mythology, dressed in modern clothing and inhabiting an interior. She gazes into her mirror narcissistically, but the viewer is unable to see her reflection and, through Jacques Lacan’s theories, it can be argued that she represents the male’s frustration and dissatisfaction at not finding his ego or his ‘whole self’ in the reflection. On this level, therefore, the painting can be read as symbolic of man’s frustration of the modern woman refusing to reflect his own desire; her independence and evolving power frightens, and, arguably ‘castrates’ him.
Was the Mod a threat to Society?

Kelly Huchison

My dissertation examines the 1960s subcultural group known as the Mods and in order to answer the question ‘Was the Mod a threat to society?’ it highlights the differences in interpreting the meaning of threat as a danger through physical violence or a challenge to traditional values.

It highlights the stylistic innovation of Mods before considering their symbolic style, which is most notably associated with gender representation. Principally, this refers to the intense interest in clothing that amplified the identity of the male and female Mod as well as the style culture that flourished from 1963 to 1965 in the UK, specifically London. Therefore, in this study I argue a conceptual viewpoint of how Mod culture influenced teenagers to form a rebellious attitude against post war society. By dealing with Stanley Cohen’s study on ‘moral panic’ I highlight the implications of how Mod subculture was (mis)represented as a threat to the status quo.

But this project does not just deal with things from a theoretical angle. It also focuses on the practicalities and contradictions of being part of such a subculture group and what it felt like for Mods to be both recognized and misrepresented by members of the public, the popular press and television news, and, of course, the police. In turn, I explore the Mods’ innovative lifestyle and its attendant consumerism, including their taste in music and use of recreational drugs. This lifestyle was also depicted in popular films of the time and afterwards such as Smashing Time (1967; dir. Desmond Davis) and Quadrophenia (1979; dir. Frank Roddam), and is still very much recognizable today in various fashion revivals and vintage clothing.

Domestic Francoism: Cinema of Transition in Spain

Lena Barbara Luhse

Spain’s political transition from Francoism to democracy is well reflected in the art house cinema of the 1970s. The films often presented the anxieties of the nation through their domestic setting. Victor Erice’s El Espiritu de la Colmena (The Spirit of the Beehive, 1973) and Carlos Saura’s Cria Cuervos (Raise Ravens, 1976) are both fascinating examples that reflect the socio-political change taking place in Spain between 1970-1980. Their indirect criticism on General Franco’s regime is revealed through their multilayered narrative and allegorical imagery. Desolate landscapes and bourgeois homes that are haunted by the past and the fascination with death and spirits, are a few of the characteristics that could introduce the setting of these films.

The films symbolise the disfunctionality and miscommunication in Spanish society as a result of domestic patriarchy. The inter-family relationships in both Cria Cuervos and El Espiritu de la Colmena display the generational fissure that happened in Spain in the 1970s with the formation of a self-willed youth culture. The child protagonist, played by Ana Torrent in both films, is represented as continuously longing for something external to her own reality, while being tortured by the haunting memories of the past.

Thus in this image from Cria Cuervos, we witness three sisters who are re-staging an argument that took place between their deceased parents. They reverse the dominant-submissive roles of the husband and wife, which symbolically marks the end of the patriarchal regime and the beginning of the new era in Spain.
An investigation of the realist aesthetic in fashion photography in the 1980s and 1990s

Bella McKinnon-Evans

The 1990s marked a pivotal era in fashion photography, as a wave of creative freedom allowed for more diverse editorials to feature in both independent and mainstream fashion publications. Developing from a trend that has its beginnings in the late-1980s, the new style was defiant and deliberately ‘anti-glamour’ - ‘anti-fashion’ even - in its nature, stripping bare the fantasies and superficial ideals that had informed the fashion industry since its inception. The subject of clothing became subordinate to the photographic description of lifestyle, instead the images represented moments in time, encapsulating life through forming a narrative within the body of work.

One of the most effective ways of capturing a narrative was through the use of the snapshot aesthetic, previously used in the documentary work of art photographers, which contributed to the aura of personal intimacy and authenticity. Not only was the aesthetic taken into the fashion realm but the fashion world’s attempt to shed its overtly commercial image resulted in a courtship with the art world as ‘art’ photographers such as Nan Goldin and Corinne Day began working within a fashion context as well. This realist aesthetic - often called dirty or gritty realism - represented fashion against a bleak backdrop of run-down flats and often despairing scenarios. Others, such as Mikael Jansson, removed the clothes completely from one spread, resulting in black and white photographs of nudes, which are only brought into the realm of fashion photography due to the inclusion of captions. This work was mainly seen in independent magazines such as Dazed and Confused, The View, and Dutch that were developing at the time and which not only encouraged but also demanded creativity and innovation within their pages. Fostering an artistic approach to fashion, its imagery went beyond showcasing beautiful clothes and models to actually providing an aesthetic, cultural and emotional impact on its audience.

The Impact of HIV on American Art Photography during the 1980s

Thandiwe Mbire

My research project is an exploration of the relationship between fine art photography and the effect of the AIDS epidemic on American society in the 1980s. As well as discussing the work of fine art photographers who have used the epidemic as the subject matter of their own work I examine AIDS’ iconography and representations of people with AIDS in the American media in the 1980s. Altogether, this study is an exploration of various photographic responses to a unique and devastating social crisis.

In any analysis of the role American art photographers played in creating social awareness during the epidemic, consideration of the social and political responses to people with AIDS becomes crucial. The fact that the virus seemed to target marginalised individuals meant that discrimination from political and religious groups was common and led to unsympathetic treatment of those who were succumbing to AIDS. My dissertation explores the treatment of ‘the Other’ in a series of photographs titled ‘People with AIDS’ by Nicholas Nixon. Discussion of Nixon’s disdain for the humanity of the individuals in his photographs highlights the fact that the artistic response to a social crisis is not necessarily empathetic or politically correct. My assessment of photographs of people with AIDS by Nan Goldin and David Wojnarowicz, meanwhile, focuses on the relationship between photography and death, and thus I draw on Roland Barthes’ key text Camera Lucida (1980). Goldin’s ability to bridge the gap between us and ‘the Other’, as well as her poignant portrayal of death, differs greatly from Wojnarowicz’s incredibly personal experience with the disease and the AIDS activist role that he proudly took on.
Deceiving the Nation: defining the enemy through the power of rhetoric and imagery in Nazi Germany

Hannah O’Reilly

This study explores how the Nazis used propaganda as a means to justify their eventual annihilation of Jewish culture. They deceived Germans by systemically and deceptively comparing the images of Aryans and Jews. Hitler identified the powerful and manipulative value of propaganda to his regime. He established himself as leader of the Nazi party, immediately controlling and distorting data and images to achieve their perverted and horrific goals.

Hitler took advantage of the vulnerability of the German people after the First World War and the subsequent economic struggle, which left the country in despair. When in desperate need of salvation, he took leadership of the Nazis and ruthlessly organised them to take control of Germany, promising new hope. Hitler firstly set out to create an image of himself that no one would dare challenge. He promoted himself as the solution; the only possible saviour of Germany. Using subliminally deceptive imagery and messages, aided by his propaganda machine, Hitler positioned himself as a divine, all-encompassing hero.

My dissertation explores how Hitler was able to convince the German people of its superiority over all other races. In achieving this, he used propaganda to shift the blame of Germany’s defeat in the war and its subsequent economic and social problems on the Jews, whom he scapegoated and dehumanised. They were likened to vermin and parasites. These campaigns created an atmosphere that tolerated violence and hostility towards Jews. Moreover, they served as a justification for the ensuing genocidal actions taken by the Nazis that culminated in the holocaust. These are the points I address and how they pivalently altered the viewpoint and actions of a nation such that the deceptive new hope for Germany resulted in one of the most horrific human atrocities the world has ever seen.

Redefining Lines: Political and Social Discourse in American Superhero Comics, 1960-71

Ollie Shead

Comic books as a medium now stand as a widely accepted, if not alternative, source of ‘new journalism’ and social critique. Yet comic books were not always seen to have the potential to tackle society’s flaws. Works such as Joe Saco’s Palestine or Art Spiegelman’s Maus are contemporary examples of socio-political commentary existing within the comic book page that, furthermore, are widely accepted and praised. However, the medium did not always face such acceptance. By the mid-1960s, in the wake of the ‘Golden Age’ of comic books, artists and writers dared to propel the medium to new levels of maturity, questioning the very nature of what a comic book could achieve within society.

Faced now with a target demographic that was college-educated and politically vocal, how did the industry react to such an audience? With an in depth look into Dennis O’Neil and Neal Adam’s 1970-1971 work Green Lantern/Green Arrow what this thesis sets out to do is deconstruct such work to reveal the actual political and social discourses it involves. By analysing both the text narrative (provided by writer Dennis O’Neill) and the visual artwork (by Neal Adams) we can look past the initial fictional story line of the comic books to examine the non-fictional message. Armed with the socially relevant subject matter of the times, issues such as political corruption, racism, class segregation and sexism were never taboo within this ground-breaking work.

Now renowned as a genre-defining work, Green Lantern/Green Arrow was not the only one that aimed to disseminate a socio-political message to its readers. Other comic books of the period set out to involve readers with a social discourse in a staggeringly different way. Within the panelled pages lie discourses often overlooked. In Redefining Lines, my research not only identifies these discourses but deconstructs them.
An Investigation into the Afro and the Afro Comb from the Eighteenth-to the Twentieth Century

Florence Tong

The story of the Afro, from pre-to post-colonialism within Africa, is an extraordinary one. The effects of the Afro have been central to cultural encounters taking place over three hundred years, significantly changing Africa’s history in the process. Alongside the evolution of Africa’s history, this is also an account of the thousands of Africans whose lives were permanently changed because of the Westernisation enforced on them by both Europe and America. Such colonization is crucial to this story in the ways that Western concepts of white supremacy were accepted, adapted or even refused by the African people. This is an investigation into such race thinking that takes Afro hair and the Afro comb, throughout three centuries, as its focus. In this study, the Afro and the Afro comb are considered in relation to identity, styling, colonialism, and politics, and more specifically the Black Power Movement of the 1960s.

