

4. Art & Sociology



Prof Kenneth G. Hay
The University of Leeds, UK

Art History and the Sociology of Art in the UK 1945-present.



Turner Prize-Winner, (2012) Elizabeth Price, who studied at Leeds for her Ph.D and visited Brno on our first exchange project.

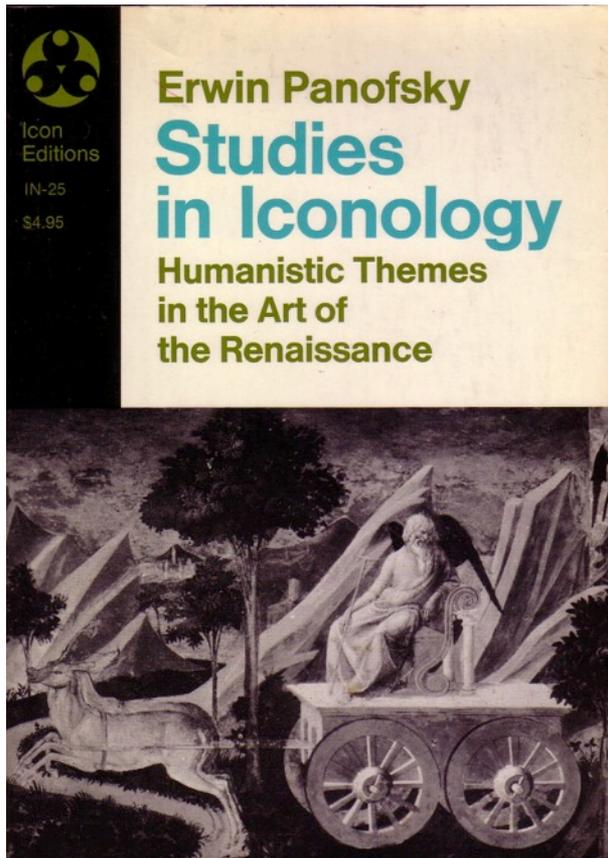
- **29 Art History Departments and 81 Art & Design Departments in the UK 2018**
- **Courtauld Institute**, London - Centred around the German-Jewish emigrées from Hitler's Germany; **Samuel Courtauld, Erwin Panofsky, Aby Wittkower, Fritz Saxl, Edgar Wind** (narrowly missing Walter Benjamin)
- **The University of Leeds** - Department of Fine Art, From **Quentin Bell, Arnold Hauser, Lawrence Gowing, John Tagg**, to **T.J.Clark, Terry Atkinson, Griselda Pollock, Fred Orton** and 'The New Art History'.
- **Goldsmith's University, London** -teachers **Michael Craig-Martin** and **Jon Thompson, Victor Burgin**, inspired the generation of Young British artists including **Damien Hirst, Sarah Lucas, Tracey Emin**,
- Other Centres include, Oxford, Cambridge, St Andrews, Warwick, Sheffield, Exeter, Newcastle, Reading, Lancaster, Edinburgh, Glasgow, Nottingham, Manchester, Middlesex Univeristy, Kingston, Bristol, Dundeed, Herriot-Watt, De Montfort, Lincoln, Falmouth, Norwich, Cardiff, Belfast...

Ernst H.J. Gombrich (1909-2001)



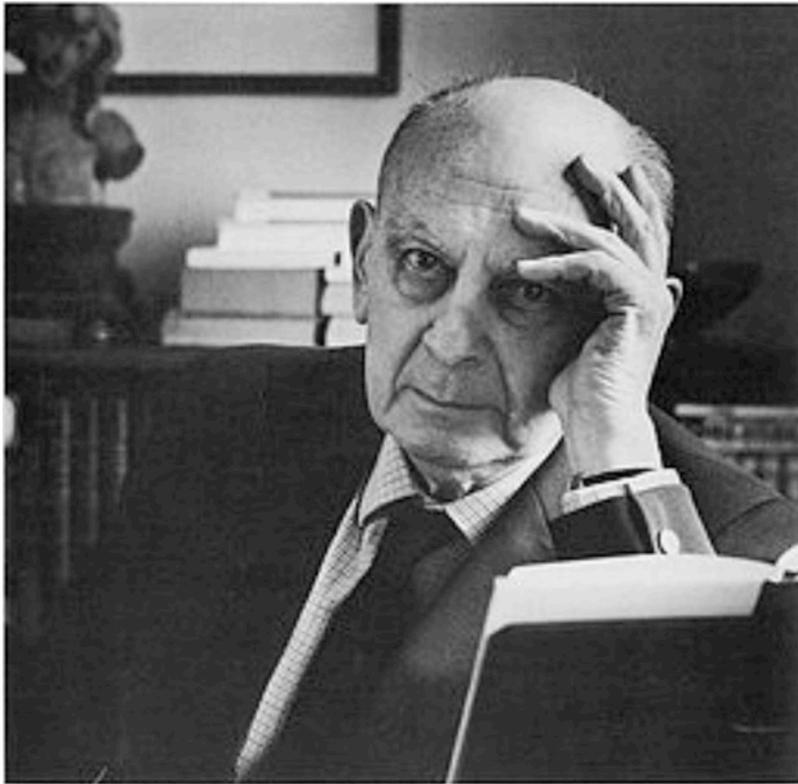
- B. Vienna; studied art history under **Julius von Schlosser** and **Emmanuel Loewy** at the University of Vienna
- Gombrich published his one-volume “The Story of Art” (1950), (originally intended for teenagers), just one year before **Arnold Hauser's** study.
- Gombrich's crushing review of Hauser's book was published originally in *The Art Bulletin*, March 1953, and later in “Meditations on a Hobby Horse” (1963), a collection of essays. It was a combination of academic arrogance and cheap shots, driven fundamentally by a Cold War hatred of anything ‘sociological’
- Instead, Gombrich aligns himself of his friend, the philosopher **Karl Popper**, whose “Open Society and its Enemies” (1945) attacked what they saw as ‘totalitarian’ ideas from Plato to Hegel and Marx.
- Follows the traditional school of stylistic analysis and iconography devised by the **Courtauld** scholars **Panofsky, Wind, Saxl** and **Warburg**.
- His title ‘Story’ as against Hauser's ‘History’ suggests an invented narrative, rather than a definitive text, in keeping with his scepticism towards ‘master narratives.’

The Warburg and Courtauld Institutes, University of London



- **The Courtauld Institute** was founded in 1932 through the philanthropic efforts of the industrialist and art collector Samuel Courtauld, the diplomat and collector Lord Lee of Fareham, and the art historian Sir Robert Witt.
- Consistently ranked as the foremost centre for the study of Art History and curation and includes many world Museum directors amongst its alumni.
- **The Warburg Institute** originally in Hamburg, became noted for its huge photographic archive of artworks. **Fritz Saxl**, successor to founder, **Aby Warburg**, was instrumental in moving the Institute to safety in London in 1933, where he settled. **Ernst Gombrich** became Director in 1959
- Ernst Cassirer used it as did his pupils **Erwin Panofsky** and **Edgar Wind**.
- **Rudolf Wittkower** taught at the Warburg Institute, London from 1934 to 1956.

