

UNIVERSITY OF PLYMOUTH

ART HISTORY SUBJECT GROUP

Art History (BA Hons) and Gallery and Museum Studies (minor)

Dr. Stephanie Pratt

ART HISTORY COURSE (PART OF COMBINED ARTS PROGRAMME)

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MYTHS OF PRIMITIVISM – LEVEL ONE (20 CREDITS)

Course description

As a first-level and foundational course of study, this module introduces students to ways of examining and learning about cultures and arts outside Europe, especially the material culture of Africa, Amerindian North America and the Pacific Islands. It looks particularly at the museological questions raised by exhibitions of these items and objects and the current need to find appropriate means of interpretation of such works. A second element of the course concerns modernism's response to the visual cultures from around the world. Here students will engage with historical terminology such as the concepts of 'primitivism', 'Orientalism', and exoticism in Western visual culture. Introductory sessions will deal with the problems surrounding study of cultures outside Europe and what Stuart Hall has termed the issues of 'The West and the rest'.

Module Aims and Objectives

Module aims:

- To help students develop an awareness of current debates surrounding cultural difference and its impact on visual culture.
- To examine a diverse range of works of art from around the world, particularly arts from the late 19th to the end of the 20th century.
- To introduce key historical concepts that have had an impact on Western understanding and visual representation, i.e. 'primitivism', 'exoticism', etc.

Module objectives and learning outcomes are for students:

- To be able to critically evaluate relationships between Western visual culture and the arts of the world.
- To be able to discuss current debates surrounding the exhibition and display of World arts and cultures.
- To be able to approach and discuss the arts of all cultures with an awareness of the historiography of Western appropriation of 'others'.

Sample Lecture/Seminar Programme for module

<u>Weeks</u>	<u>Topic</u>	<u>Topic</u>
	Lecture (am)	Seminar (pm)
1.	Introduction – 'The West and the rest'	Wunderkammer: the Cabinet of curiosities
2.	RAMM visit	<i>Lost Magic Kingdoms</i>
3.	Collections project	Displaying collections
4.	RAMM visit/talk	Collections 'switch'

5.	Cubism/Surrealism	Paris and the display of ethnographic arts
6.	Native Americans and Abstract Expressionism	1940 MOMA exhibition
7.	Aboriginal and Modern	Sydney biennale, Australia
8.	MOMA ' <i>Primitivism in 20th C</i> '	Reviews
9.	RA's <i>Africa: The Art of a Continent</i> exhibition	Reviews
10.	Contemporary Debates	The Artist as Ethnographer

Assessment Requirements

Essay One

In relation to the 'collections' project (see below), and using any available documentation that you might have accrued from the projects, examine each of the following four critical texts on the processes of collecting/displaying. Write a critical commentary on each text, taking into account those insights and experiences gained from your own process of developing a 'collection'.

- 1) James Clifford, 'Objects and Selves – An Afterword,' in *Objects and Others. Essays on Museums and Material Culture*, edited by George W. Stocking, Jr., London and Madison: The University of Wisconsin Press, 1985, pp. 236 – 246.
- 2) Gerald MacMaster, 'Museums and Galleries as Sites for Artistic intervention,' in *The Subjects of Art History. Historical Objects in Contemporary Perspective*, edited by Mark A. Cheetham, Michael Ann Holly, and Keith Moxey, Cambridge, New York and Melbourne: Cambridge University Press, 1998, pp. 250 – 261.
- 3) Mieke Bal, 'On Show: Inside the Ethnographic Museum,' in *Looking in. The Art of Viewing*, introduction by Norman Bryson, New York: G + B Arts International, 2001, pp. 117 – 160.
- 4) Claire Farago, 'Silent moves. On excluding the ethnographic subject from the discourse of art history,' in *Art History and its institutions. Foundations of a discipline*, edited by Elizabeth Mansfield, London and New York: Routledge, 2002, pp. 191 – 214.