Within my dissertation, I define the relationship between racial differences and group identities in relation to the styling and maintaining of hair, from the eighteenth- to the twentieth century. In Africa, hair is said to be the symbolisation of status, identity, beliefs, and the representation of culture. Therefore, the grooming and maintenance of hair has always played an important role by acting as a symbol for African people. Hence, I explore here the Afro and how its meaning has changed throughout history with regard to the use of the vital tool - the Afro comb. I consider if the imposition and adoption of white culture and Western dominance have affected the appearance of black people’s hair, concluding with how the Black Power Movement of the 1960s promoted the idea that ‘Black is Beautiful’.

Taste Sensation: A Case Study of Representations of Young British Art in the British Press

Daniel Simmonds

This project focuses on press representations of Young British Art, using the 1997 Sensation exhibition held at London’s Royal Academy as a case study. The exhibition saw the coming together of the traditional venue of the centuries-old Royal Academy and 110 pieces of contemporary art by the so-called Young British Artists, all of which were owned by one man, Charles Saatchi. The meeting of an institution, which stands for traditional values of British art synonymous with artists such as JMW Turner, and the work of contemporary artists like Damien Hirst roused national interest, not least in the British Press. The exhibition gained attention for its venue and was also labelled controversial for the themes confronted by some of the work on show.

The most controversial of these works was undoubtedly Marcus Harvey’s Myra, a monochrome portrait of ‘Moors Murderer’ Myra Hindley made using the cast of a child’s hand. The tabloids responded to the painting - and the exhibition at large - in a unanimously negative way, with the Daily Sport (pictured) branding it a ‘sick portrait’. Broadsheet coverage did not carry the same consistently negative view of Sensation however, and discussed its contents in more depth. In my analysis I use the work of Pierre Bourdieu, who wrote about the concept of a hierarchy of taste existing as a result of class in France during the 1960s as a means of explaining these differing representations. Bourdieu claims that art works only have meaning for those who have the ‘cultural competence’ to understand them, claiming that understanding is dependent on social class. This theory suggests that tabloid representations were dismissive of Sensation because they represented the views of an audience who did not have the ‘cultural competence’ to engage with art works, against the highbrow, more generous and accommodating representations of broadsheets.

‘How can this piece of s**t be worth £250,000’, Daily Sport, 19 September 1997
**“The Politics of Cancer.” An Exploration in to Narratives of Disease and the Ways in Which they Inform Representations of Breast Cancer in Contemporary Photography**

*Megan Valuks*

My dissertation explores the representation of disease in Western society and identifies, in particular, the ways that narratives of breast cancer are evident within contemporary photography. Drawing on disability and disease discourse from theorists and activists such as Susan Sontag, Michel Foucault and Aimee Mullins, it outlines common attributes associated with illness. The research focuses on the crisis of identity that often accompanies disease, as well as notions of disempowerment and feelings of Otherness. These attributes are explored extensively through the respective works of three contemporary photographers: Jo Spence, Amelia Coffaro, and David Jay. Each of them has worked on the subject of breast cancer over the last 30 years, providing an invaluable platform from which to further examine narratives of disease. Juxtaposing photographic analysis alongside these narratives of illness, this study investigates the politics of breast cancer.

Breast cancer treatment can result in dramatic changes to the female body, commonly resulting in the removal of the breast and the loss of hair. These changes see the individuals removed from the symmetrical model of the idealised Western woman, as characterised by feminist authors such as Naomi Wolf. It is processes of Othering such as this that are explored poignantly by these photographers, especially Spence and Coffaro, who elaborate their own experiences of living with the disease. Capturing their consciousness of being labelled as diseased, inviting us in to their personal lives as well as their medical procedures, and even turning the camera upon the viewer, both photographers personalise and challenge the common (mis)perceptions of being pathologised by breast cancer.

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**Masking the Skin**

*Emmi Whitaker*

This research project aims to explore concepts of racial theory relating them closely to human skin. The key theme lies in using skin as a canvas to highlight, argue and demonstrate ideas through an analysis of visual examples, which have been either digitally doctored or images of the face which have been physically painted.

Theorists such as Stuart Hall and Kenan Malik have been influential to this study in examining the fundamental questions that prevail when discussing race. What and how we define the idioms of ‘race,’ as well as terms such as ‘black,’ ‘white,’ and ‘identity,’ are as much to do with understanding what these words have meant in the past as how such definitions may have changed since. The notion of appearing to change one’s race has been evident in popular culture for centuries. The popular theatrical practice of minstrelsy created a platform for racist stereotypes and attitudes towards black people to further develop. Whilst white performers painted their faces ‘black’ in order to portray a ‘black’ person and imitate slave culture, they also created damaging impressions that produced mistaken and dishonest stereotypes. Such stereotypes generated general representations, many of which unfortunately can still be seen in the media today.

In contemporary society and culture, blackface is mostly deemed as unacceptable. However, as my project seeks to expose, the use of blackface is still sometimes evident and not without controversy. As well as the application of blackface, it is interesting to acknowledge the use of the reversed minstrel make-up in work by Lyle Ashton Harris, which acts as tool to project parodic messages regarding race. In the use of art photography and images that are targeted at the general public through the mass media, this masking of skin produces a compelling insight into how we view ‘race’ and ‘identity’ today.
All The Women Are White, All the Blacks Are Men, But Some of Us Are . . . American?

A comparative analysis of the visibility of black women artists in London and New York, 2009-2013

Aurella Yussuf

In 1971 Linda Nochlin famously asked: why have there been no great women artists? Unarguably the representation of women in the art world has improved dramatically since the 1970s; however, black women remain mostly invisible. Nochlin’s feminist critique about the conditions in society that allow men to become great artists did not take into consideration the intersection of race and gender, and how that creates imbalances in lived experiences.

Over the last few decades, the United States has seen a steady increase in the representation of black women in contemporary art, whereas Britain has seen a considerable decline, since the relatively vigorous activity of the 1980s. Rejecting judgements of aesthetic criteria, my research explores the difference in curatorial approaches by similar institutions in New York City and London over the period 2009-2013.

Through examining the collecting and exhibiting practices of large and small institutions, the importance of relationships between specialised alternative gallery spaces, private collectors and mainstream museums become evident. In Britain Lynette Yiadom Boakye became the first black woman to be nominated for the Turner Prize in 2013. However, she had her first solo exhibition at the Studio Museum in Harlem, a historic institution in New York City dedicated to promoting and collecting the work of black artists.

While it appears that the legacy of the Arts Council policies from the 1980s have failed British black artists in the long run, there have been some developments in recent years, primarily from the private sector. An increased interest in contemporary African art holds some promise for black women, but it also throws up the question of authenticity with regards to identity. What is clear is that without institutional support, few black women can make the transition from emerging artist to household name.
The National Trust and the country house: to save or not to save . . . that is the question

Marian Chambers

This dissertation questions why Uppark House in Petersfield, West Sussex, a National Trust property, should have been saved and why it was not allowed to ‘die a natural death’ like so many other country houses did in the 1940s and 1950s. What, in society or politics, has changed over the past fifty years to make a charity spend twenty million pounds on saving one house, one piece of our heritage, one piece of history? In a climate of decline, nostalgia and memory take us back to what we perceived have been better times. Since the disappearance of our heavy industries, initiated by Mrs Thatcher’s Tory government in the 1980s, tourism has come to rely on the heritage industry to boost the economy. Visitors now want from the country house the tangible and intangible things they can identify with: drawing rooms, kitchens, bathrooms, the servants’ quarters, as well as stories of human life.

The decision to save Uppark House was made as the fire that broke out on the afternoon of 30th August 1989 was still burning: the property was insured, but the insurance company would only pay out if a complete restoration took place. A complete restoration would provide a home for all the artefacts that had been saved; both the house and its contents would remain together. The family would retain their home and the public would continue to visit this unique seventeenth century house. There are some, however, who think that the National Trust has created a fake experience at Uppark. It is one thing to recreate wallpaper and curtains, but then to make them appear old and match them to the originals is a far cry from the Trust’s original agenda to preserve and conserve places of natural beauty rather than to create a copy, which in another 100 years might pass as the ‘real thing’. If Uppark had been left as a ruin, albeit made safe for the visitor, it could have offered an authentic history - that of the destruction by fire, evidence of its own demise on full view for all to see.
Realising the Picturesque: Theory vs. Practice in Late-Eighteenth Century Domestic Tourism

Marguerite Graham

An ideal always risks being jeopardised by reality. The physical pursuit of the picturesque ideal in late-eighteenth century Britain could, therefore, never truly be a successful endeavour. With the Wye Valley, North Wales, the Lake District and the Scottish Highlands as prime destinations, touring in search of picturesque scenes exposed paradoxes and contradictions between the picturesque in theory and in practice that evidence a realisation of the aesthetic as unfeasible, and render it confined to its theoretical form.

Picturesque theory valued the isolation and seclusion of pastoral landscapes but the very act of tourism divested them of such qualities. The challenge of tackling such an enormous building and living in a building that was never meant to be inhabited is bound to be full of problems; seeing how the owners have managed to make use of the space is interesting to observe and this type of renovation has been the subject of popular television shows like Grand Designs and Restoration Man. In preserving buildings that are no longer used in contemporary society, transforming them into a functional space is vital both to their continuing existence and the history imbued in the building.

The chief purpose of my investigation is to understand the reason why water towers have been transformed from their original purpose and how their owners have gone about it, assessing how much has been changed or retained. The other side to this inquiry is to understand the steps taken to influence the public to want to conserve as many buildings of historical or industrial importance as possible. By comparison, therefore, I also look at other types of industrial buildings that have undergone similar transformation: cotton mills and old pumping stations that have been converted into modernist flats and houses, for instance. Water towers are of great interest to me and it has been a privilege to research them and see how beautiful they have since become.