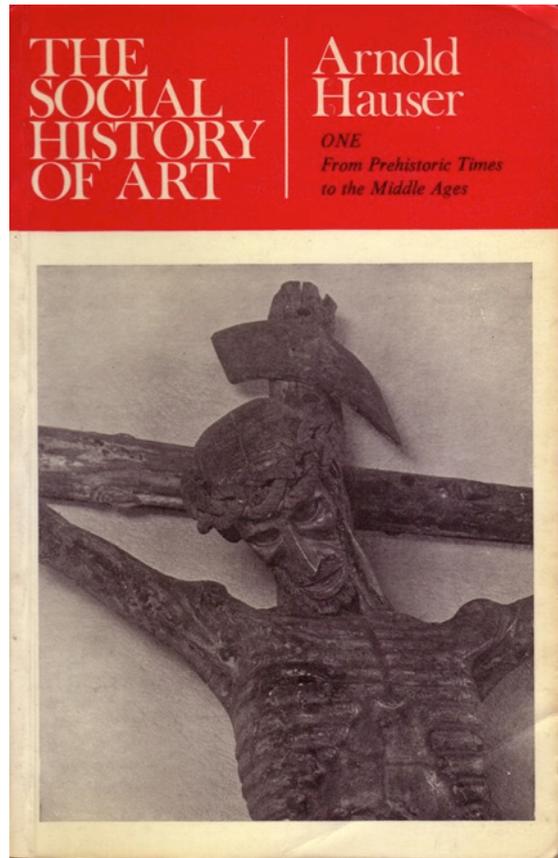
Arnold Hauser The Social History of Art (1951)



Arnold Hauser.

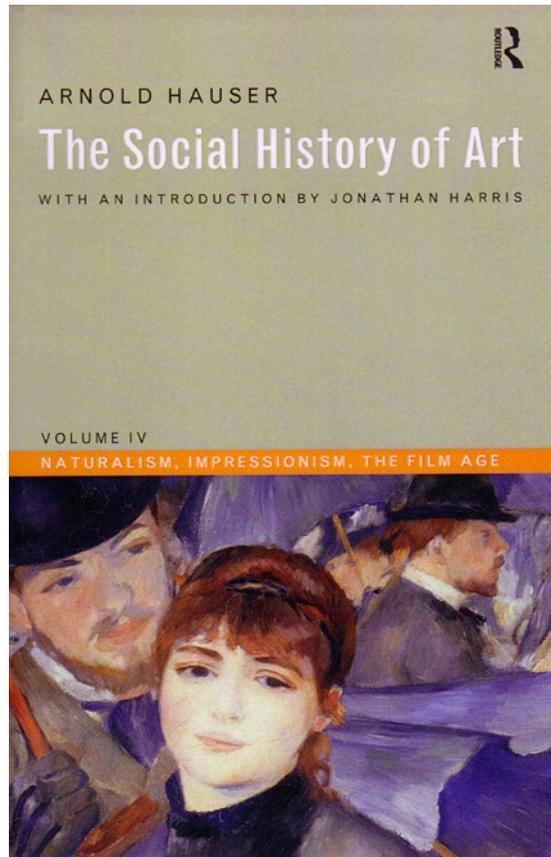
- **Arnold Hauser** was born in Temesvar, Hungary (now Timisoara, Romania) and studied literature and the history of art at the universities of Budapest, Vienna, Berlin and Paris (under **Henri Bergson**).
- In 1916 he joined the *Budapest Sunday Circle* - an intellectual group around **György Lukács** and including **Karl Mannheim** a sociologist, the writers **Béla Balázs**, and the musicians **Béla Bartók** and **Zoltán Kodály**.
- 1921 he returned to Berlin to study economics and sociology under **Ernst Troeltsch**.
- From 1923 to 1938 he lived in Vienna where he began work on "The Social History of Art".
- He lived in London from 1938 until 1977, when he returned to his native Hungary.
- From 1951 he was a lecturer on the history of art at the **University of Leeds**, and in the late 1950s a visiting professor at Brandeis University in the United States. While teaching in Leeds, Hauser's friend **Theodor Adorno** tried to find an appropriate position for him at a German university. I
- In 1959 Hauser became a teacher at Hornsey College of Art in London. He worked again in the United States in 1963-65 and then returned to London. He died in Budapest in 1978.

Arnold Hauser: “The Social History of Art”



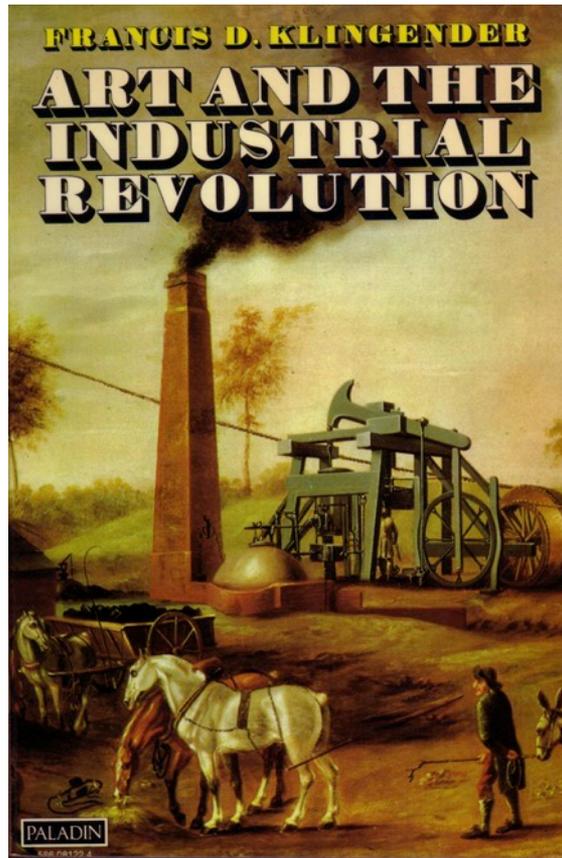
- The fruit of 30 years of research, Hauser’s “Social History of Art” covers the production of art from the cave art of Lascaux to the film age.
- Exploring the interaction between art and society, Hauser effectively details social and historical movements and sketches the frameworks in which visual art is produced in each period..
- Since the Second World War the discipline of art history has grown and diversified remarkably, in definition and extent, as well as its range of theories, methods, analyses and evaluations.
- Hauser’s account, which is clear in its affiliation to Marxist principles of historical and social understanding appeared at a moment when academic art history was still, in Britain at least, an élite and narrow concern, limited to a handful of university departments.
- Though Hauser’s intellectual background was steeped in mid-European socio-cultural scholarship of a high order, only a relatively small portion of which was associated directly with Marxist or neo-Marxist perspectives, “The Social History of Art” arrived with the **Cold War** and its reputation quickly, and inevitably, suffered from the general backlash against political and intellectual Marxism which persisted within mainstream British and American culture and society until the 1960s and the birth of the **New Left**.
- At this juncture, its first ‘moment of reception’, Hauser’s study, actually highly conventional in its definition and selection of artefacts deemed worthy of consideration, was liable to be attacked and even vilified because of its declared theoretical and political orientation.