Collecting activity – (linked to essay)

Prior to this essay, students are asked to assemble a group of items that might be thought of as their own personal 'collection'. They are asked to think about their activities of collecting, whether conscious or not, and to briefly describe the content of their collection. The remit for what constitutes a 'collection' is set as broadly as is feasible. eg. Looking for items that are transportable and not too fragile to be displayed. These items are then brought to class and displayed according to the individual student's own sense of appropriateness. The last part of the exercise involves the swapping of collections between pairs of students who are then

required to redisplay the items of their partner's collection. Again, there is little given in the way of direction for the students, hopefully allowing them the space and support to explore their own sense of what issues, debates and values are raised in the exercise. They are asked to refer in their essays to any relevant information and experience uncovered in this activity.

NB Students can employ illustrations and/or visual and written documentation concerning their collecting and displaying activities as a resource for the later writing of the essay. Also, they are encouraged to refer to other collections, locally and nationally, and the handling and displays of their collections.

Essay length: 2,000 words minimum

Essay Two - Alternate essay titles (Choose only one of the following two alternatives):

Either, Essay A: Read and analyse the following texts written over a period of about 85 years and covering a range of approaches to African art and culture:

- 1) Roger Fry, 'The art of the Bushmen' (first published, March 1910 in the *Burlington Magazine*); and 'Negro Sculpture', (first published in April 1920 in the *Athenaeum*) reprinted in *Vision and Design*, Chatto and Windus, London, 1920, rpt Oxford University Press, Oxford, 1981, pp. 60 – 73.
- 2) Frank Willett, 'Ife in Nigerian Art' (first published in *African arts/Arts d'Afrique*, UCLA 1 (1) 1968, pp. 30 – 34) in Charlotte M. Otten, ed, *Anthropology and Art, Readings in Cross-Cultural Aesthetics*, American Museum of Natural History, The Natural History Press, Garden City, New York, 1971, pp. 354 – 365.
- 3) William Fagg, 'In Search of Meaning in African Art', (first published in Anthony Forge, ed., *Primitive Art and Society*, Oxford University Press, Oxford, 1973, pp. 151 – 68), rpt in Eric Fernie, ed., *Art History and its Methods, a critical anthology*, Phaidon Press, London, 1995, pp. 237 – 244.
- 4) Olu Oguibe, 'In the "Heart of Darkness"', (first published in *Third Text*, 23, 1993, pp. 3-8), rpt in Eric Fernie, ed., *Art History and its methods, a critical anthology*, Phaidon Press, London, 1995, pp. 317 – 322.
- 5) Ikem Stanley Okoye, 'Tribe and Art History' (first published in *Art Bulletin*, 77, no. 4, 1996, pp. 614 – 15), rpt in Steve Edwards, ed, *Art and Its Histories, a Reader*, Yale University Press, New Haven and London, in association with the Open University, 1998, pp. 260 – 263.

To begin with, in essay format, you should rehearse in your own words the main arguments of each text and its author and follow this with a critical reading of each taking into account the historiographical problems and methods presented by each text. Finally, in your own words, sum up what you would consider to be an appropriate approach and methodology for the writing of a history of African art and culture for today's audiences.

Or, Essay B: Choose an object currently held in a local, regional or national collection of either African, Oceanic or North American Indian art (this could be something located in Exeter's Museum, the Pitt-Rivers Museum in Oxford or the British Museum or any other well-known or noted British collection). Discuss this item first, by giving a description of it and employing any information that can be gained from the collection in which it is housed. Next, taking into account all of the readings which you've undertaken for this course, attempt to situate this work of art/material object within current art historical understandings of the culture and society within which it was first produced and received.