British Water Towers: Transformations and Conversions

Thomas Cooper

Victorian water towers have stood out in the British landscape for some 200 years, combining beautiful architectural brickwork and features in their design, which make them blend well into the industrial age. They have long since ceased their operation, being deemed out of date for use. And yet, their purpose has also changed in the last two decades as the idea of renovating and converting water towers into domestic spaces has become a popular undertaking for many people. The challenge of tackling such an enormous building and living in a building that was never meant to be inhabited is bound to be full of problems; seeing how the owners have managed to make use of the space is interesting to observe and this type of renovation has been the subject of popular television shows like Grand Designs and Restoration Man. In preserving buildings that are no longer used in contemporary society, transforming them into a functional space is vital both to their continuing existence and the history imbued in the building.

The chief purpose of my investigation is to understand the reason why water towers have been transformed from their original purpose and how their owners have gone about it, assessing how much has been changed or retained. The other side to this inquiry is to understand the steps taken to influence the public to want to conserve as many buildings of historical or industrial importance as possible. By comparison, therefore, I also look at other types of industrial buildings that have undergone similar transformation: cotton mills and old pumping stations that have been converted into modernist flats and houses, for instance. Water towers are of great interest to me and it has been a privilege to research them and see how beautiful they have since become.
BA (Hons) History of Design
The Evolution of Women’s Swimwear through the Interwar Years

Emily Anscombe

In the interwar period of 1919-1939, British women gained a large amount of social and political emancipation in many areas of their everyday lives, including the right to vote and the end of formal chaperonage. Much of this freedom was the result of efforts by women on the home front during the First World War, where they proved that they were capable of taking on new roles and responsibilities outside the home.

The 1920s was an exciting period for many women; new technologies and the move from stuffy Victorian sensibilities and ideologies, which had held women back from engaging in many leisure activities and sports in the previous decade, were replaced by modern ideas surrounding fashion and the body. Women were revolting against the hot and unhealthy corseted fashions of the nineteenth and early-twentieth centuries, opting for low waists and shorter skirts that fitted in with the fashionable slender silhouette of the 1920s. New ideas surrounding the healthy body and the benefits of sunlight and fresh air influenced women to participate in exercise and sport, including swimming and tennis.

Through a wide range of primary sources, including personal photographs, swimming costume collections, women’s fashion magazines and existing secondary sources, this dissertation explores how female swimwear evolved through the interwar years in Britain. Focussing on young middle-class women with the economic and social means to participate in swimming and travel to the seaside for beach holidays, I explore the changes in the cut, shape, fabric and production of women’s swimwear. Key themes include the acceptability of female swimmers in middle class society, the health and beauty culture of the 1920s and 1930s, haute couture swimwear, as well as the image of the bathing beauty in the media.
A Place We Know We Are Loved: Nostalgia, Consumption and AMC’S Mad Men

Alexandra Douet-Mcmullan

Since Matthew Weiner’s acclaimed television series Mad Men first aired in 2007 it has become ingrained in contemporary popular culture as an exemplary visual representation of early-1960s style. Aesthetically, the show is a celebration of the mid-twentieth century capitalist boom, full of carefully selected and displayed objects and ephemera that encapsulate a sense of elegant and sophisticated ‘pastness’, which invite viewers to interact with the series through official product tie-ins and a significant online presence. Although it is not the sole instigator of the present cultural retro-revival, it has come to represent it in the popular imagination. The idea of an object looking à la Mad Men is a byword for the distinct style represented in the show that even people who haven’t watched it can identify: from sharp suits and slick wood furniture to cocktail glasses and carefully coiffed hairstyles, which are referenced by journalists, bloggers, vintage enthusiasts, retailers and designers. Its perfect styling is emulated throughout contemporary consumer culture, from high end to low end, and relies heavily on nostalgia for an imaginary, better past.

This study is an examination of the impact of the series on contemporary consumer culture and how its use of nostalgia evokes a desire for vintage and retro reproduction goods. It explores how, by buying into the aesthetic of the show through objects and media, viewers are participating in the fantasy construction of history that takes refuge from dissatisfaction and uncertainty in the present (and potentially the future), and how viewers and fans are encouraged to indulge in and replicate the look in their own lives through official and unofficial channels. Furthermore, it examines how becoming immersed in the Mad Men aesthetic provides a romanticised escapism in a past fantasy, away from the harsh realities of the contemporary world, distancing audiences from a real understanding of history.

‘Hands On/Minds On?’
The Role of Interactivity In Museums

Roisin Cull

My research project looks at how objects and museums work together through interactives. Interactives are the things that we engage with when we visit certain museums: videos, touch screen computers, or even simple buttons and levers. By analysing two entirely different museums, in this case The London Science Museum, which is commonly thought of as a children’s museum, and The Tate Modern, which is an art museum, I look in more depth at how they use such interactives in their displays and for what purposes.

Interactives have had a long history with museums and now, in a digital age, many museums are trying to update their interactives in order to keep up with changes in society. But such change has brought with it other problems. Many academics, for instance, battle over whether the uses of new technologies are appropriate in a museum or whether they distraction from the objects. This dissertation explores what interactives are and the different types to be found in museums, as well as their educational value, and examines the success or failure of interactives within the chosen settings.

In analysing the chosen sites, I examine them both through the lens of constructivist theory so as to emphasize the important use of different programmes and activities in order for a student or learner to understand and develop skills that can help them solve problems in a museum context. Learning environments, like the chosen museums, give the student/learner resources to help them make sense of things. This has involved visits to both the Tate and Science Museum and research based on articles from the past sixteen years in the Museums Journal.
Redirecting Design in the 21st Century

Stan Portus

Redirecting Design looks at how social, political and environmental concerns are addressed in contemporary design practice. Each of my three case studies - Ecobox, Brave New Alps and PUMA - considers different designers and methods for how design can function as an agent of change and a redirective practice - altering people’s environment, themselves, and the material world they are embedded in.

Ecobox was a community garden that ran between 2001-2006 in La Chapelle, a northern suburb of Paris. It aimed to give agency to the residents of La Chapelle and change their environment, offering relief from the area’s social problems, which included drugs and crime. In turn, it aimed to spark debate for the wider socio-political issues and give the normally overlooked residents a voice. Ecobox exemplifies design as dissent and design as activism, aiming to change people’s lived environment and redirecting the status quo from the bottom-up.

The work of Brave New Alps looks at how design itself is subject to outside pressures and how, often, the socially and politically conscious designer is unable to incorporate their beliefs into their practice. Brave New Alps, through creating workshops, allow designers to explore how they can change their practice and incorporate social and political concerns into their work. I assess Brave New Alps’ work not only through dissident and aesthetic acts like Ecobox and the Methleys Project, but also through spatial politics. How does rearranging physical spaces lead to changes in thought, held ideas and specifically people’s design practice?

By contrast, Jonathan Chapman and PUMA offer an example of how designers working with large corporations can help address environmental concerns. They show that, although large corporations may be seen by some as the “devil”, partly sacrificing personal beliefs can lead to significant impact and change for the better. But this still begs the question: can large companies like PUMA ever change enough?

London’s Galleries and Auction Houses: the rise and development of the modern art market in 1850-1914

Zuzanna Piskorz-Nalecka

The middle of the nineteenth century marked the beginning of a transformation in the modern art market in London, which was one of the most important places for the development of trade in objects of art and design. It was during the 1850s that the prominent auction houses of London started to move from the sale of artefacts, books, medals and coins to the sale of fine art.

The city was a crucial point of intersection in the networks of circulation and exchange, making it an international, cosmopolitan art market. As a major centre for global commodity exchange, London had a vastly developed infrastructure of finance, law, transportation and communication. Being the capital city of a global Empire gave London an advantage over other leading metropolitan centres. The economic expansion of Great Britain resulted in the notable growth of the middle classes and, as a result, it stimulated their ability to purchase luxury goods, including art, and encouraged so-called conspicuous consumption.

In 1864, the Art Journal remarked that the total worth of art works purchased that year exceeded £400,000. By 1911, the worth of art sales at one of the major auction houses alone was calculated to be £1,300,000. The number of art works created, exhibited, bought and sold in the mid-nineteenth and early-twentieth centuries in London was astonishing. Development of the art market brought a change in relationships between artists and buyers. The occupation of the art dealer, a middleman, emerged at the time. The formation of the modern commercial art gallery began to change the art market at this period as well. Changes observed in the art trade between 1850 and 1914 influenced the formation of the art market as we know it today - where art dealers replaced patrons and art galleries brought art to the wider public.

Map of the art market in London, 1900

Pot throwing at Depart 21, a workshop by Brave New Alps
At the end of the nineteenth century in Paris, life had changed dramatically. The Industrial revolution had led to mass production and new consumer behavior and by the 1860s people were purchasing both mass-produced and luxurious products at the new department stores. Also, new forms of transport such as the metro and bicycles became popular. In this convenient and ‘reproducible’ world, the development of the advertising industry was paramount. The evolution of colour lithographic printing techniques triggered the production of large-scale advertising posters in Paris. Many kinds of posters were put up, promoting products, books and places of amusement places. Frequently they were symbolized by way of the female figure.