Arnold Hauser: “The Social History of Art”



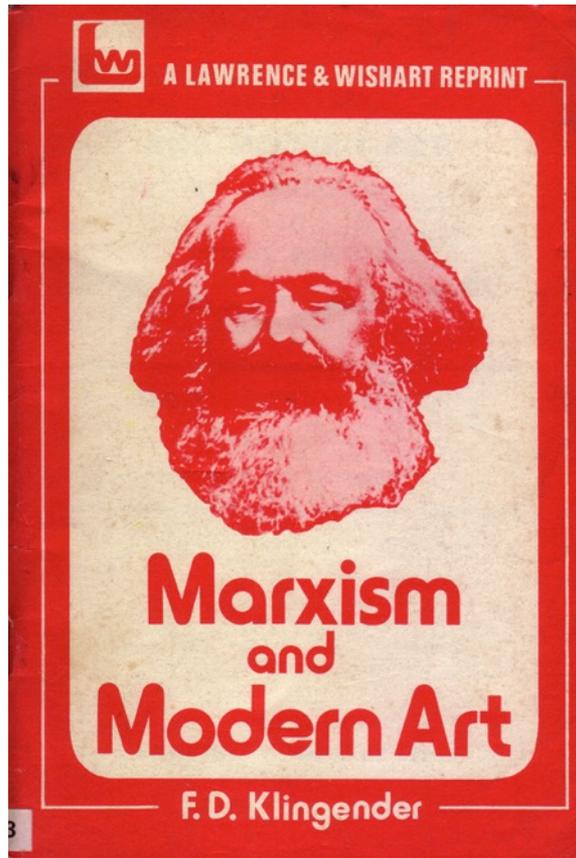
- By the mid-1980s, a later version of Marxism, disseminated primarily through the development of academic media and cultural studies programmes, often interwoven with feminist, structuralist and psychoanalytic themes and perspectives, had gained (and regained) an intellectual respectability in rough and ironic proportion to the loss of its political significance in western Europe and the USA since the 1930s.
- Hauser’s study was liable to be seen in this second moment of reception as an interesting, if, on the whole, crude, antecedent within the development of a disciplinary specialism identified with contemporary academic art and cultural historians and theorists such as **Edward Said, Raymond Williams, Pierre Bourdieu** and **T.J.Clark**.
- By the 1980s, however, Hauser’s orthodox choice of objects of study, along with his unquestioned reliance on the largely unexamined category of ‘art’—seen by many adherents of cultural studies as inherently reactionary—meant that, once again, his history could be dismissed, this time primarily on the grounds of its both stated and tacit principles of selection.
- Despite the limitations of its overarching ambitions and its reliance on pre-existing categories of art and history, the book retains its value as a comprehensive overview of social and historical factors at play in the creation of artworks throughout the ages.
- Hauser's suggestion that art does not merely reflect but interacts with society is a widely accepted premise. He also saw the art establishment and art reviewers as servers of commercial interests.
- The new 1999 edition contains a strong critical analysis by **Jonathan Harris** of Keele University.

Max Klingender, “Art and the Industrial Revolution” (1947)



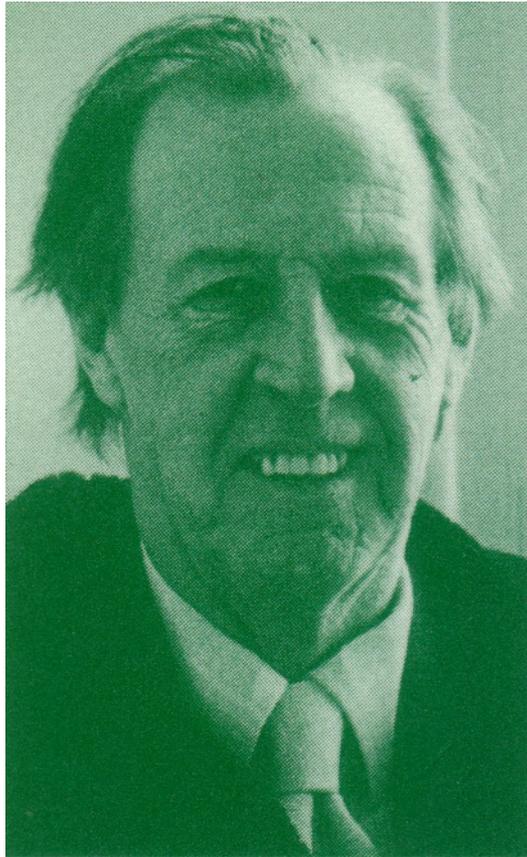
- b.1907 in Goslar, Germany of English parents.
- Lecturer in sociology at University of Hull, UK
- A pioneering account of the impact of the new industry and technology on the urban landscape of England and its people.
- Klingender analyses the inter-action between sociological, scientific, and cultural changes that moulded the 19th-century. He looks at the developments of railways to the poetry of Erasmus Darwin, bridge construction, aqueducts and aesthetic concepts such as the Sublime and the Picturesque, from Luddite riots and the English ‘navvy’ (labourer) to those artists most profoundly affected by the Industrial Revolution: **John Martin, Joseph Wright of Derby, J.C.Bourne and J.M.W.Turner.**
- Almost universally praised for its breadth of scope, its originality and its readability.