Essay length: 2,000 words minimum

Select Bibliography

General Works

- Barker, Emma (ed), *Contemporary Cultures of Display* (New Haven: Yale University Press, 1999)
- Clifford, James, *The Predicament of Culture: Twentieth Century Ethnography, Literature and Art* (Cambridge, Mass.: Harvard University Press, 1988)
- Connelly, Frances S., *The Sleep of Reason. Primitivism in Modern European Art and Aesthetics, 1725 – 1907* (University Park, Pennsylvania: The Pennsylvania University Press, 1995)
- Fusco, Coco, *The bodies that were not ours and other writings* (London: Routledge, 2001)
- Fry, Roger *Vision and Design*, edited by J. B. Bullen (London:Oxford University Press, 1981) (first published, Chatto and Windus, 1920)
- Goldwater, Robert, *Primitivism in Modern Art* (Cambridge, Mass:Harvard University Press, 1986) (first published, 1938)
- Gomez-Pena, Guillermo, *Dangerous Border Crosser* (London: Routledge, 2000)
- Hiller, Susan, *The Myth of Primitivism. Perspectives on art*, edited and compiled by Susan Hiller (London: Routledge, 1991)
- Mackenzie, John, *Orientalism. History, Theory and the Arts* (Manchester: Manchester University Press, 1995)
- MacMaster, Gerald, "Museums and Galleries as Sites for artistic Intervention," in *The Subjects of Art History. Historical Objects In Contemporary Perspective*, edited by Mark A. Cheetham, Michael Ann Holly, and Keith Moxey (Cambridge, New York, Melbourne: Cambridge University Press, 1998), pp. 250 – 261.
- Malbert, Roger, *Exotic Europeans*, exhibition catalogue (London: South Bank Centre, 1991)
- Malraux, André, *Picasso's Mask*, translated and annotated by June Guicharnaud, with Jacques Guicharnaud (New York: Holt, Rinehart and Winston, 1976)
- Mansfield, Elizabeth (ed), *Art History and its institutions. Foundations of a discipline* (London and New York: Routledge, 2002)

Mason, Peter, *Infelicities. Representations of the Exotic* (Baltimore and London: The John Hopkins University Press, 1998)

Otten, Charlotte M (ed), *Anthropology and Art. Readings in Cross-cultural Aesthetics*, published for the American Museum of Natural History. (Garden City, New York: The Natural History Press, 1971)

Preziosi, Donald, *The Art of Art History: A critical anthology* (Oxford: Oxford University Press, 1998)

Price, Sally, *Primitive Art in Civilised Places* (Chicago: University of Chicago Press, 1989)

Rubin, William (ed), *Primitivism in Twentieth Century Art: Affinity of the Tribal and the Modern*, 2 vols (New York: Museum of Modern Art; Boston: New York Graphic Society Books, 1984)

Simpson, Moira G., *Making Representations. Museums in the Post-Colonial Era*, rev. ed. (London and New York: Routledge, 1996, 2001)

Torgovnick, Marianna, *Gone Primitive. Savage Intellectuals and Modern Lives* (Chicago and London: University of Chicago Press, 1990)

Africa

Travel Narratives

Griaule, Marcel, *Conversations with Ogotemmêli: An introduction to Dogon religious ideas*, with an introduction by Germaine Dieterlen, London: Oxford University Press, 1965

Art and Culture

Coombes, Annie E., *Reinventing Africa. Museums, Material Culture and Popular Imagination in Late Victorian and Edwardian England* (New Haven and London: Yale University Press, 1994)

Fry, Jacqueline, *The Art and Peoples of Black Africa*, with a preface by Michel Leiris, Translated by Carol F. Jopling. (New York: Dutton, 1974)

Grunne, Bernard de, *The Birth of Art in Africa. Nok Statuary in Nigeria*, exhibition catalogue from exhibition held at the Banque Générale du Luxembourg, Paris. (Société nouvelle Adam Biro, 1999)

Phillips, Tom, *Africa. The Art of a Continent*, Introduction by Tom Phillips, catalogue of the exhibition held at the Royal Academy of Arts, London, Munich, London, New York and the Royal Academy of Arts (Prestel Verlag, 1999)

Vogel, Susan, *Art/artifact: African Art in Anthropology Collections* (New York: Center for African Art, 1988)

Willett, Frank, *African Art: An introduction*, Revised edition (New York: Thames and Hudson, 1994)

Oceania

Travel Narratives

Gauguin, Paul, "Avant et Après," in *The Writings of a Savage*, edited by Daniel Guérin, Introduction by Wayne Andersen. Translated by Eleanor Levieux. (New York: Viking, 1978)
Joppien, Rudiger and Bernard Smith, *The Art of Captain Cook's Voyages*, 3 vols. (New Haven: Yale University Press, 1988)

Art and Culture

Kaepler, Adrienne, and Christian Kaufmann, *Oceanic Art* (New York: Harry N. Abrams, 1997)

Thomas, Nicholas, *Oceanic Art*. (London: Thames and Hudson, 1995)