One of the most famous poster artists of this period was Jules Chéret. His female figures worked not only in promoting products but also in representing the fantasy of sexual desire as, for instance, the poster for Quinquina Dubonnet (1895), which represents an ornately-dressed woman with a cat. Chéret’s way of thinking about life was also reflected in his posters. That is, a beautiful life which is achieved through women, wine and song. There were other notable artists who used female figures in their posters. Some, like Toulouse-Lautrec, depicted the reality of women’s lives, others like Alphonse Mucha, depicted woman as goddess, which served to elevate the product in question as a noble object. But fin-de-siècle Paris witnessed also the dawning of the feminist movement and so many posters of the period depicted the nouvelle femme, or new woman. Thus women in posters such as Lautrec’s La Reine de Joie (1892), embodied a contradiction: simultaneously portraying a beautiful female figure for the delectation of the male spectator and also an ideal of independence that modern women could aspire to.
Ancient Aesthetics: Egyptian Influence on Women’s dress in 1920s Britain

Georgina Burger

When Howard Carter discovered Tutankhamen’s tomb in 1922, there was a burst of excitement in the world of fashion. The discovery received worldwide press coverage that would go on to spark a renewed fascination with Egypt. Influenced by the romantic story of the boy king’s death and the treasures buried with him, Parisian couturiers would incorporate a range of different Egyptian motifs and designs in their work.

My research centres on the Egyptian vogue in women’s dress in Britain during the early- to mid-1920s. With the discovery of Tutankhamen’s tomb as the sole influence, I explore its effects on fashion by drawing on a range of contemporary sources. British periodicals, newspapers, and surviving garments have been used to explore the different motifs and fashion designs influenced by Ancient Egypt. Putting the topic into its cultural and historical contexts, this dissertation looks at fashion and Orientalism prior to the 1922 discovery, the First World War and its effects on women and fashion in Britain, and stereotypical ideas and themes about Ancient Egypt and their relationship to Art Deco, Modernism and Escapism.

The aim of my dissertation is to examine not only the different forms of Egyptian influence found in fashion during this period but also consumers themselves. As the primary research demonstrated, the Egyptian vogue was first seen in garments designed by high-end fashion designers from Paris, and then it was eventually seen in garments from British department stores and mail-order catalogues. From its initial consumption amongst the elite to its adoption by the lower classes, the Egyptian Vogue is a prime example of early-twentieth century fashion in regard to theories of class emulation and dissemination.
Queen Elizabeth: The Representation of a Royal identity Through Dress and Image

Scarlet Faro

At the time of her death in 2002, the Queen Mother had become a national treasure, well established in the hearts of the nation. This dissertation shows how the young Elizabeth Bowes Lyon was transported from her quiet, yet aristocratic, life into the limelight as the wife of King George VI. Thereafter, she began to establish herself as a well-loved stateswoman by forming a strong and long-lasting image with the help and ingenuity of two renowned artistic talents: Norman Hartnell and Cecil Beaton.

Norman Hartnell was a dressmaker whose designs for Queen Elizabeth gave her a unique and instantly recognisable style, which carried her through all her working life. The clothes raised her profile without drowning her personality. Cecil Beaton, whose work ably conveyed to the nation the warmth and charm that underpinned Elizabeth’s character, photographed the dresses Hartnell created for her with great skill and vision. In her first photo session with Cecil Beaton in 1939, Elizabeth wore a Norman Hartnell dress. Artful staging by Beaton helped to create an enchanting image of a ‘fairy queen’, evoking grace, elegance and warmth. This was an important step in defining Elizabeth’s character in the context of a great monarch. Through collaboration with these two outstanding talents, she was able to express her strength of character in an effort to set a good example for her subjects and form this indelible image, which has remained unshaken through decades.

A Fashion for Orientalism and Exoticism: An exploration into the influences of Orientalism and exoticism on female dress during the Regency era, and the reasons behind them

Rosanne Futers

The fashion in England for Orientalism, a Western ideal of the Orient, can be traced back to the mid seventeenth century with trade through the silk route. By the time Britain had entered the Regency era, which loosely spans from February 1811 to January 1820 when George IV reigned as Prince Regent, a passion for all things Oriental and exotic was in full flow. This mania was only increased by England’s colonisation of India, which not only allowed travellers to bring back first hand accounts, but also saw goods produced by the East solely for the Western market; goods which were deliberately designed to cater to the English ideal of the Orient. It was also perpetuated, not only by first hand accounts brought back by travellers, but also by the influx of Eastern immigrants to the country, some of whom found that by manipulating the English fascination for the Orient through exploitation of their ‘exotic’ heritage, they were able to gain favour, thereby increasing the quality of their own life.

These influences of Orientalism and exoticism were extremely prevalent in female fashions during this period, as can be seen in surviving garments, periodicals, correspondence and fashion plates. What was considered to be exotic extended beyond the traditional Orient of China and India, and into the Middle-East, modern day Eastern Europe, and even so far as ancient civilisations such as Rome, Greece and Egypt. Garments were given titles such as Polish cap, Arcadian shawl and Prussian mantle, as well as the more general title of Eastern style. Chinese and Indian parasols were also must-have exotic accessories for the fashionable English lady. The English not only appropriated and re-imagined the East to suit their own ideas of the Orient, but they also did the same to any nation deemed to be ‘Other’, and readily translated these ideas in to female dress.
Muse, Media and Myself: Fashioning an Actress Identity of the 21st Century

Mia Germani

The focus of my dissertation is the concept that a film actress’s identity in the public eye is inherently linked to the clothing worn by her outside of the cinema at professional engagements. During the twentieth century it was very common for certain actresses to wear the clothes of a specific fashion designer, becoming forever associated with an even more identifiable look. In contemporary terms, this practice is noticeably sporadic amongst screen stars, yet is undeniable in the partnership of actress Anne Hathaway and Italian fashion designer Valentino Garavani and his Valentino label. Utilizing this case study, I assess in my dissertation the symbiotic nature of an actress/fashion designer relationship.

When continuously worn by an actress, the predominant aesthetics of a fashion designer’s garments serve to reinforce the publically perceived identity of the star. This transferral of meaning simultaneously establishes the actress as a fashion noteworthy or prestigious muse for the designer, whilst also providing the designer with a living embodiment of his/her sartorial vision. Red carpet events are crucial opportunities for the display of such relationships: the actress through wearing her favoured designer garments serves as their public ambassador and positions herself as fashionably superior amongst her acting counterparts.

Elitist fashion publications, such as Vogue and Vanity Fair, are responsible for further perpetuating and constructing the actress as a widely accepted fashion icon with a fixed outward identity. However, a distinct conflict often arises between the actress and these public perceptions created through her wardrobe bringing the elusive issue of identity to the fore. By examining the links between these key areas, I aim to establish the root meanings and connections which Valentino garments generate and, by extension, how - as part of a dynamic fashion system - they contribute to Hathaway’s public identity.

Fashion Blogging and the City: an investigation into how the fashion blog and the city interact

Nicola Goodwin

My research looks at the phenomenon of fashion blogging and how it interacts with and gains influence in the city. The influence of the city on bloggers is also something that my research covers, particularly by focusing on the idea of ‘World Fashion Cities’ and how a city gains this fashionable recognition.

Fashion blogging has changed the way fashion has been consumed, moving the control away from magazine editors; it has allowed more people to participate in the fashion system. Bloggers gain influence for their posts from a great number of things, one of which is the fashion city that they blog from. What these cities represent in terms of fashion, both historically and today, can often be seen in the style of the bloggers. How cities gain fashionable recognition and also maintain it is another area my research covers. Here I question whether or not bloggers, especially in the case studies I have focused on of Sydney and New York, were able to promote and maintain their own city as one of the top fashion centres, alongside Paris, London, Milan and Tokyo. From my research I discovered that more established fashion cities often have less successful blogging communities, whereas ‘secondary cities’ that include, but are not limited to, Stockholm, Madrid, Moscow and Sydney, often have very successful blogging communities, as they didn’t have as a strong a fashion system to fit into.
The Representation of Women through Advertising in Vogue

Ruby Held

To understand how the representation of women has changed in advertising, research into this subject was done by analysing advertisements in Vogue from the 1960s and 2000 to 2009. This enabled me to gain an understanding of the evolving methods through which women are represented through this form. These decades were chosen in order to be able to forge a conclusion based upon how the representation of women in advertising has developed over a significant period of time, whilst the 1960’s saw the beginning of the second wave of feminism, meaning this decade was of particular importance when researching this subject.

Through analysing the advertisements featured in Vogue, I have established that advertisements from both decades share a similarity in the style with which they attempt to persuade the reader to purchase the product being advertised through the objectification of women.

The majority of advertisements from the 1960s heavily featured copy, which was often written in a derogatory way: sometimes it was used to persuade the reader to purchase the product by reminding them of any insufficiencies they may feel they have in terms of their appearance, and in other cases by directly telling the reader that as a woman they must have inadequacies with their appearance that could be altered with the product featured. Although advertisements from the period 2000-2009 did not feature such language, the objectification of women through derogatory means was still used for advertising purposes, though with the use of images rather than text. Despite the changes that occurred for women after the second wave of feminism, these changes failed to come in to affect in terms of the representation of women through advertising.

Fashion Revival: The Referencing of Victorian Styles and Silhouettes by 20th and 21st Century Fashion Designers

Nicola Hayward

The purpose of this research has been to discover the reasons for the revival of nineteenth century fashionable dress by contemporary fashion designers in the twentieth and twenty-first centuries. The use of Victorian styles is a recurrent theme in fashion design, but despite the use of historic styles, fashion is still able to remain current and relevant. This ability for fashion to remain fresh despite the continual recycling of past styles is in part due to the creative work of the designer in taking inspiration from the past and reworking it rather than directly imitating a style.

An overwhelming theme in the revival of nineteenth century dress has been nostalgia, as there has been a general desire to return to a socially and culturally important period of fashion during more uncertain times. As the period that simultaneously witnessed the birth of Industrialisation and the beginnings of haute couture, the nineteenth century is a particularly important period of reference.

Fashion design is often perceived as cyclical in nature because of its continued reference to the past. However, the revival and subsequent decline of styles where items take on new symbolic meanings in different eras, represents a more erratic process. The image which depicts a skirt from Vivienne Westwood’s 1985 Mini Crini collection is a key example of the use of nineteenth century inspiration and shows evidence of the appropriation of an original Victorian style during the postmodern period. The combination of the crinoline shape in a dramatically shortened style with the use of lightweight rayon fabric in a spotted print is crucial in conveying the essence of the Victorian garment rather than imitating it. This is representative of Westwood’s knowledge and understanding of historical dress that she has successfully transformed for the present day.
The Construction of a Mexican National Dress During the Mexican Renaissance: An Analysis of Frida Kahlo and Tina Modotti’s Representation of Dress

Amy Hodgson

This study highlights the relationship between the Mexican Renaissance and the elevation of Mexican national identity, and in particular the assertion of a recognisable national dress through the work of Frida Kahlo and Tina Modotti.