Max Klingender, “Marxism and Modern Art” (1943)



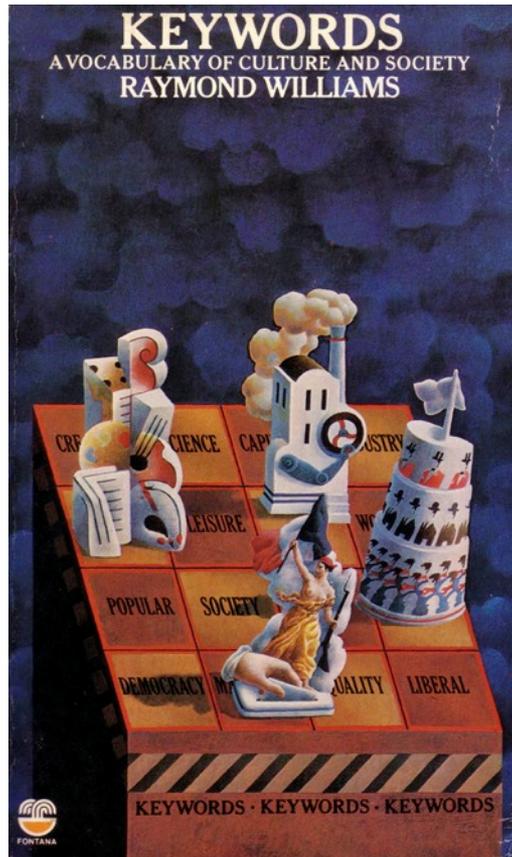
- This short work starts with a critical survey of **Roger Fry's** 'Formalism' before going on to examine the opposing Realist theories of **Chernychevsky, Plekhanov, Marx** and **Engels**.
- After surveying Aesthetic Relativism (in **Taine**, Klingender ends with an appraisal of **Lenin's** reflections on Realism, which remains, he feels, the most appropriate style for proletarian art.
- Besides his pioneering work on the Industrial revolution, **Klingender**, who died at 48 in 1955, left behind two other original works of art criticism: "Goya and the Democratic tradition" (1948), "Animals in Art and Thought to the End of the Middle Ages". (1971).
- He also organised an exhibition of "Hogarth and English Caricature" (1944), which stimulated the reappraisal of this neglected art form.
- Cf Pooke, Grant. *Francis Klingender 1907-1955: A Marxist Art Historian Out of Time*. Gill Vista Marx Press, 2007.

Raymond Williams (1921 -1988)



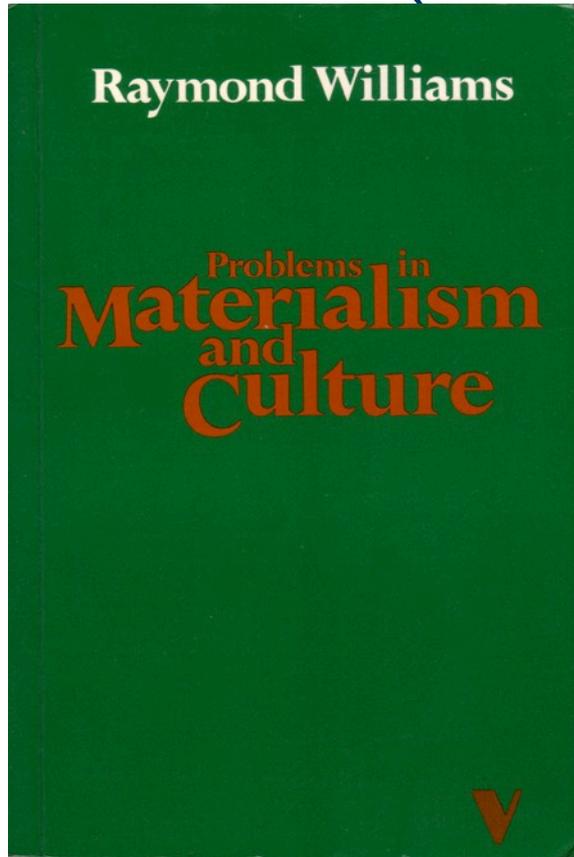
- **Raymond Henry Williams** was a Welsh theorist, academic, novelist and critic. He was an influential figure within the **New Left** and in wider culture.
- His writings on politics, culture, the mass media and literature made a significant contribution to the Marxist critique of culture and the arts.
- His work laid the foundations for the field of cultural studies and the development of an analytical approach to culture called cultural materialism, influenced by **Marx**, **Antonio Gramsci** and **Louis Althusser**.
- Cultural materialism sees all culture as a material product, created in specific social and temporal circumstances, with specific functions and purposes. As such it is organised economically and politically just as much as, for example, the steel industry.

Raymond Williams, “Keywords” (1976)



- Williams studied in Trinity College Cambridge along with **Eric Hobsbawm**.
- In 1946, he founded the journal ‘Politics and Letters’, with **Clifford Collins** and **Wolf Mankowitz** until 1948.
- Williams published “Reading and Criticism” in 1950.
- Inspired by **T.S.Eliot**’s 1948 “Notes towards the Definition of Culture”, Williams began exploring the concept of culture. He first outlined his argument in the essay “The Idea of Culture”, which resulted in the widely successful book “Culture and Society” (1958). This was followed in 1961 by “The Long Revolution”.
- In 1961, as a result of his publications, he was elected Fellow of Jesus College, Cambridge, then Reader (1967-74) and Professor of Drama (1974-1983).
- His work focussed on the interrelationships of language, literature and society, making use of the work of **Gramsci** and **Structuralism**
- “Keywords” (1976) is the result of these interests:
- Neither a defining dictionary nor a specialist glossary, it is an enquiry into a vocabulary: a shared body of words and meanings by which we articulate the practices and institutions known as ‘culture’ and ‘society’.
- Williams examines how these ‘keywords’ have been formed, altered, redefined, influenced, modified, confused and reinforced as historical contexts to give us their current meaning and significance.

Raymond Williams, “Problems in Materialism and Culture” (1980)



A selection of essays written over 20 years on topics ranging from Victorian theatre to **Rudolf Bahro**, social Darwinism, advertising, Utopian fiction, the Welsh Industrial novel and the ‘Bloomsbury fraction’.

- Intended as an introduction to his work as a whole
- Williams demonstrates that culture is a material product with its own specific socio-historical context, or, as he defined it in “Culture”, “a realized signifying system.”
- In “Base and Superstructure in Marxist Cultural Theory”, Williams re-examines the key term ‘determinism’ and suggests a more attentive analysis of the relation between individual and collective cultural production.
- In “The Bloomsbury Fraction”, Williams takes **Leonard Woolf’s** disclaimer that they were ‘just a group of friends’ to task, suggesting that the group exerted a far greater influence on British culture and gave credence to many of its members who would not otherwise have been individually remembered without the ‘group’ identity. Yet Bloomsbury was distinct from the norm of the ruling class by its libertarian sexuality and by its ‘social conscience’ (Woolf’s work for the League of Nations, the Co-operative movement and the Labour Party, which would suggest a degree of liberalisation of the aristocracy from which it came, but, argues Williams, “A fraction..often performs this service for its class.” (p.163)
- The essay on East German author **Rudolf Bahro’s** “The Alternative in Eastern Europe” (1977), described by Herbert Marcuse as, “the most important contribution to Marxist theory and practice that has appeared in recent decades”, discusses the alternatives to Soviet-style Communism, which he believed was incorrectly called “real socialism” when in reality it was still a class society. Bahro was imprisoned in the GDR, expelled and eventually became active in the Green Party in Western Germany after Perestroika.

The Open University



Wilson building at Open University Campus in Milton Keynes, UK.