Aratjara. *Art of the First Australians: Traditional and Contemporary Works by Aboriginal and Torres Straits Islander Artists* (Dumont Buchverlag, 1993)

Native North America

Travel Narratives

Catlin, George, *Letters and Notes on the Manners, Customs, and Conditions of North American Indians*, 2 vols (New York: Dover Publications, 1973; first published, London, 1844)

Chateaubriand, François-René de, *Travels in America*, translated by Richard Switzer (Lexington: University of Kentucky Press, 1969)

Art and Culture

Berlo, Janet Catherine and Ruth B. Phillips, *Native North American Art* (Oxford: Oxford University Press, 1998)

Clifton, James A. (ed), *The Invented Indian. Cultural fictions and government policies* (New Brunswick and London: Transaction Publishers, 1990)

Coe, Ralph T., *Sacred Circles: two thousand years of North American Indian art*, exhibition organised by the Arts Council of Great Britain (London: Hayward Gallery, 1977)

Feest, Christian F., *Native Arts of North America*, updated edition. (New York: Thames and Hudson, 1992)

Honour, Hugh, *The New Golden Land. European Images of America from the Discoveries to the present time* (New York: Pantheon, 1975)

Honour, Hugh, *The European Vision of America*, exhibition catalogue (Cleveland: Cleveland Museum of Art, 1975)

Meuli, Jonathan, *Shadow House. Interpretations of Northwest Coast Art* (Amsterdam: Hardwood Academic Publishers, 2001)

Royal Albert Memorial Museum, *Klaya-ho-alth ('Welcome in Nuu-chah-nulth')* Text by Jane Burkinshaw (Exeter: Exeter City Museums, 1999)

Stewart Hilary, *Looking at Indian art of the Northwest Coast* (Seattle: University of Washington Press, 1979)

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COLLECTING AND EXHIBITING CULTURES IN THE 19TH CENTURY – LEVEL TWO/THREE (20 CREDITS)

Course description

This module is designed to focus on a crucial issue in the study of world cultures, namely, the ways in which their material artefacts are displayed in Western museums. Western ethnographical collections rose to prominence in the nineteenth century, at a time when imperial and/or colonial expansion saw most of the world fall under Western control. Cultures described as ‘non-European’, ‘primitive’ or ‘exotic’, simply by virtue of their difference to Western norms, were exhibited to European and North American audiences in purpose-built displays. We will examine how these displays constructed representations of these ‘exotic’ cultures, which confirmed the West’s self-image. More recent museological thinking has attempted to offer a better informed display, sometimes working with communities from which the material objects derive, and we will assess the extent to which twenty-first century museum practice has moved on from nineteenth and early twentieth century practice. Students will be asked to apply their research and readings to a group of particularly significant historical and/or spiritual items in the local Exeter collections. Several issues of concern (representation, historicity, repatriation) will be addressed in a case-study and a re-hang/re-display within the museum setting will be attempted.

Module Aims and Objectives

Module aims:

- To provide students with an opportunity to research within museum collections and archives
- To allow students to become more familiar with different art traditions and material objects
- To introduce and broaden students’ knowledge of diverse world cultures and their arts

Objectives: (at the end of this module students will be able to)

- Demonstrate an understanding of the basis for ethnographic collecting in the nineteenth century
- Evaluate the historiographical approaches offered for art history of diverse World cultures
- Analyse and evaluate past and present museum displays of ‘ethnographical’ materials
- Discuss issues facing contemporary displays/exhibitions of world cultures

Sample Lecture/Seminar Programme

<u>Weeks</u>	<u>Lecture</u>	<u>Seminar</u>
1.	Intro – ‘Collections & Collectionism’	Exercise in text analysis*
2.	Colonial exhibitions & their impact	‘Wild West’ shows

3.	Royal Albert Memorial Museum visit	RAMM's history
4.	Collecting and Reinventing Africa in the 19 th Century	Benin bronzes
5.	19 th C American Indian Plains' culture	Sacred shirts exhibition
6.	Critiques of Exhibition/Display	workshop
7.	Growth of Aboriginal/First Nations Museums	Repatriation issues
8.	Visit to British Museum or Pitt Rivers, Oxford	"
9.	New Museology and research methods	archival research
10.	Group projects presentation	evaluation

*This involves a group activity reading and discussing early travel and exploration narratives.