In the first part of the twentieth century Mexico was overturned by the social revolution that took place between 1910-1917; after the turbulence of ten years of fighting Mexico reacted by asserting an independent national identity. The Cultural Revolution between 1920-1940 included artists, writers and philosophers. Known as the Mexican Renaissance this surge of artistic activity created some of the best-known artists of the twentieth century. Furthermore, the Cultural Revolution celebrated and elevated indigenous and rural populations, lionising pre-colonial Mexico and the previously ignored rural and working classes. The focus of my study lies in the indigenous and rural dress that became a recognised element of Mexican national identity through its depiction in Mexican art.

The two key artists analysed in this dissertation used dress throughout their work. The Mexican born artist, Frida Kahlo became deeply involved in the socialist aspect of the revolution and her paintings reflected this and her dedication to Mexico. Tina Modotti, the Italian-born photographer who later lived in Mexico for many years, was also deeply involved in the socialist ideology that engulfed the Cultural Revolution. These two artists chose to depict Mexican rural and indigenous dress within their work, using dress to symbolically convey their celebration and commitment to Mexico and its culture. The use of dress within their art elevated garments to become distinctly Mexican, whether it was the Tehuana garment repeatedly seen in Kahlo’s work or Modotti’s imagery of Mexican peasantry and working class women. As their art became popular it was featured in exhibitions across the world, as did the Mexican dress they depicted.

Branding of English Heritage: A Case Study of Burberry and Barbour in British Country Style Clothing

Eliza Hollin

Burberry and Barbour are two brands who have specialised in, and are famous for, the production of two very iconic British coats. These coats have come to symbolise what Englishness means in terms of class values and a quintessentially English, rural way of life. My research in particular looks at the ways in which the concept of English heritage is used in the branding strategies of these two manufacturers. I have focused on the English stereotype of the country gentleman and thus have looked at British country-style clothing and how both clothing brands combine fashion with English country lifestyle.

I have specifically looked at garments that have started out life as essentially practical and functional protective-wear. The Burberry trenchcoat started out as a military uniform developed for its weather protecting qualities, including waterproofed fabric and a wind-breaking collar. These distinctive elements are redeveloped in contemporary interpretations, such as the shoulder straps that were used to secure binoculars or gas masks. The Barbour coat was developed to be thorn-proof and weatherproof with its thick and durable waxed cotton. Contemporary coats still follow a similar design featuring a large ventilated ‘poacher’s pocket’ on the back to hold the hunter’s catch. These functional garments have been re-appropriated for a fashionable urban clientele, with no intention of following their intended use.

The fashion branding tactics of clothing manufacturers like Burberry and Barbour are essential to the reputation of each company and in my dissertation I analyse how they have used these tactics. Accordingly, I concentrate on how a strong visual and cultural identity is strategically maintained, from the layout of their stores to the models used in their publicity campaigns and in which magazines their campaigns will be featured.
**The Fatal Women of Hollywood: An Analysis of Femme Fatales and their Costume**

**Jodie Potter**

The femme fatale first appeared on cinema screens during the silent film era but gained momentum during the 1940s and 1950s in film noir, due to films such as *Scarlet Street* (1945), *Gilda* (1946) and *The Postman Always Rings Twice* (1946), and has continued to grace our screens to the present day. Although her form was established and her popularity recognised during the film noir period, the femme fatale was also an important element in nineteenth century literature and art, featuring as a subject for the Pre-Raphaelite painters and writers such as Théophile Gautier and Charles Baudelaire. The femme fatale gained precedence in this period and is commonly recognised as epitomising nineteenth century male anxieties regarding the lower classes, foreign invasion and feminism. The femme fatale’s often exotic and overtly sexualised appearance links to these male anxieties and explains her archetypal appearance.

Due to the popularity of the femme fatale throughout film history her costume has been a key topic to theorists and historians alike. Costume has always been an important yet complex tool in the portrayal of the character’s story, enabling the audience to make quick assumptions and conveying certain moods and meanings. As costume designer Edith Head explains, ‘Costume should carry enough information about characters so that the audience could tell something about them even if the sound went off in the theatre’. Through researching a wide variety of Hollywood femme fatales it become clear that in identifying the femme fatale through costume many conventional methods are often showcased; these include, the exaggerated sexualisation of the femme fatale, the consistent use of oriental inspired costume and garments which can be used metaphorically to display her character.

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**Wallis Simpson: A Life in Style**

**Julia Lewis**

My material culture research looks at the style of Wallis Simpson, using garments and jewellery that she wore over her lifetime. This included investigating some surviving garments within the V&A collection and using images where garments or pieces of jewellery could not be viewed. Images were particular important to my research as most of the Duchess’s belongings are now in private hands, through auctions carried out by Sotheby’s Auction House. The catalogues from these auctions proved to be a good source for both images of the Duke and Duchess but also included garments that were sold. Jewellery played a huge role in Wallis Simpson’s and the Duke of Windsor’s relationship from the beginning. They gave jewellery as gifts in order to signify different periods of their relationship together. They both had a love for jewels and gemstones and this can be seen in the collection they acquired during their 35 years together.

Looking at a variety of theories also helped develop my research, and theories of identity and style were particular to this investigation. Wallis Simpson’s life was complicated, with a lot of speculation surrounding her. Hence, biographies were also key when carrying out my research. I used several biographies, which helped to focus my research avoiding the speculation and enabled me to pick out details of her life.

From my research I was able to see that the Duchess was very fashionable and stylish using her garments as blank canvas as away to accessorise her jewellery. She always looked her best even in the difficult times such as the abdication, she had a role and she knew how to dress for it.

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Photographer, Patrick John Anson, 5th Earl of Lichfield.

*Gilda*, Original promotional poster, 1946.
Negotiating Female Masculinity in the Early Twentieth Century: the case of Vera ‘Jack’ Holme (1881-1969)

Jenna Price

My work explores the role played by clothing in the construction of a visible masculine identity by lesbian women in the early-twentieth century. In his essay, ‘Femininity’ Sigmund Freud states, ‘When you meet a human being, the first distinction you make is “male or female,” and you are accustomed to make the distinction with unhesitating certainty.’ By drawing on Freud and Judith Butler’s theory of gender performativity which argues that, as opposed to ‘sex’ (male/female) which is biologically determined, ‘gender’ (masculine/feminine) is socially constructed and open to manipulation, I explore the women who make this first distinction between male and female hesitatingly uncertain.

One of the most effective ways to manipulate gender is through clothing, which as fashion historian Valerie Steele notes, has historically served to separate men and women. This dissertation critically analyses the potential to subvert and transgress heteronormative gender codes through the masculinised styles adopted by lesbian women such as Radclyffe Hall, Hannah ‘Gluck’ Gluckstein and, the subject of my case study, Vera ‘Jack’ Holme. Holme, daughter to a timber merchant, was born in Lancashire in 1881. As a young woman, she began performing with touring acting companies, most often as a male impersonator, and in 1908 joined the Women’s Social & Political Union as Britain’s first female chauffeur. Holme regularly alternated between masculine and feminine dress, depending upon the social situation, demonstrating a conscious negotiation of her surroundings.

As the majority of lesbian dress research is focused on an elite group of wealthy and upper class women, such as Hall and Gluck, whose financial independence allowed them to live freely on the margins of society, my research of the Holme archive propounds a unique insight into the implications of a woman displaying a masculine identity from a less socially- and economically-privileged background.

Princess Diana: A Fashion Icon? An Investigation Into Identity, Consumption and the Media in the Late Twentieth Century

Darcie Walsh

This research looks at the importance of the role of fashion in the life of the late Princess of Wales, in relation to postmodernist theories on identity, consumption and the media in the twentieth century. Diana was the first member of the Royal Family to be classed as a celebrity and as a result of this, the press played a major part in the Princess’s time in the spotlight, continually intruding into her private life and scrutinising her every move in the fashion world. Thus, the public were offered only a mediated image of the Princess in which she projected her voice through visual platforms.

In postmodern culture, an individual’s identity became fragmented and subject to change. Diana was constantly in search of her identity, using fashion to find the right balance between dressing as a Princess and being able to have her own sense of style as a person. Although it was not an easy or quick process, through the help of her chosen designers she eventually learned to convey such messages through the clothes that she wore. Consumers now look to fashion as a way of communicating themselves in contemporary society. In the age of celebrity culture, buyers have been using fashion as a way of identifying themselves with their celebrity icons, as they hope to look ‘just like them’. As Diana’s popularity rose, high street stores began selling replicas of her most sought after looks, giving a welcome boost to the British fashion industry, whilst also highlighting the strong influence she had on consumers in the late-twentieth century.
BA (Hons) Museum and Heritage Studies
What’s For Breakfast? Photography, Surrealism and the Muse

Alice Beesley

This study explores Surrealism, feminism, photography and the female muse. As a movement, André Breton’s, Surrealism aimed to change the way society thought and was based on Freud’s theories of psychoanalysis, study of personality and the unconscious mind. After World War One many people had become cynical, having suffered economically and lost family members during the conflict. Breton and the Surrealists believed that by transforming the way people thought, by letting their unconscious desires replace their conscious ones, they would be happier. Surrealist art, therefore, was often an expression of the artist’s unconscious and soon developed into a creative movement, primarily based upon dreams and desire.