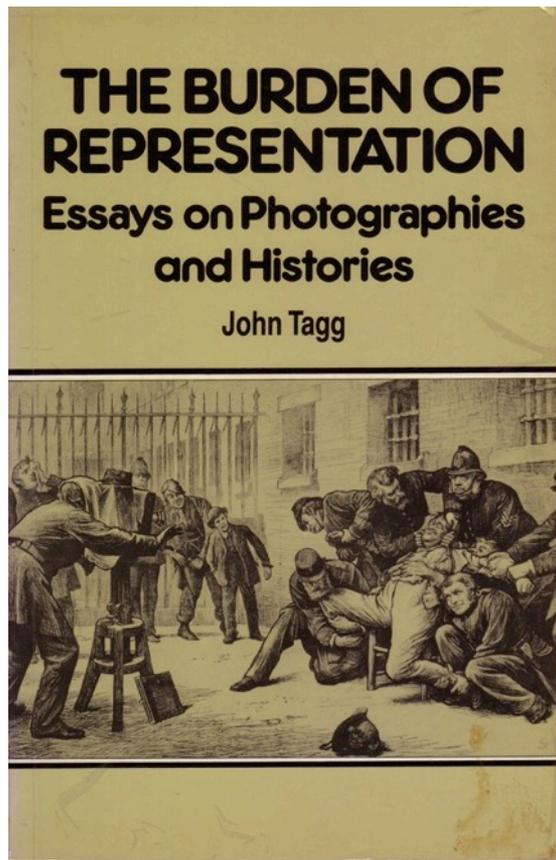
- Started in 1969 by PM Harold Wilson
- Open/Flexible learning, with students in 128 countries.
- One of the biggest universities in the UK for undergraduate education, with 174,000 students enrolled, including around 31% of new undergraduates aged under 25, and more than 7,400 overseas students.
- The majority of the OU's undergraduate students are based throughout the United Kingdom and principally study off-campus.
- Courses on Arts & Humanities covers Art History, cultural studies, post-colonial theory, film and gender studies.
- one of only three United Kingdom higher education institutions to gain accreditation in the United States of America by the Middle States Commission on Higher Education .

Stuart Hall (1932-2014)



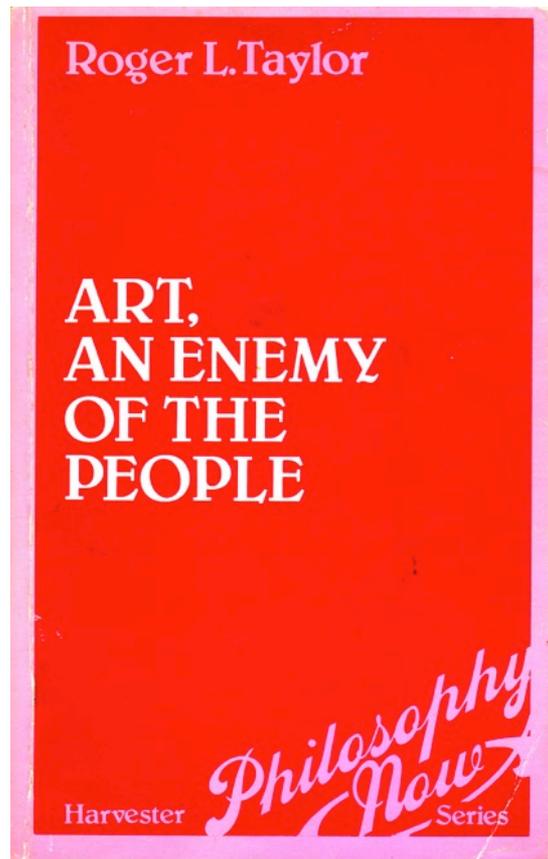
- Nearly 10 years after he came to England from Jamaica in 1951, he helped found the first **Centre of Cultural Studies** in Birmingham, with academics **Richard Hoggart** and **Raymond Williams**. It was, he says, a reaction to how fast Britain was changing after the war, including the break up of the class structure and the growing impact of TV and the mass media.
- Hall's work focussed on questions of diaspora, language, ideology, politics, mass culture and representation.
- From 1979-97: Professor at the **Open University** and Visiting Professor at **Goldsmiths College**, London.
- With Jessica Evans he edited "Visual Culture: The Reader" (1999), a set book for the Open University
- Hall extended the scope of Cultural Studies to encompass race and gender, incorporating the work of Foucault and French post-structuralism.

John Tagg, “The Burden of Representation” (1988)



- Photographs are used every day as documents and evidence by the Courts, police, hospitals, passports, work permits, driving licences, etc.
- Some photographs are designed specifically to be ‘instrumental’ in this way, others can become so.
- What mechanisms of power and authority decide the fate and functions of photographs?
- And what conceptions of photography does this involve and what are its consequences?
- Tagg, formerly Lecturer at Leeds University, drawing on the work of **Althusser** and **Foucault**, rejects the idea of photography as passive record of reality and instead traces a history of photography in terms of its use in social regulation.
- The book calls for the rigorous analysis of the meaning, status and effects of photography and its functions in the modern state.

Roger Taylor, “Art, An Enemy of the People” (1978)



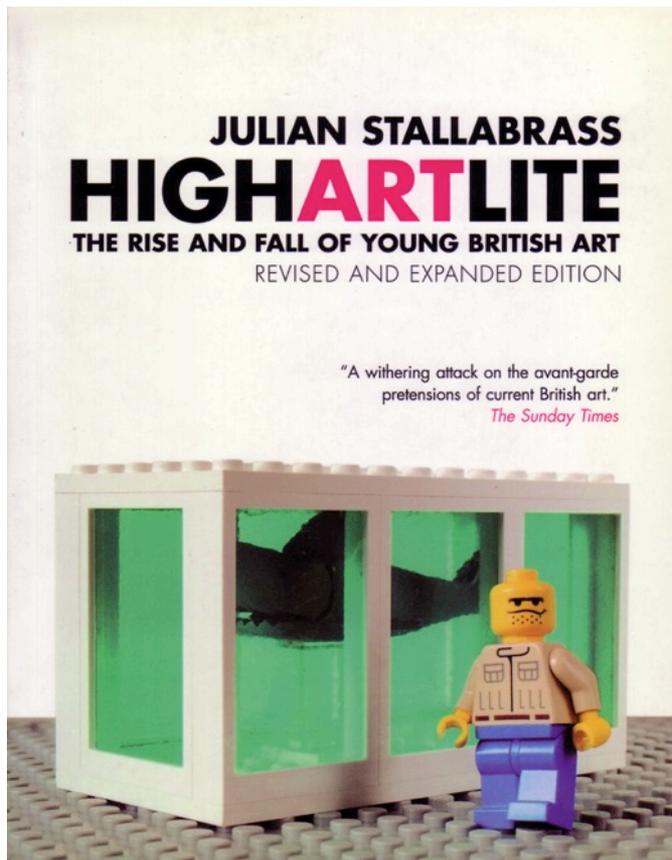
- Taylor opposes the dominant trend in British aesthetics: linguistic and analytic philosophy in favour of a return to forthright class analysis
- In his view, culture and artworks as traditionally accepted are merely ideological products serving the ruling class and therefore always counter to the interests of the working class.
- His opening premise is that art and philosophy are effectively ‘beyond the reach’ of the ordinary people who work in menial and service jobs in our society and who might at most read the tabloid press.
- He proposes a future cultural inversion where other icons of popular culture might replace the hallowed cultural icons of today.
- The first section deals with a critique of the abstract understanding of art and culture which Taylor sees as alienating to ordinary working people. His critique is not specifically Marxist, and indeed he is critical of Marxist approaches in general.
- In examining the history of jazz, (in the final chapter), he sees it as betraying its origins in the streets of New Orleans when it aspires to ‘art’ status. Art, for Taylor, is something which should be resisted.
- The basic premise of his book has been refuted by **Lenin** in his warning about naively ‘accepting’ the current values and ethics of the working class: Those who concentrate the attention, observation and consciousness of the working class exclusively, or even mainly, upon itself alone are not Social Democrats” (they must understand the interrelation of *all* classes in modern society)