Assessment examples

Assessment 1: Written essay of 2,000 words addressing only one of the following questions/issues:

1. Identify and analyse some of the main reasons for the growth in ethnographic collections from the eighteenth to the late nineteenth centuries in Europe and America.

Or

2. Offer a full account of the formation of, either the Pitt Rivers collection, Oxford, or the British Museum's ethnographic collection.

Or

3. Identify the major issues and concerns surrounding the display of either African or North American Indian historical artefacts in Western museums today.

Essay length: 2,000 – 3,000 words

Assessment 2:

The second assessment relates to the planning and execution of a re-display of items in the World Cultures section of the Royal Albert Memorial Museum in Exeter. The working title for the re-display is '**Cecil Denny and Chief Crowfoot of the Siksika**', but this can still be altered prior to the opening of the new display. The Museum has agreed you will have almost complete responsibility for what goes into the exhibition and how it will be displayed and framed educationally. I have a number of small projects that can be carried out prior to the opening in September 2004 of our 'exhibition'. List is as follows:

1. Develop a box-file on one significant item within the Denny Bequest at the Royal Albert Memorial Museum. This might include letters from archives, an historical account of Denny as a collector, curatorial reports, conservation reports, important comparative examples, ethnohistorical records, documents and statements, etc. Write up a list of contents and a two-page A4 sized report on the item in question.

2. Work collaboratively with the RAMM conservators to produce a conservation record of one of the items intended for display in the exhibition. Write up a two-page self-reflective essay addressing the issues that were raised in this process and how it might influence practice in museology in the future.
3. Research, develop and document a proposed educational workshop for school-age children entitled 'Cecil Denny and Chief Crowfoot' that would address some of the themes raised in the exhibition we will put on display.
4. Design written labels and wall-plaques for the proposed exhibition taking into account some of the issues and problems raised in this course concerning display and exhibition of items from First Nations' cultures. (NB. This does not have to be presented in its final format but can be word-processed and use scanned images.) Write up a critical account of the decision-making process and referring to previous scholarly discussions regarding museum representation of those cultures outside the West. (Critical account = 1,500 words)

Select Bibliography

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Brown, Stephen C (ed), *Spirits of the Water. Native Art Collected on Expeditions to Alaska and British Columbia, 1774 – 1910* (Seattle: University of Washington Press, 2000)

Edmond, Rod, *Representing the South Pacific. Colonial Discourse from Cook to Gauguin* (Cambridge University Press, Cambridge and New York, 1997)

Elsner, John and Cardinal, Roger (eds), *The Cultures of Collecting* (London: Reaktion Books, 1994)

Coombes, Annie E., *Reinventing Africa. Museums, Material Culture And Popular Imagination in Late Victorian and Edwardian England* (New Haven and London: Yale University Press, 1994)

Hall, Stuart (ed), *Representation. Cultural Representations and signifying practices* (London: Sage Publications, London, 1997)

Hooper-Greenhill, Eilean, *Museums and the Shaping of Knowledge* (London and New York: Routledge, 1992)

Horse Capture, Joseph D. and Horse Capture, George P., *Beauty, Honor, and Tradition. The Legacy of Plains Indian Shirts* National Museum of the American Indian and Minneapolis Institute of Arts (Minneapolis: University of Minnesota Press, 2001)

Karp, Ivan and Lavine, Stephen D. (eds), *Exhibiting Cultures. The Poetics and Politics of Museum Display* (Washington, D.C. and London: Smithsonian Institution Press, 1991)

Loomba, Ania *Colonialism/Post-Colonialism* (London and New York: Routledge, 1998)