In their belief that the unconscious was the locus of all desire the Surrealists also believed that women were closer to the unconscious than men. The male Surrealists believed that women should be used to mediate the unconscious in their own work. These women were often lovers to Surrealist artists and were considered to be their muses. By using the female as symbolic of the unconscious, male artists would depict and portray woman as an object of desire. Women in the Surrealist movement often were artists themselves but they struggled with being the source of male desire as it contradicted their own need for self-definition as artists in their own right. This study, then, is an essential discussion of the role of the woman in Surrealist photography and important areas of this debate were informed by a face-to-face interview with Lee Miller’s son, Antony Penrose, as much as by Freudian and feminist art theory.

The main artists I assess in this debate are the Surrealist photographers Man Ray and, Lee (Elizabeth) Miller, his muse, lover and assistant. I question Miller’s photography as a way of commenting on her role as an object of desire, her need for self-definition as an artist and, potentially, as a feminist. For example, in Severed Breast at a place setting she addresses her double identity as both muse and woman, while foregrounding and subverting the idea of the body fetish, serving up a desirable part of female flesh as bleeding meat for the (male) spectator.

Severed Breast at a Place Setting. Lee Miller, 1930.
Hidden Treasures: Valuing Stored Collections

Lorenza Cappelli

No museum in the world exposes its entire collection. Especially in major museums the amount of displayed objects is very low: the Hermitage Museum in San Petersburg exposes only seven percent of its collection, the Guggenheim in New York eight percent, the El Prado in Madrid nine percent, and the British Museum ten percent. (An exception is the National Gallery, which usually exposes eighty percent of its objects).

Several criticisms have been recently developed among museum experts who expect collections to be open to everyone. It is true that many objects are stored in inaccessible structures for greater maintenance, but by preserving them for the future they are precluded from the present: not only not displayed but also expensive to maintain. In response to these critics, two main solutions have been proposed and enacted by museum associations: visible stores, storage areas open to the general public - already popular in North America, and long-term loans such as lending practices among museums that last from three to five years.

However, these are not the only imaginable solutions and many museums try to find their own ways to display stored art according to their own possibilities. The Uffizi Gallery’s stores, for example, contain fifty-five percent of its entire collections that is only accessible by scholars, due to security and space reasons. Since 2001, in order to make these stored objects available to the public, the Gallery has offered a free annual exhibition around the Christmas period, financed by the association Friends of the Uffizi. Every year curators review the museum’s stored collection and build a display according to a theme (such as still-lives or landscapes). In Christmas 2013, the museum decided to celebrate the ‘side b’ of its collected works with an exhibition called Dietrofront that displayed stored canvases with both sides painted.

Person or Object? A brief History and the ethical analysis of Human remains in modern English Museums

Robyn Codlin

Human remains have been a staple part of most museum displays since the eighteenth century, with most museum visitors having encountered remains on display, from ancient Egyptian mummies to obscure bone fragments. However in the twentieth and twenty-first centuries, changes have been made to the definition of what is ethical museum practice, with legal guidelines being formed to regulate the retention of human remains in museums. In more recent times, activist groups have called museums to repatriate, hide and even rebury the human remains in their collections.

This research works through the history of human remains in museums, from the early days of medical collections that obtained remains regardless of whether permission was granted, to modern practices. Through exploring ethical and psychoanalytical theory, I examine why human remains make an impact on museum visitors, and why displaying such objects is an ethical issue, requiring more policies and legal intervention than anything else in museum collections. This research entails a case study approach, focusing on several London and Portsmouth museums that have exhibits featuring human remains. By looking at these exhibits, it could be questioned what sort of display methods keep the humanity of deceased human parts, and which displays reduce remains to mere museum objects. I also discuss which of these displays has more effect on the museum visitor, and if these effects aid in the educational experience that museums are obliged to provide. I investigate the ways in which modern museums are attempting to appease the public and professional demands for ethical display, whilst also keeping their collections intact.
**Do Not Touch: The Contradictions of Display Within the Art Gallery and Museum Space**

*Inga Garriock*

Touch is the mark of truth and to touch or to be touched is, therefore, the performance of truth. Tactility displaces the incredulity and uncertainty found in the visual perception of the world. However, within the museum and gallery space, haptic interaction is a contested subject wrought with tensions about conservation, preservation and integrity. The familiar imperatives and domineering plaques stating ‘Do Not Touch’ can be found in museums and galleries worldwide. However, with works where touch could be possible or is intended but is in fact denied, certain questions emerge regarding the institutional accumulation of power and dissemination of knowledge, as well as which aspects of the works are being preserved: the physical integrity, the heritage and history or in fact the monetary value of the piece displayed?

Touch is the sensory modality that allows the toucher to verify both their surroundings and themselves, leaving it a far more complex and active human sense than the others. Yet, through social and cultural boundaries touch has become taboo. The process of physically assembling and accumulating objects is a tactile one, and resigning the collection simply as a visual whole is reverses the action entirely. When the collection in question is of art objects, man-made and emotive work which was handled extensively by the creator and often intended for touch, the sensory approach of solely viewing the article distances the viewer and denies experiencing it fully.

Tactile artists from both the twentieth- and twenty-first centuries have attempted to expose these denied and implied senses within art, but have themselves been confined to become ephemeral moments, alive only through visual documentation, or consigned to the realm of a relic where the tactile object becomes imprisoned behind glass. Visuality is considered as the paramount mode of practise; however, emphasising only the visual in culture produces narrow interpretative options. My argument is that if a full sensory experience were to be permitted, the art work, gallery and museum could reach a new level of monumentality and understanding.

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**Realising the Right to the City**

The importance of political theatre and dissident performance in combating the impacts of capitalism on public space

*Catherine Myers*

The capital-accumulation processes of advanced capitalism, such as the privatisation of public spaces and the gentrification of urban areas, threatens the integrity and health of local communities and the universal access to public space. In my research project, I look at the differentiation between the public sphere and public space, and the importance of community to personal and collective creativity. I open my argument with an exploration of the theoretical discussions within political theatre and the techniques that have been influential to dramaturgy. Through the discussion and analysis of examples of political theatre and contemporary protest performance I explore their capabilities in relation to spatial relations and the cognitive and physical participation of the audience. I explore Lefebvre’s notion of the right to the city as a significantly relevant concept, to be utilised against the processes of advanced capitalism, which act to degrade the extent of urban space publicly available. I argue that dissident performance, or defiant dramatic protest, can act as an assertion of the right to the city through the reclamation and occupation of public space, if only temporarily.

In my closing discussion of urban social movements in the 2010s I conclude that to preserve the urban commons and invoke the right to the city we must encourage political and protest theatre as a means of enhancing collective creativity and forming networks of solidarity. I look at recent attempts to reclaim the public from the private, as well as briefly discussing the nature of the state repression in response to these attempts – leaving the reader to draw their own conclusions on the importance and severity of this struggle.
Curating the Classroom: Museum and Gallery Education and the National Curriculum, 1997-2013

Lucy Romeril

Museums and galleries have long been considered as institutions of education, both in their own right and in the services they provide. Their educational function is vital to their existence, as David Anderson argued in a 1999 report for the Department for Culture, Media and Sport: ‘Unless museums make provision for education purposefully and with commitment, they are not truly museums’. My research aims to highlight this important link by addressing the various positions of stakeholders, teachers, government, and museum and gallery officers.

From the 1960s onwards, museum and gallery education has most commonly been regarded as working with schools and thus my research focuses on such activity with primary schools. Since the implementation of the National Curriculum in England in 1988, museums and galleries have been faced with meeting – and exceeding – the needs of the curriculum. I examine the current debates surrounding what is meant by museum and gallery education and how changes in government policies since New Labour’s in 1997 have helped shape the sector.

In the wake of the recession and the ongoing funding cuts of the Coalition government, museums and galleries have had to promote themselves as an invaluable resource and find new ways of opening their collections to public access. Education has become one of the most potent factors in the allocation of government funding. The introduction of citizenship studies in 2002 across key stages of the National Curriculum provided another facet to education. Ideas about identity, community and culture gave museum education another way to work with schools that made visits more than just a matter of looking at Roman Pots and Egyptian mummies, for instance. The Whitechapel Gallery in East London has continually worked with these initiatives, both in the gallery itself and with their artist in residence programme, and is integral to my argument.

Spaces of Exile: Surrealist Responses to Displacement in 1942

Karen Dove Parrish

During World War Two the Surrealists were forced to flee Paris when the Nazis invaded in 1942. Many of the artists hastily emigrated to New York City to take refuge. Paris had been the center of their revolutionary art movement; in NYC they were exiles. Alienated from their home, the Surrealists reacted to their exile in disparate ways, either embracing or retreating from the reality of their dislocation. Two iconic exhibitions in NYC in 1942, First Papers of Surrealism and the ‘Surrealist Gallery’ at Art of this Century, epitomized the polarities of the Surrealists’ responses to dislocation through their installation design. This research analyzes these installations through three key themes: the concept of home, the spaces as reactions to the reality of Surrealism’s decline, and the institutional frame as a structure for experience. Through this analysis, it becomes evident that installation design can effectively express dissident and individual reactions to global events, social issues, and institutional practices. It is a powerful tool to engage the visitor in meaningful sensory and emotional interactions.

Frederick Kiesler’s installation for the ‘Surrealist Gallery’ at Art of this Century was a space of safety and comfort. Its walls curved inward to embrace the visitor and integrate them into the space, creating a comfortable womb-like space. Kiesler’s space was a retreat from harsh wartime realities in which he created a utopian world where alienation was impossible. In contrast, Marcel Duchamp’s installation for First Papers of Surrealism at Whitelaw-Reid Mansion recreated the disorientation and uncertainty of the Surrealists’ exile. He wrapped the entire space in string, obstructing the visitors’ movement and harassing them at every turn. His installation enveloped the visitors and the art in a destabilizing labyrinth, enforcing the idea of the impossibility of home during wartime.
BA (Hons) Visual Culture
Memento’s use of Film Noir Conventions to Comment on the Fragmentation of Gender Identity in Post-modernity

Jack Blythman

Memento (2000) is the story of Leonard Shelby, a former insurance investigator who is on a quest to avenge his wife’s murder. On the night of his wife’s death Leonard suffered a blow to the head, preventing him from creating new memories, a ‘condition’ he struggles with throughout the unfolding plotline. Both written and directed by Christopher Nolan, Memento is told with black and white segments moving forward in time, intercut with colour segments moving backward in time, elevating Leonard’s condition to the structural principle of the film. In terms of the overall timeline, the black and white segments end where the colour ones begin.