Victor Burgin: “The end of Art Theory: Criticism and Modernity” (1986)



- B.1941, Sheffield
- Artist, photographer, author and art theorist
- Professor of Fine Art, Goldsmith's University, London, Emeritus Professor of the History of Consciousness, University of California, Sta Cruz
- Discusses the institutions of art the sites where the power/discourse about art is enacted: i.e.galleries, magazines, journals, reviews, art fairs, museums, libraries, art schools etc.
- These institutions follow their own structure and are relatively autonomous and self-perpetuating.

Julian Stallabrass, “High Art Lite”: The Rise and Fall of Young British Art” (1999)



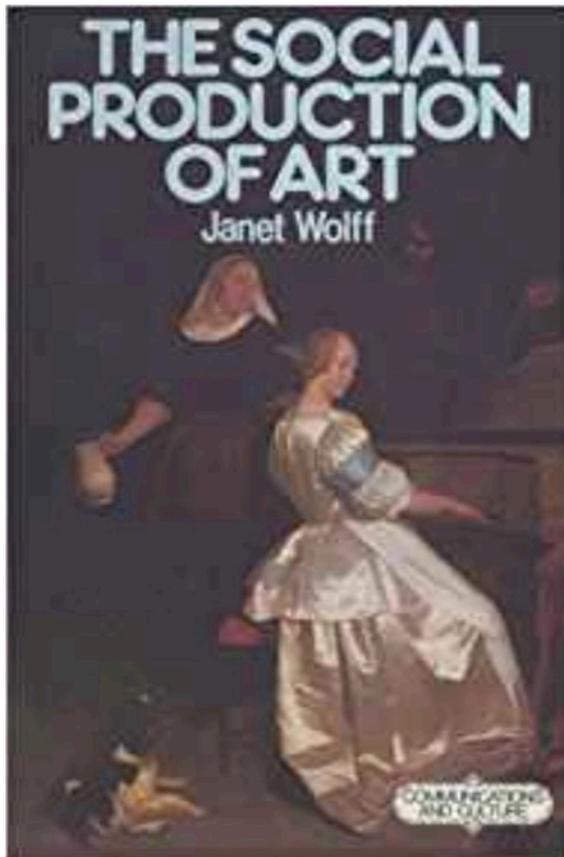
- Appeared in 1999, when ‘young British art’ (YBA) was at its peak - Stallabrass, Reader in Art History at the Courtauld Institute, prefers his own term “High Art Lite” for the neo-conceptual, provocative art of **Damien Hirst, Tracey Emin, Jake and Dinos Chapman, Marcus Harvey, Sarah Lucas** and others, obsessed with commerce, mass media and the cult of personality.
- Stallabrass charts the rise and critical success of “High Art Lite”, and concludes with its destination, limits and contradictions. forcefully questioning its artistic worth, and how it lost its critical immunity in the new millenium.
- He also examines the ways in which artists such as Hirst, Emin, Wearing and Landy have altered their work in recent years to adapt to their new situation.

Janet Wolff



- b. 1943 Manchester
- Studied Sociology at the University of Birmingham; influenced by **Zygmunt Bauman** and **Stuart Hall**.
- Lecturer/Senior Lecturer at the University of Leeds
- 1991- 2001 Director of the PhD programme in Visual and Cultural Studies University of Rochester, New York,
- 2001-2006 Associate Dean for Academic Affairs in Columbia University's School of the Arts.
- Prof Emeritus, University of Manchester.
- **Books include**
- "The Social Production of Art" (1981/93),
- "Aesthetics and the Sociology of Art" (1983/1993),
- "Feminine Sentences: Essays on Women and Culture" (1990),
- "Resident Alien: Feminist Cultural Criticism" (1995),
- "AngloModern: Painting and Modernity in Britain and the United States" (2003), and
- "The Aesthetics of Uncertainty" (2008).

Janet Wolff



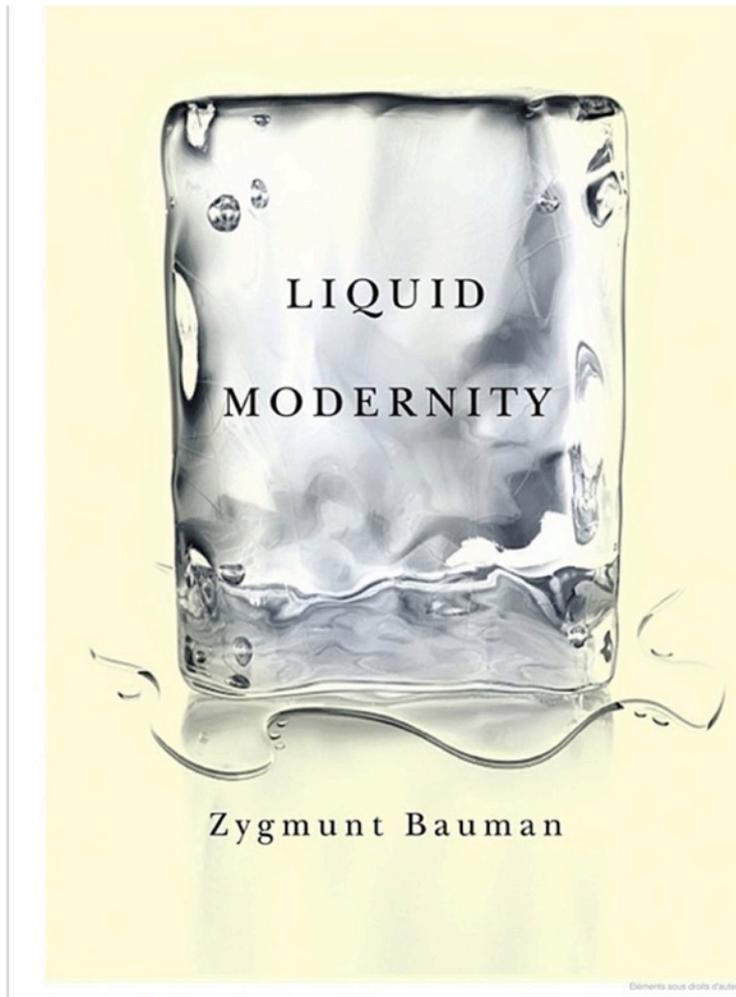
- In her published Ph.D., “Hermeneutic Philosophy and the Sociology of Art” (1975), Wolff investigates how to account properly within sociology for that which is aesthetic. Wolff suggests adopting **Gadamer** and **Habermas**’ hermeneutic perspective to counter the lack of historical perspective in Positivism and phenomenology.
- In “The Social History of Art” (1981), surveys the various modern theories of artistic creation, arguing that the arts can only be adequately understood in a sociological perspective, and that art results from a complex of historical factors.
- In “Aesthetics and the Sociology of Art” (1983) examines the contrasting aesthetic views that art and literature are wholly independent from the socio-economic realm, following only its own artistic and formal dictates; and that art is a mere ‘reflection’ of socio-economic circumstances which wholly determine its form and content. Both are flawed, argues Wolff, and argues for a more nuanced approach. Accepting that conceptions and criteria of aesthetic value are both socially constructed, and inevitably ideological, whilst accepting the irreducible aspect of pleasure in aesthetic discourse.