- Lumley, Robert (ed), *The Museum Time-Machine. Putting cultures on display* (London and New York: A Comedia Book, Routledge, 1988. rpt. 1990, 1992)
- Mansfield, Elizabeth (ed), *Art History and its Institutions. Foundations of a discipline* (London and New York: Routledge, 2002)
- National Museum of the American Indian/Smithsonian Institution, *The Changing Presentation of the American Indian. Museums and Native Cultures* (Seattle and London: University of Washington Press, 2000)
- Pearce, Susan and Ken Arnold (eds.), *The Collector's Voice: Critical Readings in the Practice of Collecting* (Vol. 2) *Early Voices* (Aldershot, Burlington, Singapore, Sydney: Ashgate, 2000)
- Pomian, Krzysztof, *Collectors and Curiosities. Paris and Venice, 1500 – 1800*, translated by Elizabeth Wiles-Porter (Cambridge: Polity Press, 1990)
- Stocking, Jr., George (ed), *Objects and Others* (Madison: University of Wisconsin Press, 1985)
- Thomas, Nicholas, *Possessions. Indigenous Art/Colonial Culture* (London: Thames and Hudson, 1999)
- Young, Robert, *White Mythologies. Writing History and the West* (Routledge: London and New York, 1990)

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CULTURAL DIFFERENCE – LEVEL THREE (10 CREDITS)

Course description

The aim of this seminar course is to examine the formation of cultural identities via the agency of the arts in modern democratic and/or totalitarian societies. In a series of case studies (organised and presented by groups of two students each) it will examine those moments when the arts were mobilised to define and valorise a particular society's self-image. The basis for such examination comes from the recent growth in historical and art historical study of mentalities, national identities and cultural distinctions. This course may also be seen as an attempt to broaden the current curricula in art history departments in the UK, to include more aspects of a diversity of cultures.

To a large extent such historical investigation might be seen as an extension of Alain Touraine's examination of historicity. Touraine characterises historicity as a society's capacity to act on itself and to determine its own order of representations, both for itself and its own history. Thus, historicity is active in the symbolic realm to answer questions of origin, identity and destiny. The visual arts are key witnesses of the ways in which certain social and cultural formations (national, regional or in-group) have attempted to elaborate their distinctiveness by enunciating self-sustaining myths of identity and difference.

Module Aims and Objectives

Module aims:

- To introduce students to the key issues involved when examining art practice in and across different cultural groups.
- To identify and investigate major conceptual models and theoretical approaches to the study of identity and culture.
- To provide students with a detailed knowledge of particular historical moments when the arts were mobilised in aid of questions of identity and difference.

Module objectives (at the end of the module, students):

- Can review critically and evaluate historiographical evidence concerning a topic of their own choice.
- Will interact effectively within a group situation.
- Will develop effective skills of oral presentation and seminar preparation.

Sample Student-led Seminar Programme

<u>Week</u>	<u>Topic</u>	<u>Seminar led by</u>
1.	Introduction – Art and Issues of Identity	Lecturer

2.	Nationalism in American Art	Students
3.	The Italian Macchiaioli and the Risorgimento	Students
4.	The Heidelberg School	Students
5.	British Neo-Romanticism	Students
6.	Contemporary Aboriginal Art	Students
7.	German Neo-Expressionism	Students
8.	Black Arts in Britain	Guest lecturer
9.	Contemporary Native American Art	Students
10.	Contemporary Chinese calligraphic art	Students

Assessment

This course has revolved around questions of art and identity taking into account notions developed by theorists such as Alain Touraine and Agnes Heller concerning 'historicity' and 'everyday historical consciousness'.

Discuss the topic of your seminar presentation in an essay of 2,000 words minimum and taking into account more recent theories concerning art and identity as a social/cultural formation. (Your essay may draw on a broad range of thinking including writers who have discussed notions of hybridity, such as Homi Bhabha, as well as more sociological studies such as those by Patrick Wright.)

Select Bibliography

- Anderson, Benedict, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1983)
- Araeen, Rasheed, *The Other Story. Afro-Asian artists in Post War Britain*, exhibition catalogue (London: Hayward Gallery, 1989)
- Arasse, Daniel, *Anselm Keifer* (London: Thames and Hudson, 2001)
- Aratjara. Art of the First Australians: Traditional and Contemporary Works by Aboriginal and Torres Straits Islander Artists* (Dumont Buchverlag, 1993)
- Barass, Gordon S., *The Art of Calligraphy in Modern China* (London: The British Museum Press, 2002)
- Boime, Albert, *The Art of the Macchia and the Risorgimento: Representing Culture and Nationalism in nineteenth century Italy* (Chicago: Chicago University Press, 1993)
- Brett, Guy, *Through our own eyes* (London: GMP, 1986)
- Broude, Norma (ed), *World Impressionism. The International Movement, 1860 – 1920*, (New York: Harry N. Abrams, 1990)
- Clark, Jane & Whitelaw, Bridget, *Golden Summers – Heidelberg and Beyond* (Victoria, Australia: International Cultural Corporation of Australia Ltd, 1985)
- Featherstone, Mike (ed), *Global Culture: Nationalism, Globalisation and Modernity*, (London: Sage, 1990)