The film’s narrative structure, flashbacks, dream sequences and generic tropes of the detective thriller, combined with an unreliable narrator, morally ambiguous hero, femme fatale, and corrupt cop, all nod self-consciously towards film noir. In critical reviews it has been described inconsistently as a ‘noirish thriller’, ‘neo-noir’, ‘puzzle movie’, ‘nouveau noir’, ‘post-modern noir’. The list of vague category descriptions continues and in turn highlights the complexities that accompany the categorization of films labeled as noirs.

This dissertation explores complications in the classification of noir in an attempt to situate Memento as a contemporary noir in the postmodern era. Additionally, I examine the ways in which the Memento delivers a fresh interpretation of the fragmentation of identity bound by notions of gender in post-modernity. Through an analysis of the different noir themed characters and their interactions within the film’s narrative structure, it has been possible to identify and examine updated conceptions of masculinity and femininity that draw from the post-modern condition and validate Memento as a refreshing and contemporary noir experience.
The Female Nude In Contemporary Feminist Art

Joe Boyne

Developing out of the second wave of feminism in the 1960s, the Feminist Art Movement refers to the way in which women produced art that reflected the lives and experiences of their sex, as well as attempting to bring more visibility to women within art history and art practice. This attempt to change the production and reception of contemporary art is what my dissertation is concerned with and, more specifically, how contemporary women artists have used their naked bodies in an attempt to represent themselves self-reflexively as a challenge to being objectified by male producers. The female nude has been depicted largely by male artists throughout history; therefore, a supposed ideal representation of women’s bodies has been consistently displayed in society. Contemporary artists have incorporated ideas surrounding current societal and political issues and so created works that represent the impact that these issues have had using the body.

Certain media that were used by male artists, such as painting and sculpture, were the only ones that would allow a woman to be taken seriously in the art world. But in the late-1960s and early-1970s, women artists adopted practices such as performance and body art. These styles have been carried all the way through to our time century and are still widely used by feminist artists. A pertinent example of this is Sigalit Landau’s Barbed Hula (2000), a performance in which a hula-hoop made from barbed wire is spun around the artist’s body while she stands naked on a beach in Tel-Aviv. The feminist narrative can be seen through her nudity where her biological sex is made very clear. The scientific definition of ‘woman’ acts as a platform upon which she can enact the forces of the hula-hoop (a metaphor for the political and geographical situation surrounding her growing up in Israel). She uses the barbed wire to imply feelings of pain, which places the viewer in uncomfortable position of witness to a self-inflicted pain/pleasure experience.

Women of Britain Come into the Factories! Women’s Propaganda Posters from the First and Second World War

Charlotte Coates

The Second World War was an important time for women, opening new opportunities and expanding their capabilities in the war effort. After the realisation that many men could be freed to join the front line if women took over their roles in the workplace, propaganda posters started a campaign to get women involved in various duties. Due to the risk of merchant ships being attacked, it was too dangerous to rely wholly upon them for imported goods, so the British public had to become as independent and as self-sufficient as possible, growing its own crops and making its own clothing, for instance. With farmers and factory workers away at war, it became a chance for women to learn new skills and take care of things at home. During the First World War posters depicted women as vulnerable, in need of protection and slightly naïve to the outside world, but as soon as women were needed during the Second World War they were being encouraged to become working women, with the posters’ messages giving them confidence and in need of their support.

‘Women of Britain Come Into the Factories’ (1941) by Philip Zec is a prime example of the propaganda poster’s motivation as the woman stands tall and strong in her working uniform as she is liberated from her previous stereotyping as wife and/or mother. Her open arms welcome women to join the work force with the factory in clear sight in the distance. She encourages others to participate and also shows her support for the troops behind her as she almost sets the planes free as they fly overhead along with the army tanks to the right. These posters were important to convince women to join the war effort giving them the confidence they needed, and was the beginning of social change and the end of societies conventional ideas about women.

Sigalit Landau, still from Barbed Hula, 2000

Donald Zec, women of Britain Come into the Factories, poster, 1941
Britart: Class and ‘Vulgarity’

Charlotte Dawson-Meade

The motivation for undertaking this research arises from an interest in conceptual art and the methods in which the collective group of artists, dubbed the Young British Artists (YBAs), channeled this into all forms of the press and mass media. I feel the invention of the YBAs as a collective generated interest across the art world and, although they were not an objective art force, their joint interest and awareness of class consciousness contributed to their success and subsequent rise to fame and notoriety. Given the number of individuals associated with the 1990s rise of the Young British Artists, the research I have conducted focuses on only three of the key figures involved in the movement, looking at the key works and traits of Sarah Lucas, Richard Billingham, and probably the most famous contributor of Britart, Damien Hirst.

Arising in the era of Britpop, lad culture and the rise of reality television, Britart captured the nations attention and became the subject of debate in many publications. But how did the subject of conceptual art become a topic of interest in tabloid newspapers and popular culture? Using ideas of vulgar Philistinism, alongside Pierre Bourdieu’s theories of class distinction and bourgeois taste, this dissertation provides an investigation into the artists’ personal and artistic performances of working class identities. By using ideas of philistinism in relation to their performances of working class, the artists abided by a certain set of class behaviours. My dissertation aims to demonstrate the impact these behaviours had on the success and media coverage of the artists and their works, illustrating how their portrayals of a working class culture within contemporary art helped blur class boundaries.

Representations of black people in late-nineteenth century British advertising

Leanne Dooley

During the nineteenth century, advertising was a tool used in Britain’s fight for world market domination. Advertising became a window for white supremacy; Britain’s adverts encouraged pride through the visual representation of Empire. With these depictions came stereotypical and crude portrayals of other races, which highlighted differences between white and black people and supported negative attitudes towards non-white Others. Many images of Africa represented its indigenous peoples as uncivilised, savage, stupid and in need of European assistance.

Pears’ Soap composed an advertisement in 1889 around the theme of cleansing. The advertisement is split into two parts (alluding to the part Britain played in the division and domination of Africa): the first image features a fully-clothed white boy standing dominant over his ‘lesser’ brother, a vulnerably naked black child, who is immersed in a tub of water. The white child holds a bar of soap in the air whilst the black child stares into the water, the look of bemusement on his face suggesting it is an unfamiliar experience for him. The second image sees the black child outside of the water, his black skin now magically white.

The theme of cleansing in this advertisement propounds the common Victorian assumption that black skin was physically dirty, whilst also representing what became known as ‘The White Man’s Burden’, a term used to describe the West’s ‘God-given mission’ to educate and civilise black people. Various details of the advertisement further define racial hierarchies as the white boy’s possession of commodities highlight the black boy’s lack. The white boy wears a white apron, a symbol of domestic purity that can also remind one of a laboratory coat. The black boy acts as an experiment in the white child’s laboratory bathroom, re-affirming Europe as the embodiment of science and rationality.
Contradicting Ideologies of Femininity in 1960s American Advertising

Grace Flavin

Advertising in America during the 1960s was an incredibly powerful and influential form of mass media. With a huge emphasis on consumer culture, many Americans thrived to achieve a middle-class lifestyle, an ideal heavily promoted by the media yet out of reach for many. Yet, despite this mainstream representation of the American ‘good life’, by the early-1960s social and political progression had begun to make its mark on the nation. As people were beginning to leave their conservative values behind attitudes towards women regarding career, sexuality and independence were also becoming increasingly more liberal.

As a result some advertisements tried to sell products to women on the basis that a small investment would help them to achieve a way out of the restrictive confines of domesticity. However, many advertisements represented this ideology in a skewed way and, instead, highlighted that such a dream of success, independence and freedom came at an unsettling price.

In 1949 women’s underwear company, Maidenform, began their ‘I Dreamed’ campaign, which lasted for twenty years. Each striking advertisement pictured a young woman in different situations, but always with her bra on show. The controversial nature of the advertisements gained them instant attention and showcased the company as a brand that were pioneering in and accepting of the evolution of social and sexual change. The advertisement pictured appeared in Life magazine in 1961. A glamorous woman stands triumphantly in the corner of a boxing ring. ‘I dreamed I was a knockout in my Maidenform bra’ reads the tagline. Her imputed success has been fulfilled by wearing the product in an unconventional environment and through association with a traditionally male sport. The suggestive and glamorised portrayal of the female champion, however, is potentially aimed at an assumed male spectator and, coinciding with the imaginative or fanciful nature of the ad message, contests whether these images were liberating or demeaning for women.

Transcendental Messages from a Private World: an exploration of the life and work of Outsider Artist Madge Gill

Jess Grant

Outsider Art is work created outside the mainstream of modern western art. The idiosyncratic creations that belong to this category are often by those who are spiritualists, self-taught, incarcerated, and who are seen as being beyond the imposed margins of society and the art world. Madge Gill, an English medium, is a paradigmatic Outsider Artist; she created art for herself and was self-taught. Like many Outsiders, her enigmatic drawings emanate from an unusual biography. Gill surmounted many challenges in her life, which included an unhappy marriage, the death of a son, the birth of a still born daughter and the loss of sight in her left eye. Closely following this, she discovered her vocation as an artist, which resulted in prolific outpouring of creativity.