Zygmunt Bauman



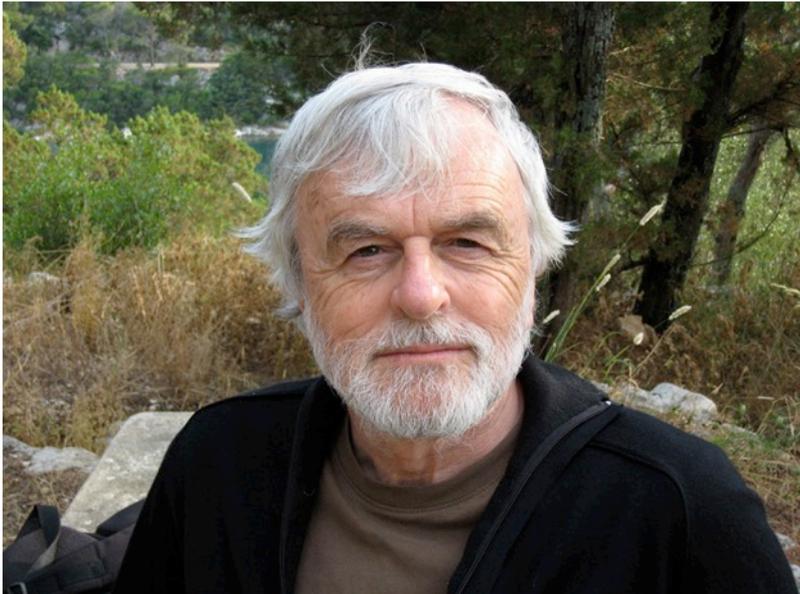
- B.1925 Poznań, d.Leeds 1917
- Sociologist and Professor Emeritus at the University of Leeds
- Author of famous concept of “**Liquid Modernity**” (1999) to describe the fluid set of relations existing under globalism and postmodernism.
- Marked by his personal experience of exile and instability De 1925 he confronted totalitarianism and relentless social change. “Modernity and the Holocaust” analyses the tortured ‘logic’ of the Holocaust while “Buying a Life” critiques the merchandising of contemporary life.
- With his base in sociology, Bauman had an enormous range: **Georg Simmell** and **Karl Marx** and **Slavoj Zizek** to **Antonio Gramsci** , **Max Weber**, **Pierre Bourdieu**, **Georg Steiner** but also **Italo Calvino** and **Jorge Luis Borges**.
- His ethic was also inspired by **Albert Camus**: “I rebel therefore I am”
Bauman said: “I learned how to rebel through being armed with sociological tools, and how to transform the vocation of sociologist into a life of rebellion”
- “The Human Cost of Globalisation” (1999) denounces social inequalities up to his last essay in 2014, “Do Riches help everyone?”
- Authored 57 Books and over a hundred articles on themes of globalisation, modernity and postmodernity, consumerism and ethics.:
- “Thinking Sociologically” (1990)
- “Liquid Love” (2003)
- “Liquid Times” (2007)
- “Liquid Fear” (2006)
- “The Art of Life” (2008)

Zygmunt Bauman



- Bauman, following **Freud** came to view European modernity as a trade off:
- European society, he argued, had agreed to forego a level of freedom to receive the benefits of increased individual security.
- Bauman argued that modernity, in what he later came to term its 'solid' form, involved removing unknowns and uncertainties. It involved control over nature, hierarchical bureaucracy, rules and regulations, control and categorisation - all of which attempted to gradually remove personal insecurities, making the chaotic aspects of human life appear well-ordered and familiar.
- “Modernity and the Holocaust” attempts to give a full account of the dangers of those kinds of fears. Drawing upon **Hannah Arendt** and Theodor Adorno’s books on totalitarianism and the Enlightenment, Bauman developed the argument that the Holocaust should not simply be considered to be an event in Jewish history, nor a regression to pre-modern barbarism.
- Rather, he argued, the Holocaust should be seen as deeply connected to modernity and its order-making efforts. Procedural rationality, the division of labour into smaller and smaller tasks, the taxonomic categorisation of different species, and the tendency to view obedience to rules as morally good, all played their role in the Holocaust coming to pass.
- He argued that for this reason modern societies have not fully grasped the lessons of the Holocaust; it tends to be viewed, to use Bauman's metaphor like a picture hanging on the wall, offering few lessons. In Bauman's analysis the Jews became 'strangers' *par excellence* in Europe. The Final Solution was pictured by him as an extreme example of the attempt made by society to excise the uncomfortable and indeterminate elements that exist within it.