Gellner, Ernest, *Nations and Nationalism* (Oxford: Blackwell Publishing, 1983)

Harrison, Charles, *English Art and Modernism, 1900 - 1939*, with a new introduction, 2nd ed (New Haven: Yale University Press, 1994; first pub. 1981)

Hill, Tom and Hill, Richard W. Sr (ed), *Creations journey. Native American identity and belief* (Washington D.C.: Smithsonian Institution in association with the National Museum of the American Indian, Smithsonian Institution Press, 1994)

Hobsbawm, Eric & Ranger, Terence (eds), *The Invention of Tradition* (Cambridge: Cambridge University Press, 1983)

King, Catherine (ed), *Views of Difference: Different Views of Art* (New Haven and London: Yale University Press in association with the Open University, 1999)

La France – Images of Woman and Ideas of Nation, 1789 – 1989 (London: Hayward Gallery, 1989)

McMaster, Gerald and Martin, Lee-Ann (eds), *Indigena. Native perspectives in Canadian Art* (Craftsman House, 1992)

Martín Alcoff, Linda & Mendieta, Eduardo (eds), *Identities. Race, Class, Gender, and Nationality* (Oxford: Blackwell Publishing, 2003)

Mellor, David (ed), *Paradise Lost. The Neo-Romantic Imagination in Britain, 1935 – 55*, exh. cat. (London: Lund Humphries, 1987)

Novak, Barbara, *American Painting of the Nineteenth Century: Realism, idealism and the American Experience*, 2nd ed. (New York: Harper and Row, Icon editions, 1979)

Novak, Barbara, *Nature and Culture. American Landscape and Painting, 1825 – 1875*, (Oxford: Oxford University Press, 1980)

Owusu, Kwesi, *The Struggle for Black Arts in Britain. What can we consider better than freedom* (London: Comedia, 1986)

Owusu, Kwesi, *Storms of the Heart: An Anthology of Black Arts and Culture* (London: Camden Press, 1988)

Porter, Roy & Teich, Mikulas, *Romanticism in National Context* (Cambridge and London: Cambridge University Press, 1988)

Ranum, Orest (ed), *National Consciousness, History and Political Culture* (London: 1975)

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Rushing, William Jackson (ed), *Native American Art in the Twentieth Century* (London: Routledge, 1999).

Rutherford, J., *Identity: Community, Culture, Difference* (London: Lawrence and Wishart, 1990)

Samuel, Raphael, *Patriotism. The Making and Unmaking of British National Identity*, 2 vols (London: Routledge, 1989)

Samuel, Raphael & Stedman Jones, Gareth (eds), *Culture, Ideology and Politics* (London: Routledge and Kegan Paul, 1982)

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- Taylor, Joshua C., *America as Art* (New York: Harper and Row, 1976)
- Taylor, Paul, *The Road to Botany Bay* (London: Faber, 1987)
- Thomas, Daniel (ed), *Creating Australia* (Victoria, Australia: International Cultural Corporation of Australia Ltd, 1988)
- Transforming the Crown: African, Asian and Caribbean Artists in Britain, 1966 – 1996*, exhibition catalogue (New York: Franklin H. Williams Caribbean Cultural Centre/ African Diaspora Institute, 1997)
- Truettner, William (ed), *The West as America: Reinterpreting images of the frontier, 1820 – 1920*, exhibition catalogue (Smithsonian Institution, Washington, D.C: Smithsonian Institution Press, 1991)
- Woodcock, Peter, *This enchanted isle: the neo-romantic vision from William Blake to the new visionaries* (Glastonbury: Gothic Image Publications, 2000)
- Wright, Patrick, *On Living in an Old Country* (London: Verso, 1985)