According to the artist, this creativity was inspired by a spirit she called Myrinerest. Her drawings include abstract patterns that obsessively cover the picture surface and a figure of a female among decorative designs also appears numerous times. Sometimes there is more than one female figure, and sometimes this figure is disembodied. It is unclear who this anonymous ethereal female figure is: could she represent the artist herself? Or her spirit guide? Or even both? This telling ink on postcard drawing by Madge Gill displays two similar female figures that are separated by a bold line, yet they are connected by the swirling forms seen at the bottom. The drawing can be interpreted through the concept of the doppelgänger which is portrayed in Sigmund Freud’s essay The Uncanny (1919). This reading reveals the identities of the two females; one being the artist herself and the other being Myrinerest. Perhaps this is an attempt to give a human form to Myrinerest, who has been embodied as Gill’s otherworldly double, similar to an alter ego.
Mourning and Material Culture: A Study of the Objects of Commemoration Following the Death of Princess Charlotte Augusta

Emily Hill

Princess Charlotte Augusta of Wales (1796–1817) was popularly known as the ‘Daughter of England’ at the beginning of the nineteenth century. Charlotte, heir to the throne, embodied the hope of a nation for a new kind of monarch. She captured the hearts of the public, who had been enduring elderly, ill or unpopular monarchs for generations. Britain was looking forward to an era of change. The country faced many social, political and economic problems following the Napoleonic wars. Many saw Charlotte as a fresh start for the country.

However, she died tragically in childbirth in 1817 after the birth of her still born son and heir. Her death was considered nothing short of a national tragedy in Regency Britain. The event seemed to affect the entire country. Princess Lieven, the wife of the Russian Ambassador, visiting England at the time described how ‘in the streets people of every class were in tears, the churches full at all hours, the shops shut for a fortnight [...] everyone, from the highest to the lowest, in a state of despair which it is impossible to describe’.

A wealth of mourning objects were created after Charlotte’s death. These included monuments, paintings, poems, engravings, ceramics, mourning jewellery, and various other materials. These commemorative items were produced on an unprecedented scale, and recorded the melancholy of a country deep in loss.

My study of the Regency period seeks to illustrate how objects of material and visual culture came to represent the extraordinary sentiment of English society at the death of their beloved Princess. Using key examples of commemoration objects, I examine the various ways in which the public came to terms with Charlotte’s death. It is an object-driven analysis of the mourning relics of Princess Charlotte and their place in western rituals of death and commemoration.

A Psychoanalytic Approach to the Works of Salvador Dalí

Sarah Neil

The psychoanalytic writings of Sigmund Freud provided a foundation for the formation of the Surrealist movement. The focus was placed on the expansion and exploration of the subconscious mind for creative ends in a move away from the traditionalism that dominated bourgeois art of the nineteenth century.

André Breton’s ‘First Surrealist Manifesto’ of 1924, credits the work of Freud in his discoveries that believed “the imagination is on the verge of recovering its rights.” The newly discovered subconscious mind provided littérateurs, poets and artists an internal landscape for exploration of the previously rejected irrational and illogical meanings.

Salvador Dalí is considered one of the major, if most controversial, Surrealist artists. His work is hailed for its depth of meaning, capturing the complexity of the subconscious mind through his ‘hand painted photographs’. For Dalí, his aim was to ‘bring the world of dreams, visions, and hypnagogic imagery to tangible, concrete reality’, which he achieved through the formation of his own paranoiac-critical method. Dalí’s method, developed in relation with Jacques Lacan, was inspired by Freudian free association and Surrealist automatism. The paranoiac-critical method involved the induction of a state of paranoia, under which Dalí achieved a state of hyperacuity of the visual world. On returning to normal perspective he would record his visions in paintings, creating his famous double images.

Dalí’s dedication to the exploration of Freud’s writings, which he described as ‘one of the greatest discoveries of my life’, is reflected in his paintings. Dalí’s paintings encapsulated Freud’s theories on mythologies and his use of myth to illustrate complex human behaviours. Dalí further developed Freud’s theories to create a myth based on his own personality. His painted works reflect a complex and polymorphous identity that explore his relationships, fears and sexual obsessions.
Guinness Advertising: The Psychology of Emotionality

Luke Nicholson

The purpose of my dissertation has been to research and document the evolving trajectory of ‘Emotionality’. As a communicative expression utilised in many advertising campaigns, it is the emotive provocation of an audience in order to promote the product or service in question. Yet, it is my belief that advertising, which has been created in accordance of the principles of the emotional appeal, supersedes its primary function to merely instigate an emotional reaction within an audience. Furthermore these appeals can on occasion evoke affirmation, reflection and education about wider issues.

I have detailed Emotionality’s origins as a mechanism for persuasion, emanating from the theories of Walter Dill Scott and his contemporaries in the early-twentieth century that were cultivated during the formative years of the relationship between the discipline of applied psychology and the advertising medium. I chart how it may then be used for market research and as a tool of audience connection and perspective alteration and examine how Emotionality is most effectively visually articulated by its continual refinement within the narratological and story based frameworks, particularly when they are constructed as televised commercials.

Specifically, a historiographical understanding and documentation of Guinness advertising has served as the paradigm by which I have formed a comparative analysis, highlighting selected positive and negative residual effects of the use of Emotionality and possible arguments for and against the exercise of evoking strong emotional responses within audiences for the promotion of product.

As case studies I have selected two televised Guinness commercials that in particular, exemplify the execution of this type of appeal for better and worse. The 60-second Surfers (1999) was voted as one of the greatest adverts ever made in a Sunday Times poll in 2000 and exemplifies the former in allying emotional and psychological principles. Conversely, Wheelchair Basketball (2013) is an advertisement that exercises a mastery of emotionality within an elaborate, visually provocative context and yet whose outcome contradicts the messages the brand wishes to communicate.

The Fantastic Concept of Nature in Studio Ghibli

Aoife Spence

This dissertation has been concerned with the portrayal of nature in Studio Ghibli films and what they can tell us about the contemporary world. My chosen films are Spirited Away (2001) and Princess Mononoke (1997) both of which were directed by highly accomplished Japanese director Hayao Miyazaki. Miyazaki is known for his use of dreamlike imagery and themes, and animation allows a seamless move between the real and surreal. As a viewer we have no expectation of reality, yet when we are met with images of dragons, witches and talking frogs somehow he manages to fabricate a world that to us is both fantastic and familiar. The conditions of Tzvetan Todorov’s ‘fantastic’ (1973) are that we are stuck in a hesitation between reality and fantasy. This is very much apparent in Miyazaki’s work and Spirited Away constitutes it perfectly, balancing familiar and unfamiliar images and motifs to resonate with the audience.

Spirited Away revolves around a young girl named Chihiro living in contemporary Japan who accidentally crosses into the spirit world. She finds herself in the grand bathhouse of the Gods, which acts as the catalytic location to a series of events that will decide the fate of her freedom. Miyazaki draws from an array of different sources in his work, including mythology and fairy tales. These elements are not always strictly Japanese, and in Spirited Away we can recognise both Western and Chinese influences as well as Japanese. This can be seen as problematic, as the film aims to remind the apathetic Japanese youth about their cultural identity in the throes of getting lost, yet relies on non-Japanese motifs to do so. To some extent this film epitomises the complexity of Japan’s cultural identity, and the chaotic events that happen throughout suggest that the problems the film tries to address are far from being solved.
Feminism in Performance Art:
Is the Personal still Political?

Alice Williams

‘Go back to the body where all the splits in Western culture occur’ – Carolee Schneemann

The 1960s and 1970s were a time of political liberation and change for women in the west, both sexually and socially, as women were embracing feminism and demanding equality. It was during this time that female artists began to venture into the medium of performance, refusing the confines of perceived ‘feminine’ arts such as painting and craft, and instead using performance as a platform for feminism. It was through performance that artists such as Yoko Ono and Carolee Schneemann were able to use their bodies to deconstruct the hegemonic systems that oppressed them and to create new conceptual frameworks within performance, encouraging an interactive, and sometimes extremely intimate, relationship between performer and spectator that allowed the personal to become political and vice versa.

Key themes can be identified within feminist performance such as hapticity, abjection and oppression, and I have contextualised these themes by using separate case studies of contemporary performance. If art holds up a mirror up to society then it is inevitable that, whilst we continue to live in a society where women’s bodies are still heavily politicized and sexualised, then this will also be reflected and addressed in the work of contemporary feminist performers. Hence, the image chosen is from a series of performances by the feminist activist and artist Martha Mosse entitled ‘Body Sculpture’ in which she places herself in a wooden box she has built herself under a layer of nude spandex material. Writhing and pushing against the material with various angles of her body, she transforms herself into a trapped anonymous being. Mosse has stated that this kind of performance is symbolic of the oppressive attitudes women still face today in society especially in regards to body politics.
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Sarah Neill
Luke Nicholson
Aoife Spence
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The University of Brighton Faculty of Arts, situated on Grand Parade in the city centre, has evolved from the Brighton School of Art founded in 1859. Committed to learning as a collaborative process, the Faculty nurtures excellence in the visual and performing arts, architecture, design, art and design history, media studies, moving image and film studies, literature, languages and humanities, and provides a world-leading research environment for the arts.

The School of Humanities currently offers the following undergraduate courses that deal with the History of Art and Design:
- BA (Hons) History of Art and Design
- BA (Hons) History of Design
- BA (Hons) History of Decorative Arts and Crafts
- BA (Hons) Fashion and Dress History
- BA (Hons) Museum and Heritage Studies
- BA (Hons) Visual Culture

Please email the Programme Administrator, Martina Knight for further details: mk114@brighton.ac.uk

We also offer a postgraduate course, the MA History of Design and Material Culture. Please email the Course Administrators, Clare Baker or Amira Driscoll for further details: cb267@brighton.ac.uk  akdl@brighton.ac.uk

The Faculty of Arts also welcomes applications for M.Phil and PhD research in the history of art and design, material culture and related topics (with some places eligible for AHRC funding).

For further information about these courses, research and design archives in the Faculty please consult the following URLs:
- http://arts.brighton.ac.uk
- http://arts.brighton.ac.uk/research/
- http://brighton.ac.uk/designarchives/