Timothy J. Clark



- b. Bristol 1943
- Studied at Cambridge University, The Courtauld Institute and the Sorbonne, Paris. For a brief period in the 1970s, Clark was a member of the Situationist International
- Thesis on Courbet: “Image of the People: Gustave Courbet and the 1848 Revolution.” (1973); “The Absolute Bourgeois: Artists and Politics and the Second French Republic 1848-1851” (1973).
- Taught at UCLA, Los Angeles (1974-76)
- Professor of Art History at the University of Leeds (1975-1977)
- 1980 - joined the Department of Art History at Harvard University.
- In 1982 he published an essay, “Clement Greenberg’s Theory of Art”, critical of prevailing Modernist theory, which prompted a notable and pointed exchange with **Michael Fried**. This exchange contributed to the debate between formalist and social histories of art.
- In 1988 he joined the faculty at the University of California, Berkeley, where he held the George C. and Helen N. Pardee Chair as Professor of Modern Art until his retirement in 2010, when he returned to London.
- Major Marxist thinker on French 19th-century art in its social context, with key books on Courbet, and Manet: “The Painting of Modern Life: Paris in the Art of Manet and his Followers”. (1985); but also on Poussin, Pollock and Modernism; “Farewell to an Idea: Episodes from a History of Modernism”. (1999); “The Sight of Death: An Experiment in Art Writing”. (2006); And “Picasso and Truth: From Cubism to Guernica” (2013).

Griselda Pollock



Griselda Pollock outside the Clothworkers' Court, The University of Leeds.

- B. 1949 in S. Africa and grew up in Canada
- Studied at Oxford, The Courtauld Institute (Doctorate on Van Gogh)
- Professor of the Social and Critical Histories of Art at The University of Leeds
- a visual theorist, cultural analyst and scholar of international, postcolonial and feminist studies in the visual arts.
- In "Modernity and the spaces of Femininity", Pollock takes issue with T.J.Clark's analysis of Manet's "Bar at the Folies Bergère" (1881-2 Courtauld Institute) for underestimating the relationship between sexuality, masculine power and modernism: She questions why, "...it is normal to see paintings of women's bodies as the territory across which men artists claim their modernity and compete for leadership of the avant-garde.." (Feagin & Maynard, 1997, p133).
- Her work has consistently addressed the often unacknowledged rôle of women artists in history: notably "Old Mistresses: Women, Art and Ideology" (1981)
- Her engagement with psychoanalysis, structuralism and post-structuralism through **Julia Kristeva** and **Bracha Lichtenburg-Ettinger** to **Jacques Derrida** and **Michel Foucault**, has led to major works such as: "Vision and Difference" (1988), "Avant-Gardes and Partisans Reviewed" (1996 with Fred Orton), "Mary Cassatt, Painter of Modern Women" (1998) "Differencing the Canon: Feminism and the Histories of Art" (1999), and "Looking Back to the Future: Essays by Griselda Pollock from the 1990s" |(2000).

Terry Atkinson - Art & Language

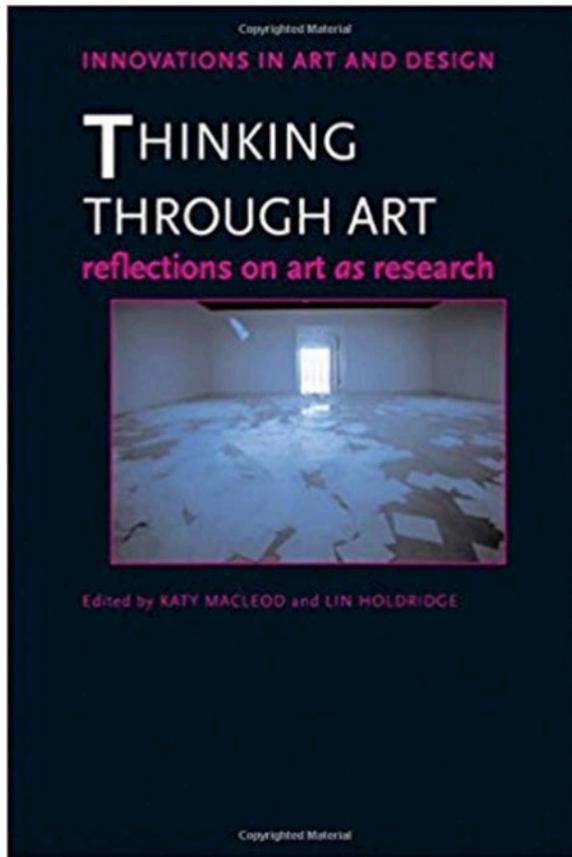


“Enola Gay Mute I” (1990), Coll. Ungers, Köln

- UK’ s leading conceptual artist
- Co-founder of “Art & Language” - artists’ group and theoretical journal.
- Theoretician following Wittgenstein, Russell, Derrida and Chomsky.
- Interested in theories of mind and consciousness
- Politically engaged artist
- Formerly, Reader in the Rhetorics and Practices of Art at The University of Leeds

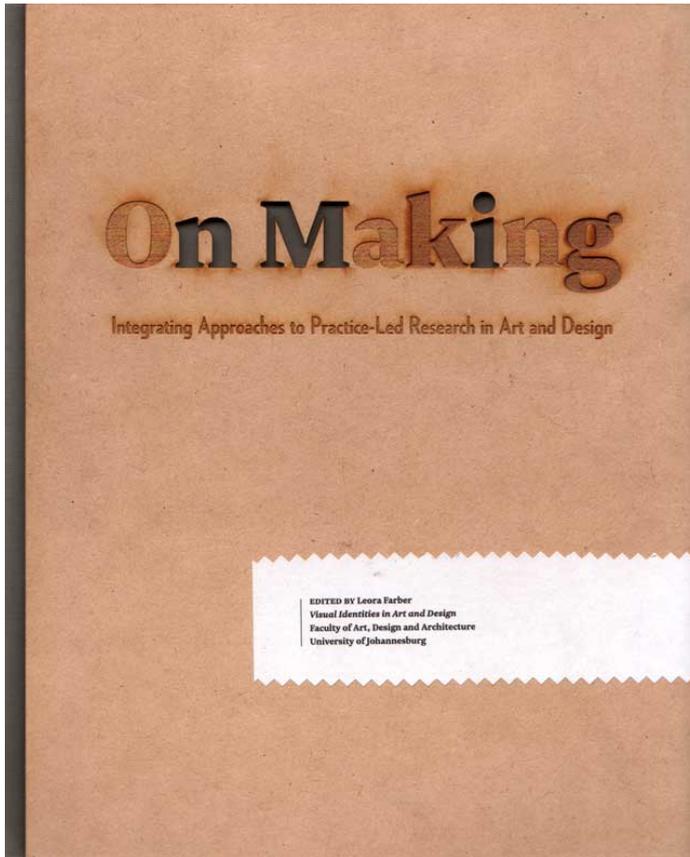
- Terry Atkinson, “Works 1977-1983”, Whitechapel Art Gallery, 1983. ISBN 0 85488 060 7;
- John Roberts, “Approaches to Realism”, Bluecoat Gallery Liverpool, 1990;
- T. Atkinson, ‘Beholding Courbet from the side’, Oxford Art Journal, Vol. 15, No 1, 1992.
- Terry Atkinson, “Ruses, Mutes, Monochromes and Bombers”, Galerie Patricia Asbaek, Copenhagen, 1992. ISBN 87-8822332-9

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“On Making.” University of Johannesburg, SA



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